

SVKM'S NARSEE MONJEE INSTITUTE OF MANAGEMENT STUDIES
(Deemed-to-be-University)
SCHOOL OF PERFORMING ARTS

BACHELOR OF PERFORMING ARTS (BPA)

Minutes of the 2nd BOS Meeting

The meeting of the BOS of BPA program of SoPA was held on 19th November, 2019 at 6.30pm in the Lecture Room on the 2nd Floor at SVKM's Narsee Monjee Institute of Management Studies (School of Performing Arts), Vile Parle (W), Mumbai 400 056.

The meeting was organized based on the feedback & queries by the BOS experts and the clarification on those queries given by the faculty members who developed the course outlines.

The following BOS members were present:

1. Dr Russ Spiegel (On a Skype call from Miami, FL, USA)
2. Dr Carl Clements (On a Skype call from Easthampton, MA, USA)

The following Faculty members were present:

1. Dr Divya Shrivastava, Associate Dean, School of Performing Arts
2. Ms. Gina Mirenda, Assistant Professor (Vocal), School of Performing Arts
3. Mr. Clement Rooney, Assistant Professor (Piano), School of Performing Arts
4. Ms. Anisha Lakshmanan, Adjunct Faculty (Vocal), School of Performing Arts

The following Visiting faculty were present:

1. Mr. Chandresh Kudwa, (Guitar), School of Performing Arts
2. Ms. Almudena Diaz Llanos Longares (Sibelius), School of Performing Arts
3. Mr. Srinjay Banerjee, (Guitar), School of Performing Arts
4. Mr. Aachal Yadav (Production), School of Performing Arts
5. Ms. Vasundhara Vidalur (Vocal), School of Performing Arts

The following members were granted leave of absence:

1. Mr. Louis Banks (BOS member)
2. Mr. Gino Banks, Senior Adjunct Faculty & Coordinator (Drum), School of Performing Arts

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Minutes of the meeting:

1. Welcome & Introduction by Associate Dean
Dr Divya Shrivastava, welcomed & introduced all the member of BOS & also introduced the faculty who joined SoPA in this Academic year to the BOS.
2. The meeting then commenced with the faculty representing their Individual Course outlines
 - a. Music History III / IV courses presented by Ms. Anisha Lakshmanan
 - The curriculum is verified & approved by the BOS members.
 - b. Instrument Lab in Piano III / IV & Solo Block in Piano III / IV courses presented by Mr. Rahul Wadhvani
 - The curriculum is verified & approved by the BOS members.
 - They suggested to remove the esoteric chords, that is, Lydian Augmented chord from Instrument Lab in Piano IV & the song mentioned is not Blue Dolphin street but Green Dolphin street.
 - It was also suggested to add more harmony instruments either in a trio setting, duo, quartet or quintet, etc. in the subject of Solo Block in Piano IV.
 - c. Instrument Lab in Guitar III / IV & Solo Block in Guitar III / IV courses presented by Mr. Srinjay Banerjee
 - The curriculum is verified & approved by the BOS members.
 - d. Instrument Lab in Vocal III / IV & Solo Block in Vocal III / IV courses presented by Ms. Gina Miranda
 - The curriculum is verified & approved by the BOS members.
 - The BOS wanted to make sure that vocalists are working on their reading skills which is ongoing and is enforced through Choir & the theory section of Vocal Lab.
 - Ms. Gina reassured the BOS that vocalists receive 1 year of keyboard skills, which they were concerned vocalists were not getting.
 - e. Live Playing Session I / II & Ensemble performance III / IV were presented by Ms. Vasundhara Vidalur.
 - The curriculum for both courses are verified & approved by the BOS members.
 - The BOS were enthusiastic about the concept of Live Playing Session I / II but also concerned about how the school might scale this to a big batch on which the school will be updating once the 1st years move to their 2nd year.

- In the subject of Ensemble Performance III / IV, the BOS wanted to know if the faculty were covering Latin Music to which Ms. Vasundhara confirmed that it is a part of the Jazz vertical.
 - The BOS also suggested a year – end performance that includes Musical theatre/ etc.
- f. Introduction to World Percussion I & Music Business I, Instrument Lab in Drum III / IV & Solo Block in Drum III / IV courses presented by Dr. Divya Shrivastava
- The curriculum for both courses are verified & approved by the BOS members.
 - They appreciated the idea of introducing percussion in the program.
- g. Composition Project I / II & Arranging I / II were presented by Mr. Clement Rooney.
- The BOS recommended that the content of Composition Project I must be a base / introductory leading to the course in semester IV whereas semester IV content should be based on the current semester III curriculum.
 - It was suggested by the BOS to switch the course material for semester III & IV in the subject of Arranging I / II
- h. Music Theory and Harmony III / IV & Ear Training III / IV were presented by Ms. Almudena Diaz Llanos Longares
- The curriculum for both courses are verified & approved by the BOS members.
- i. Other important discussion
- It was suggested by the BOS to have IPA (International Phonetic Alphabet) as a course inclusion which will be a good addition for the vocal students.

Dr. Divya Shrivastava thanked all members for their participation and valuable contribution.



Divya Shrivastava
Associate Dean,
NMIMS School of Performing Arts

SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : III	
Course/Module : Music History III				Module Code: 8501M005	
Teaching Scheme				Evaluation Scheme	
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Music History I & II					
Objectives: To offer a chronological overview of 20 th century popular music, including <ul style="list-style-type: none"> • Study of important players, artists, singers, songwriters, composers, arrangers & bandleaders. • Analysis of definable socio-cultural trends, economic and/or political factors that shape the course of a given genre or style • Analysis of idiomatic elements and stylistic evolution, typical instruments used by solo performers or ensembles • Understanding the role of technology in relation to musical developments 					
Outcomes: After completion of the course, students would be able to understand : <ul style="list-style-type: none"> • have a deeper appreciation for important modern musical forms and style • be able to listen to a piece of popular music and be able to place it correctly as belonging to a given genre or sub-genre • be expected to identify the defining musical features of a given musical style, from a technical standpoint • be familiar with important artists and their most notable works within a given style 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Overview of Early 20th Century American Popular Music Forms (1900 - 1930) <ul style="list-style-type: none"> • Tin Pan Alley composers and Broadway musicals • Minstrel shows, the New York revues, cabarets & night clubs • Ragtime • Marches and Orchestral Music 				3

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	<ul style="list-style-type: none"> • Orchestral pop music during the Depression Era • Music Business overview (ASCAP, BMI and the AFM, influence of radio and TV in shaping demands of the market) • Overview of African American music following the end of the American Civil War to its developments in the early 20th century • Post-war pop music 	
2	Blues (1900 - pre WW2) <ul style="list-style-type: none"> • Early history of the blues • Delta Blues • Chicago blues styles 	3
3	Jazz (1910 - pre WW2) <ul style="list-style-type: none"> • Beginnings in New Orleans • Migration to urban city centres • Dixieland, and early development of the “jazz orchestra” • Development in Chicago (hot jazz) • Evolution of the music in New York, culminating in the Big Band and Swing Era • Kansas City Big Bands 	3
4	Country & Folk Music (1910 - pre WW2) <ul style="list-style-type: none"> • Hillbilly music, cowboy singers & the tradition of Appalachian folk songs • Evolution of early country music into honky-tonk and western swing • Development of Bluegrass • Genesis of the “Nashville sound” • Folk music during the Depression Era, and the emergence of singer-songwriters and protest songs 	2
5	Jazz (post WW2 - mid 1950s) <ul style="list-style-type: none"> • Development of Bebop during and after the second world war • Cool jazz & third stream leanings, development of the West Coast sound • Modal jazz • Adaptation of new harmonic, melodic and rhythmic language in small combos & big bands 	3
6	Rhythm&Blues, Gospel & Soul (post WW2 - early 1960s) <ul style="list-style-type: none"> • Post-war Gospel music • Early R&B as a conglomerate of Jump Blues, Boogie woogie, and electric blues styles, and as a precursor to Rock n’ roll music. • Post-war vocal groups, and doo-wop outfits • Secularization of gospel music and the development of soul 	4

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	<ul style="list-style-type: none"> • Development of funk and the “motown” sound 	
7	<p>Rock & Roll (<i>mid-1950s - mid 1960s</i>)</p> <ul style="list-style-type: none"> • Early development in the post-war era in America, in the light of post-war economic boom and rapid advances in technology • Capitulation by the record industry and subsequent proliferation of the new music into the mainstream consciousness, and as the dominant form of popular music among new consumer classes. • Development of early instrumental rock and surf music in America • The evolution of Merseybeat in the UK as a parallel to American rock & roll phenomenon. • The British Invasion era 	3
8	<p>The Counterculture (<i>mid to late 1960s</i>)</p> <ul style="list-style-type: none"> • Nature of the counterculture movement in America • Folk music revivalism, progressive folk and folk-rock • Los Angeles freaks and beginnings of acid rock/folk, psychedelia and progressive music. • Continued examination of pre-existing American & British artists, and evolution of their sound through this period of time, in line with advances in technology and emergence of new musical trends. 	2
9	<p>Jazz (<i>mid 1950s - mid 1960s</i>)</p> <ul style="list-style-type: none"> • Hard bop & soul jazz • Post-bop • Free Jazz • Modern creative movements in both America & Europe 	3
10	<p>Classic Rock Period (<i>late 1960s - early 1970s</i>)</p> <ul style="list-style-type: none"> • Psychedelic rock • Blues-rock phenomena post-British invasion • Further integration of emerging electronic technology with the music • Beginning of the progressive rock era • Hard rock era 	4
	Total	30

Text Books:

1. **A History of Western Music**, Donald Jay Grout, James Peter Burkholder, Claude V. Palisca, W.W. Norton, 2014 (*publisher*)
2. **The Enjoyment of Music**, Kristine Forney, Norton & Company, Incorporated, W.W. 2015 (*publisher*)

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Reference Books:


- 1. A History of Western Music, Donald Jay Grout, James Peter Burkholder, Claude V. Palisca, W.W. Norton, 2014 (publisher)**
- 2. The Enjoyment of Music, Kristine Forney, Norton & Company, Incorporated, W.W. 2015 (publisher)**

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Presentation 1	25
Presentation 2	25
Total Marks :	50



Signature

(Prepared by Concerned Faculty/HOD)

Signature

(Approved by Dean)

SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Ear Training III					Module Code:8501E009	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)	
3	0	0	3	Marks Scaled to 50	Marks Scaled to 100	
Pre-requisite: Ear Training I & II						
Objectives: A continuation to Ear Training II, students will learn how to sight-read, hear and identify diatonic progressions in the following modes: Aeolian, Lydian, Myxolodian, Dorian, Phrygian, Melodic Minor and Harmonic Minor.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● Identify all Major and Minor basic modes (Aeolian, Lydian, Myxolidian, Dorian, Phrygian, Melodic Minor, Harmonic Minor) within melodic and harmonic contexts. ● Demonstrate knowledge of reading in all compound time signatures ● Ability to read musical passages with changing time signatures. ● Demonstrate ability to read rhythmic figures such as duplets, eight note triplets, sextuplets. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Unit 1 <ul style="list-style-type: none"> ● Review of all diatonic chords in the major scale (Imaj7, IVmaj7, VII-7b5, III-7, VI-7, II-7, V7sus4, V7. ● Review of Natural Minor, Harmonic Minor, Melodic Minor Reading ● Review of Natural Minor, Harmonic Minor and Melodic Minor Harmony 					3
2	Unit 2 <ul style="list-style-type: none"> ● Introducing 2/8 meter. 					6

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	<ul style="list-style-type: none"> ● Half time and double time ● Reviewing 2/4, 3/4, 4/4 ● Introducing Lydian Mode in C, G, Bb, F ● Diatonic progressions in Lydian Mode. 	
3	Unit 3 <ul style="list-style-type: none"> ● Introducing 3/8 meter. ● Changing time signatures ● Reviewing compound meters 6/8, 12/8, ● Introducing Mixolydian Mode and Myxolydian Harmony. ● Review of Fermata, Caesura, accelerando and ritardando. 	6
4	Unit 4 <ul style="list-style-type: none"> ● Introducing Dorian Mode: identifying and reading in Dorian. ● Dorian Harmony ● 12/8 meter with 16th note subdivisions, duplets, triplets, sextuplets 	6
5	Unit 5 <ul style="list-style-type: none"> ● Introducing Phrygian Mode ● Reading and Identifying Phrygian Mode ● Phrygian Harmony ● Review of eight note triplets and quarter note triplets. ● Review of Melodic and Harmonic minor and Harmony. 	6
6	Unit 6 <ul style="list-style-type: none"> ● Introducing 9/8 time signature ● Mixed Modal Melodies. Identifying and Reading Mixed modes ● Major modes- (Ionian, Lydian, Myxolodian) and Mixing Minor Modes (Aeolian, Dorian, Phrygian). 	9
7	Unit 7 <ul style="list-style-type: none"> ● Modal Interchange ● Review of all rhythms and time signatures in varying exercises of greater complexity. ● Mixing Major with Minor modes ● Review of Diatonic Harmony for all Modes. 	9
	Total	45

Text Books:

1. Prosser, Steve. *Essential Ear Training for Today's Musician*. Berklee Press, 2000.
2. Prosser, Steve. *Ear Training 3 Workbook*, 2006.

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3. Berkowitz, Sol. *A new approach to sight singing*. W.W.Norton and Company, Fifth Ed. 2010.

Reference Books:

1. Prosser, Steve. *Essential Ear Training for Today's Musician*. Berklee Press, 2000.
2. Prosser, Steve. *Ear Training 3 Workbook*, 2006.
3. Berkowitz, Sol. *A new approach to sight singing*. W.W.Norton and Company, Fifth Ed. 2010.

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	10
Quiz 2	10
Group performance	10
Individual performance 1	10
Individual performance 2	10
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Music Theory and Harmony III					Module Code: 8501M006	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
3	0	0	3	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Music Theory and Harmony II						
Objectives: This course is a continuation from Music Theory and Harmony II. The course begins with an in depth look into melody and it's relationship with harmony and rhythm. Voicings follow on from this, leading to some simple arrangement devices. Finally, an introduction to modal interchange will round up this course. In addition to the course content, some time each week should be dedicated to score reading and simple harmonic dictation.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● Demonstrate competence in realising melodies, implementing an array of musical devices ● Arrange chords for different voices in a musical and informed manner ● Have a preliminary understanding of modes and their relation between chords; modal interchange. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Melody <ul style="list-style-type: none"> ● Describing melody ● Melody/harmony relationship ● Motives ● Repetition/sequence/inversion/retrograde/fragmenting the motif ● Intervallic transformation ● Rhythmic variation ● Phase, antecedent/consequent, period, form ● Approach tones ● Analysing melody/harmony relationship 					22.5

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	<ul style="list-style-type: none"> • Syncopation and rhythmic anticipation 	
2	Voicings <ul style="list-style-type: none"> • Guide tones • Guide tones in three-note voicings • Effective range for guide tones • Five-note voicings • Tension notes in use with 4-way close voicings • Three-way close voicings • 9 for 1 and drop 2 • Other concerns of voicings (frequencies, mix etc.) 	22.5
	Total	45

Text Books:

1. Mulholland and Hojnacki. *Harmony 2*. Berklee College of Music, 2015.
2. Mulholland, Joe. *Music Application and Theory*. Berklee College of Music, 2015

Reference Books:

1. Mulholland and Hojnacki. *Harmony 2*. Berklee College of Music, 2015.
2. Mulholland, Joe. *Music Application and Theory*. Berklee College of Music, 2015

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	10
Quiz 2	10
Homework	25
Attendance	5
Total Marks :	50



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Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : III	
Course/Module : Arranging I				Module Code: 8501A001	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Arranging I					
Objectives: <p>This course examines the structures of songs as well as rhythm section notation. Students will be investigating the styles of swing, jazz ballad/waltz, bossa nova, samba, rock/rock ballad, and funk. Each unit focusses on a different rhythm section instrument detailing the stylistic choices pertaining to that instrument in the given genre.</p> <p>A final end-of-semester project (coursework – arrangement for lead and rhythm section) should showcase what they have learnt.</p> <p>This course is a pre-requisite for Arranging II; which will have saxophone and brass section part writing.</p>					
Outcomes: <p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • have a strong understanding of form in both listening and their own arrangements • adjust a melody according to the style • notate rhythm section instruments in combination, in the relevant styles • compose an arrangement for lead and rhythm section 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Form <ul style="list-style-type: none"> • song form • arrangement form • rehearsal letters and numbers 				2

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2	Rhythmic Displacement and Phrasing <ul style="list-style-type: none"> • analysis of anticipations and delays • manipulation of melodic rhythm • imaginary bar line • staggering a chord • dynamics and articulations 	4
3	The Drum Set <ul style="list-style-type: none"> • the instruments • standard specific drum notation • notation and parts 	4
4	The Bass <ul style="list-style-type: none"> • the instrument • constructing written bass parts • styles • notation and parts 	4
5	The Guitar <ul style="list-style-type: none"> • the instrument • notation and parts 	4
6	Keyboards <ul style="list-style-type: none"> • the instruments • notation and parts 	4
7	Individual Project <ul style="list-style-type: none"> • arrangement of a given song for lead and rhythm section 	8
	Total	30

Text Books:

1. Mulholland, Joe. *Arranging 1*. Berklee College of Music, 1986

Reference Books:

1. Mulholland, Joe. *Arranging 2*. Berklee College of Music, 1989

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Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	15
Quiz 2	5
Quiz 3	5
Quiz 4	5
Individual Assignment	20
Total Marks :	50



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(Prepared by Concerned Faculty/HOD)

Signature

(Approved by Dean)

SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : III	
Course/Module : Composition Project I				Module Code: 8501CP01	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Sibelius					
Objectives: <p>In this course, students will compose a series of short pieces. Each unit is designed to prepare the composer for the upcoming assignment; which should demonstrate the practices and techniques that were studied. Non-specific notation and notation specific to voice and piano will be practiced, as will aspects of thematic development.</p> <p>For the final submission, each student must present a more substantial composition for SATB voices, with an accompanying programme note.</p> <p>This course is a pre-requisite to Composition Project II where styles of contemporary western art music will be explored.</p>					
Outcomes: <p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • develop an idea into a piece of music; informed by a plan • have an understanding of the relationships between parts, and between instruments • compose simple four part polyphonic music 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Clapping Music <ul style="list-style-type: none"> • pulse, tempo, meter • time signatures; simple/compound/irregular • note values, stems, beaming, and ties • rests and syncopation • polyrhythms 				3

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	<ul style="list-style-type: none"> • dynamics • assignment: compose a piece of clapping music for two players 	
2	<p>Writing for Voice</p> <ul style="list-style-type: none"> • A=440? • step, jumps and leaps • intervals and spellings • short and long notes • motifs and patterns • slurs, grace notes • phrasing • question and answer • themes and musical development: an introduction • rubato/ritardando/a tempo • syllabic/melismatic writing • assignment: compose a piece for solo voice 	3
3	<p>Two Part Writing</p> <ul style="list-style-type: none"> • planning; structure, instrumentation etc. • canon • contrary/oblique/similar/parallel motion • ostinato, pedal notes • articulation and timbre • types of bar lines • assignment: compose a piece in two monophonic parts 	4
4	<p>Melody with Chords</p> <ul style="list-style-type: none"> • types of bar lines • bass clef: review • grand staff • chords; blocks/arpeggiated/patterns • beaming across staves • pedaling • sections • assignment: compose a piano piece 	6
5	<p>Melody and Accompaniment</p> <ul style="list-style-type: none"> • types of bar lines • glissando 	6

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	<ul style="list-style-type: none"> • pitchbending; quarter tones • rehearsal marks, bar numbers • practicalities; breathing/stamina/ability/different voice types • pre-assignment: devising a plan; what are the sections • assignment: write a piece for voice and piano accompaniment 	
6	Writing for Mixed Voices <ul style="list-style-type: none"> • approximate ranges and breakpoints • alto clef • texture; monophonic/polyphonic/homophonic/heterophonic • imitative polyphony and sharing parts • closed score/open score • pre-assignment: devising a plan; what are the sections 	8
	Total	30

Text Books:

1. Denisch, Beth. *Contemporary Counterpoint: Theory and Application*. 2017

Reference Books:

1. Denisch, Beth. *Contemporary Counterpoint: Theory and Application*. 2017

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Individual Assignment 1	10
Individual Assignment 2	10
Individual Assignment 3	10
Individual Assignment 4	10
Individual Assignment 5	10
Total Marks :	50



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Signature

(Approved by Dean)

SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Live Playing Session I					Module Code:8501LPS01	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)	
0	1	0	1	Marks Scaled to 50	Marks Scaled to 50	
Pre-requisite: NA						
Objectives: The objective of this course is to get students into a professional musical situation where they are out in a spot to play with the rest of the faculty and perform songs. Every two weeks they will have a new song assigned to them - songs from different styles of music and different era's in history and one by one each student sits in with the band made of the faculty members and they will be graded accordingly.						
Outcomes: After completion of the course, students would be able to : This course will help the student play and music at his or her optimum level as they will be playing alongside the faculty who professional working musicians. So this will be an industry level performance situation where they have to deliver and work exactly like they would in a professional musical environment related to live performances with a professional band.						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Pop - <i>Pop music</i> is a genre of popular <i>music</i> that originated in its modern form in the United States and United Kingdom during the mid-1950s <i>Pop music</i> is eclectic, and often borrows elements from other styles such as urban, dance, rock, Latin, and country; nonetheless, there are core elements that <i>define pop music</i> .					2
2	Rock - <i>Rock music</i> is a broad genre of popular <i>music</i> that originated as " <i>rock and roll</i> " in the United borrow from other <i>musical</i> and cultural forms, it has been argued that "it is impossible to bind <i>rock music</i> to a rigidly delineated <i>musical definition</i> "					2

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3	Funk - <i>Funk</i> is a <i>music</i> genre that originated in African-American communities in the mid-1960s when African-American musicians created a rhythmic, danceable new form of <i>music</i> through a mixture of soul <i>music</i> , jazz, and rhythm and blues (R&B)	2
4	Soul - <i>Soul music</i> (often referred to simply as <i>soul</i>) is a popular <i>music</i> genre that originated in the African American community in the United States in the 1950s and early 1960s. It combines elements of African-American gospel <i>music</i> , rhythm and blues and jazz.	2
5	R&B - Rhythm and blues, commonly abbreviated as <i>R&B</i> , is a genre of popular <i>music</i> that originated in African American communities in the 1940s. ... The term "rhythm and blues" has undergone a number of shifts in <i>meaning</i> .	2
6	Jazz - American <i>music</i> developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre.	2
7	Heavy Metal - <i>Heavy metal</i> (or simply <i>metal</i>) is a genre of rock <i>music</i> that developed in the late 1960s and early 1970s, largely in the United Kingdom. ... The genre's lyrics and performance styles are sometimes associated with aggression and machismo.	2
8	Final Practice session	1
	Total	15
Text Books: 1. NA		
Reference Books: 1. NA		

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Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Group Performance (5 performances)	50
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : IV	
Course/Module : Introduction to World Percussion I					Module Code:8501W001	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Rhythm Training I & II						
Objectives: Through the medium of... <ul style="list-style-type: none"> • Mixed percussion instrument drum circle • Lecture / demonstrations • Listening sessions • Practical sessions • Theory assignments <p>Students will apply the concepts learned in semesters 1 & 2 (of Rhythm Training) on the appropriate instruments and get a feel of playing various hand-percussion instruments, their heritage (cultural information) and basic playing technique which will be explored in more detail in the future semesters.</p>						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Identify and be aware of various western percussion traditions and its influence in modern music today • In addition to their main instrument, be able to comfortably play basic percussion instruments (such as shakers, tambourines, wood blocks, cowbells) in a band setting • Deepen their understanding of and comfort with polyrhythms as applied in a group ensemble setting • Be a part of an all-percussion ensemble that plays culturally specific group rhythms with ease (African Ensemble) 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration

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1	<p>Embodying rhythms (learning rhythms + feeling time with the aid of basic body movements)</p> <ul style="list-style-type: none"> • Polyrhythms • Feeling music vs Counting • Playing a rhythm + body movements + recitation 	6
2	<p>Rhythm Games (application of concepts of polyrhythm / syncopation in a group with percussion instruments through simple rhythm games)</p> <ul style="list-style-type: none"> • Application of polyrhythms in an ensemble • Group dynamics of ensemble music making: Listening, leading, following 	8
3	<p>Miscellaneous Percussion: (such as shakers, tambourines, wood blocks, cowbells)</p> <ul style="list-style-type: none"> • Playing technique and styles: Shakers • Playing technique and styles: Tambourines • Playing technique and styles: Wood Blocks • Playing technique and styles: Bells • Application of high percussion in an ensemble • Culturally specific percussion patterns 	8
4	<p>Be a part of an all-percussion ensemble that plays culturally specific group rhythms with ease (African Ensemble)</p> <ul style="list-style-type: none"> • Study the concept of percussion ensemble playing • Study and cultural and social relevance of Mandingue Music • Study of African swing / feeling of music • Practical study of parts • Solo and support function study 	8
	Total	30

Text Books:

1. The Handance Method - Glen Velez, Alfred Pub Co; Vhs edition (1 August 1996)

Reference Books:

1. Together In Rhythm (Kalani), Alfred Pub Co (1 August 2004), **ISBN-10:** 0739035096

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2. Curriculum For Traditional Djembe &Dunun - Book 1: TTMDA
3. Poncho Sanchez' Conga Cookbook: Develop Your Conga Playing by Learning Afro-Cuban Rhythms from the Master (Paperback) by Poncho Sanchez (Author), Chuck Silverman (Author), Cherry Lane Music Co ,U.S.; Pap/Com edition (1 February 2002), **ISBN-10:** 1575603632
4. All about Congas (English, Paperback, Kalani), Alfred Pub Co; Enhanced edition (1 November 2003), **ISBN-10:** 0739033492

Any other information :


Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Test 1	15
Test 2	15
Assignment	20
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Instrument Lab in Piano III					Module Code:8501I011	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Instrument Lab in Piano II						
Objectives: <p>This course is delivered as a group lesson to the principle study pianists. All aspects of keyboard playing are discussed and demonstrated, in a manner which is supplementary to their 1:1 lessons. Matters of keyboard technique, practice technique, styles, harmony, synthesis, patch management, chart writing, and pianistic history will be covered. Albums of the week will be presented here, as will feedback of the previous week's listening.</p> <p>Three ICA's per semester are to be conducted individually per student and will assess proficiency in; technique, the song, and knowledge of individual styles of notable piano players.</p>						
Outcomes: <p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> ● demonstrate competence and ability in all basic technique (scales, arpeggios, chords) ● demonstrate some fluency in modal interchange and phrasing ● realise a keyboard/soft synth centric arrangement using patches and synthesis <p>describe or demonstrate the nuances of one of the distinguished piano players we have investigated</p>						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	<ul style="list-style-type: none"> ● Half diminished (locrian) ● Modal Jazz introduction ● M7#4 (lydian) 					7

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	<ul style="list-style-type: none"> • (Dick Katz) • (Bud Powell) 	
2	<ul style="list-style-type: none"> • Sus (mixolydian) • Susb9 (Phrygian) • Aeolian focus • (Oscar Peterson) • (Kenny Drew) • (Horace Silver) 	7
3	<ul style="list-style-type: none"> • Melodic Minor Scale II-V-I • Susb9 Chord • Brazilian style introduction • Cuban style introduction • (Cecil Taylor) • (Ahmed Jamal) 	7
4	<p>study compositions:</p> <ul style="list-style-type: none"> • blues: walking LH and melody RH • nearness of you/stella by starlight • Good Times - Chic • candidates choice - Bud Powell • candidates choice - Horace Silver • candidates choice - MJ/Bruno Mars/etc. - any hit song that requires patch changes • leadsheet sight-reading • classical study - one of the following: <ul style="list-style-type: none"> ○ F. Kuhlau - Sonatin pour piano, Op.55, Movement No.1 ○ Clementi - Sonatina In D Major Op.36, Movement No.1 ○ Clementi - Sonatina in C major, Op.36, Movement No.1, No.2 ○ Mozart - Divertimento in D Major, K.334, Movement, Rondo Allegro (C Major) ○ Bach - Musette in D Major, BWV 126 	9
	Total	30

Text Books:

1. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
2. Tiernan, Stephany. *Contemporary Piano Technique-Coordinating Breath Movement And Sound*. Hal Leonard Corporation, 2011
3. Levine, Mark. *The Jazz Piano Book*. Sher Music (1 January 1989)
4. Levine, Mark. *The Jazz Theory Book*. Sher Music (June 1, 1995)

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5. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub.(1 September 2015)
6. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)

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1. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
2. Tiernan, Stephany. *Contemporary Piano Technique-Coordinaing Breath Movement And Sound*. Hal Leonard Corporation, 2011
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6. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz	20
Performance	20
Viva	10
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Instrument Lab in Guitar III					Module Code: 8501I013	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Instrument Lab in Guitar II, Music Theory/Harmony II						
Objectives: The main objective of this course is for the student to gain a thorough insight into the application of harmonic, melodic and rhythmic constructs through the analysis and study of etudes and transcriptions, and to strengthen pre-existing concepts through the study of form and analysis of compositions and arrangements across a variety of traditional and modern styles and idioms. The course is intended to review stylistic and technical difficulties particular to the contemporary guitar player. The theory related to the instrument as well as exercises will help students to understand their instrument much better.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Play major/min (including modes), pentatonic, diminished and whole tone scales, across 2-3 octaves in positions of their choosing, in all 12 keys. • Play maj7/min7/dim arpeggios and triads (including inversions) in a position of their choosing across 2 octaves, in all 12 keys. • Demonstrate proficiency in analysing a score/arrangement across styles and coming up with functional guitar specific arrangements for performances & ensembles. • Demonstrate proficiency in aural transcription, followed by writing, analysis of the transcription, and playing along with the recording at tempo. • Demonstrable competence in applied music theory and consummate technical proficiency on the instrument. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration

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1	Technical Studies: Analysis and practice of intermediate-advanced melodic and harmonic etudes to cement foundational musical concepts and application of scales, modes, arpeggios and chord forms covered in earlier semesters, in all 12 keys, across different positions and forms.	4
2	Scales: Study of diminished and whole-tone scales, bebop scales, pentatonic and hexatonic scales (intermediate-advanced including superimposition and triadic interpolation). Detailed study of modes of major and minor scales.	4
3	Chord Voicing: Systematic study of 3-4 part voicings and inversions (including drop 2,3,4), open/closed triads, shell voicings across maj/min, dom7, diminished forms in all 12 keys.	4
4	Voice Leading: Systematic study of moving voices in a functional harmonic context, distribution of voices and elementary counterpoint.	4
5	Transcription: Analysis and study of solos, accompaniment and composed parts across a range of traditional and contemporary styles.	4
6	Arrangement: Study of reharmonisation & chord substitution as applicable to guitar. Arranging linear and harmonic content on guitar for practical application in common performance practice in contemporary music.	4
	Total	30

Text Books:

1. Levine, Mark. *Jazz Theory Book*. Sher Music Co, 1995
2. Goodrick, Mick. *The Advancing Guitarist*. Hal Leonard Co, 1987
3. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046*. Hal Leonard Co, 2004
4. Galbraith, Barry. *#3 Guitar Comping*. Jamey Absersold, September 2010 (7th Edition)
5. Fisher, Jody. *Jazz Guitar, Complete Ed*. Alfred Music, April 2010

Reference Books:

1. Levine, Mark. *Jazz Theory Book*. Sher Music Co, 1995
2. Goodrick, Mick. *The Advancing Guitarist*. Hal Leonard Co, 1987
3. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046*. Hal Leonard Co, 2004
4. Galbraith, Barry. *#3 Guitar Comping*. Jamey Absersold, September 2010 (7th Edition)
5. Fisher, Jody. *Jazz Guitar, Complete Ed*. Alfred Music, April 2010

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Name of School - School of Performing Arts

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Viva	10
Performance 1	20
Performance 2	20
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : III	
Course/Module : Instrument Lab in Drum III				Module Code: 8501I012	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: NA					
Objectives: Students will have to gain a more advance knowledge of 4 Way Independence on the drums and apply it to their playing. Attaining freedom in syncopation application with variations. An in depth study in Funk, R&B and HipHop music and the grooves and arrangements related to the genre. Play through the song charts and learn the authentic grooves.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Advance coordination between the snare drum and bass drum • Command over syncopation on the drum set with 4 way Independence • Learn Funk grooves and songs • Understand and learn R&B and HipHop grooves and feels • Read more involved Drum notation and song arrangements • The New Breed application using 16th notes • Funk and Fusion Groove Patterns 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Stick Control for the SNARE DRUMMER Exercises 24 to 42 with the Hands and as well as Feet also adding the 4 Way Co-ordination				5
2	Progressive Steps To Syncopation For The Modern Drummer Syncopation Set 2 (25 to 48) application of reading and the				7

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	use triplets around the drum set Using Chapter 2 of The Drummer's Complete Vocabulary Pages 25 to 33	
3	Groove Essentials The Play Along 1.0 Grooves 11 to Groove 17 - which will include 10 songs in FUNK, R&B & HIPHOP at slow and fast tempos each 2 added variations per groove which adds up to 30 grooves in all.	7
4	The New Breed - systems for the development of your own creativity Exercises II A and II B - Reading and Groove Application on the drum set Understanding Accented and Unaccented notes Develop drum set Independence and Inter-dependence	6
5	Contemporary Drumset Phrasing Chapter 1 - Funk and Fusion Grooves Patterns 1 to 11	6
	Total	30

Text Books:

1. Stick Control for the SNARE DRUMMER *By George Lawrence Stone*
2. Progressive Steps To Syncopation For The Modern Drummer *By Ted Reed*
3. Groove Essentials The Play Along 1.0 *By Tommy Igoe*
4. The New Breed - systems for the development of your own creativity *By Gary Chester*
5. Contemporary Drumset Phrasing *By Frank Katz*

Reference Books:

1. Stick Control for the SNARE DRUMMER *By George Lawrence Stone*
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5. Contemporary Drumset Phrasing *By Frank Katz*

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

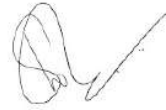
Distribution of ICA Marks :

Description of ICA	Marks
Individual presentation I	10
Individual presentation II	10

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Individual Performance	15
Project	15
Total Marks :	50



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Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Instrument Lab in Vocal III					Module Code:8501I014	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Instrument Lab in Vocal II						
Objectives: Singers will learn to treat the voice as an instrument. They will combine physiological concepts and theoretic knowhow to improve their performances in various singing paradigms. They will also work on sensitivity to time, phrasing, vocal interpretation and expressiveness via specific exercises.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Sing ii-V-I patterns over jazz standards • Identify and sing modes in a musical way • Articulate vocals well in Modal Voice and Standard Non Modal States used in Gospel, Rock, Funk and Soul. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	- Application of ii- V- I patterns to jazz repertoire - Modal Voice and Non-Modal Voice Sonic templates					4
2	-Analysis of scale and arpeggio approach in previously studied and transcribed solos in Vocal Lab II -Gospel Vocalization and it's derivatives in contemporary singing.					6
3	Modes <ul style="list-style-type: none"> • Identifying modes in solos • Review of Dorian, Major and Minor Pentatonic 					6

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	- Flux states of the vocal system	
4	Modes Contd. <ul style="list-style-type: none"> • Application of Harmonic Minor, Phrygian • Lydian, Mixolydian, Aeolian, Locrian • Major 6th and 7th Chords • I vi ii V progression • Maintaining articulation in Non Modal Voice states 	10
5	Pre-exam Revision and review	4
	Total	30

Text Books:

1. Stoloff, Bob. *Vocal Improvisation: an instru- vocal approach for soloists, groups and choirds.* Berklee Press, Hal Leonard.
2. Bermejo, Mili. *Jazz Vocal Improvisation: an instrumental approach.* Berklee Press, Hal Leonard.
3. Stoloff, Bob. *Scat! Vocal Improvisation Techniques.* Hal Leonard.

Reference Books:

1. **Stoloff, Bob.** *Vocal Improvisation: an instru- vocal approach for soloists, groups and choirds.* Berklee Press, Hal Leonard.
2. **Bermejo, Mili.** *Jazz Vocal Improvisation: an instrumental approach.* Berklee Press, Hal Leonard.
3. **Stoloff, Bob.** *Scat! Vocal Improvisation Techniques.* Hal Leonard.

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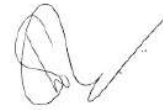
Name of School - School of Performing Arts

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50Marks

Distribution of ICA Marks :

Description of ICA	Marks
Performance	15
Technique Quiz	5
Quiz 1 Scales, ii V I patterns	10
Quiz 2 Cont. Modes	10
Quiz 3 Cont. Modes and I vi ii V	10
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Solo Block in Piano III					Module Code:8501S011	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Solo Block in Piano II						
Objectives: This course follows on from Piano II and remains a 1:1 lesson. All basic technique (scales, arpeggios, chords) should be attained as a prerequisite. Also, students should have by now a fundamental level of chart reading as we move away from exclusively diatonic songs. Emphasis will be given to the different settings of the piano; as a solo instrument, an accompanist and its role in a trio setting. Students are encouraged to workshop their ensemble pieces in this lesson.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● demonstrate basic technique ● read chord charts ● realise archetypal chord progressions ● perform blues variations 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	<ul style="list-style-type: none"> ● Half diminished (locrian) ● Modal Jazz introduction ● M7#4 (lydian) 					3
2	<ul style="list-style-type: none"> ● Sus (mixolydian) ● Susb9 (Phrygian) ● Aeolian focus 					3
3	<ul style="list-style-type: none"> ● Melodic Minor Scale II-V-I ● Susb9 Chord 					3

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	<ul style="list-style-type: none"> • Brazilian style introduction • Cuban style introduction 	
4	study compositions: <ul style="list-style-type: none"> • blues: walking LH and melody RH • Nearness of You/Stella by Starlight • Mas que nada • Good Times - Chic • candidates choice - Bud Powell • candidates choice - Horace Silver 	6
	Total	15

Text Books:

1. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
2. Tiernan, Stephany. *Contemporary Piano Technique-Coordinaing Breath Movement And Sound*. Hal Leonard Corporation. 2011
3. Levine, Mark. *The Jazz Piano Book*. Sher Music. 1 January 1989
4. Levine, Mark. *The Jazz Theory Book*. Sher Music. June 1, 1995
5. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub. 1 September 2015
6. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*. advance music. 1 January 2000

Reference Books:

1. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
2. Tiernan, Stephany. *Contemporary Piano Technique-Coordinaing Breath Movement And Sound*. Hal Leonard Corporation. 2011
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Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Performance 1	20
Performance 2	20
Viva	10
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : III	
Course/Module : Solo Block in Guitar III				Module Code: 8501S013	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Solo Block in Guitar II					
Objectives: The main objective of this course is to cater to the individual needs of a given student with regard to application of music theory in practice, development as an improviser, study of instrument technique and idiomatic vocabulary, and overall musicianship on guitar. This module is a private lesson with the instructor, and is meant to complement Instrumental Lab in Guitar III .					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Apply theoretical knowledge in performances, whether in solo, or ensemble settings. • Read, write and perform their own or standard arrangements of pre-existing compositions and solo etudes. • Come to a deeper understanding of fretboard knowledge. • Understand the nuances of tone, timing, phrasing, groove and sound. • Capably improvise across different genres (commensurate to their level of technical proficiency) • Have a firm grasp on various guitar-specific techniques and their application. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Study of scales and melodic patterns expanding upon technical studies covered in the corresponding Instrumental LabIII . Includes analyses of digital patterns, fingerings, positional playing for the fretting hand. Fretboard mastery through the use of exercises and etudes.				2.5
2	Study of picking techniques - pick/plectrum style, fingerstyle and hybrid				2.5

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	picking	
3	Assessment of Applied Music Theory/Harmony by the instructor through Performance modules prepared by the student.	2.5
4	Study of idiomatic vocabulary, and development of relevant soloing and accompaniment strategies across styles (<i>traditional/modern jazz, contemporary pop & rock, blues, funk, latin, R&B</i> etc)	2.5
5	Improvisation Module focused on developing a unique harmonic & melodic voice on the instrument as applicable across functional, modal and non-functional harmonic contexts.	2.5
6	Reading module focusing on sight-reading single note lines and chord charts with rhythm slashes, and lead sheets.	2.5
	Total	15

Text Books:

1. Levine, Mark. *Jazz Theory Book*. Sher Music Co, 1995
2. Goodrick, Mick. *The Advancing Guitarist*. Hal Leonard Co, 1987
3. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046*. Hal Leonard Co, 2004
4. Galbraith, Barry. *#3 Guitar Comping*. Jamey Absersold, September 2010 (7th Edition)
5. Fisher, Jody. *Jazz Guitar, Complete Ed*. Alfred Music, April 2010
6. Real Book I, II, III

Reference Books:

1. Levine, Mark. *Jazz Theory Book*. Sher Music Co, 1995
2. Goodrick, Mick. *The Advancing Guitarist*. Hal Leonard Co, 1987
3. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046*. Hal Leonard Co, 2004
4. Galbraith, Barry. *#3 Guitar Comping*. Jamey Absersold, September 2010 (7th Edition)
5. Fisher, Jody. *Jazz Guitar, Complete Ed*. Alfred Music, April 2010
6. Real Book I, II, III

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Name of School - School of Performing Arts

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Technical Etude	10
Sight reading	15
Individual Project	25
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : III	
Course/Module : Solo Block in Drum III				Module Code: 8501S012	
Teaching Scheme				Evaluation Scheme	
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: NA					
Objectives: To learn polyrhythmic application of stickings to the drums. Learn and strait to develop Jazz Independence with 4 way coordination. Introducing Rhythm and Meter concepts with rhythmic figures over 1 beat. Learn to read and perform more Snare Drum Swing solo etudes. Learn and play songs arrangements with a command over 8th note figure phrasing to develop the students inner clock.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Learn Polyrhythmic Application to stickings • Develop Jazz Independence • Gain control of Rhythmic and Metric Considerations • Learn Rhythmic Figures over Beat 1 • Perform Rhythmania snare drum etude • Perform Paradiddle Johnnie - snare drum etude • Play along - Ionosphere • Play along - Andthropolgy 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Sticking Patterns Section II - Polyrythmic Application of Stickings				3
2	Time Functioning Patterns Section II - Jazz Independence				3
3	Rhythm and Meter Patterns Preliminary Exercises Section I - Rhythmic figures over 1 beat - Rhythmic and Metric				3

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	Considerations	
4	Modern Rudimental Swing Solos Learn, prepare and perform - Rhythmania and Paradiddle Johnnie	3
5	Working the Inner Clock for Drumset Play and execute the following songs - Ionosphere Spring (8ths) And thropology (8th notes and arrangements)	3
	Total	15

Text Books:

1. Sticking Patterns *By Gary Chaffee*
2. TimeFunctioning Patterns *By Gary Chaffee*
3. Modern Rudimental Swing Solos *By Charles Wilcoxin*
4. Rhythm and Meter Patterns *By Gary Chaffee*
5. Working the Inner Clock for Drumset *By Phil Maturano*

Reference Books:

1. Sticking Patterns *By Gary Chaffee*
2. TimeFunctioning Patterns *By Gary Chaffee*
3. Modern Rudimental Swing Solos *By Charles Wilcoxin*
4. Rhythm and Meter Patterns *By Gary Chaffee*
5. Working the Inner Clock for Drumset *By Phil Maturano*

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

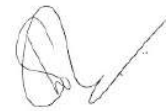
Distribution of ICA Marks :

Description of ICA	Marks
Individual presentation I	15
Individual presentation II	15

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Individual performance I	10
Individual performance II	10
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Solo Block in Vocal III					Module Code:8501S014	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Solo Block in Vocal II						
Objectives: Solo instruction for year 2 (I.e. Sem III and IV) will focus on increasing the student's level of musicality in performance. Emphasis will be put on training nuances and details into the broader singing skill that they acquired in the previous year. By the end of the year, the students will also begin to decide their Core Genre - The Paradigm that they will Focus on in their final year.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Exhibit sensitivity, nuance and detail in their performance • Demonstrate a much higher level of skill than the previous year. • Get a sense of their strengths and inclinations after having spent two years studying and practicing - Jazz, Soul, Pop, Rock and Folk Music. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Repertoire Selection					1
2	Upgradation of skill set and advanced technical exercises					3
3	Personal training and support with assigned ensemble genres					5
4	Training Solo Repertoire					6

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	Total	15

Text Books:

1. McKinney, James C. *The Diagnosis and Correction of Vocal Faults: a manual for teachers of singing and for choir directors.* Waveland Press, Inc.

Reference Books:

1. McKinney, James C. *The Diagnosis and Correction of Vocal Faults: a manual for teachers of singing and for choir directors.* Waveland Press, Inc.

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Through term Performance	20
Term End Performance	20
Technical Exercise Test	10
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School - School of Performing Arts

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : III	
Course/Module : Ensemble Performance III					Module Code: 8501E010	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: NA						
Objectives: Students now get to focus in detail and work on music from various genres in more detail. They will also have to work in collaboration with their fellow students and work as a team to perform all of the songs decided by their respective faculty.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Collaborate with other musicians with competence in the repertoire of the ensemble. • Understand arrangement of songs in different genres • Get in depth information on various styles of music and dissect the songs with great detail. • Gain musical styles understanding 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Work in-depth and dissect Pop, Rock, Jazz and R&B music in sub parts					6
2	Make detailed charts and arrangements of the respective songs					6
3	Professional rehearsal preparation and etiquette					6
4	Individual performance ability					6
5	Ability to work with and perform as a professional band					6

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	Total	30												
Text Books: 1. The Real Book. Hal Leonard Publishing Corp. 6.ed.2004 2. The Beatles. <i>The Beatles: Anthology</i> . Chronicle Books. 2002														
Reference Books: 1. The Real Book. Hal Leonard Publishing Corp. 6.ed.2004 2. The Beatles. <i>The Beatles: Anthology</i> . Chronicle Books. 2002														
Any other information : Total Marks of Internal Continuous Assessment (ICA) : <u>50</u> Marks Distribution of ICA Marks : <table border="1"><thead><tr><th>Description of ICA</th><th>Marks</th></tr></thead><tbody><tr><td>Performance 1</td><td>15</td></tr><tr><td>Performance 2</td><td>15</td></tr><tr><td>Performance 3</td><td>15</td></tr><tr><td>Attendance</td><td>5</td></tr><tr><td>Total Marks :</td><td>50</td></tr></tbody></table>			Description of ICA	Marks	Performance 1	15	Performance 2	15	Performance 3	15	Attendance	5	Total Marks :	50
Description of ICA	Marks													
Performance 1	15													
Performance 2	15													
Performance 3	15													
Attendance	5													
Total Marks :	50													



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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Music History IV				Module Code:8501M007	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Music History III					
Objectives: The main objective of the course is to introduce contemporary music and it's journey and growth through the end of the 20 th century and the changes the 21 st century has brought to it.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Musical trends in the later twentieth century, 2000s and 2010s • The role of world music in transforming composition • The role of Film music and Famous film composers • How modern communication changed the way music is consumed and created • Rise of Contemporary RnB, Genre crossovers and subsequent sub-cultures • Internet, creation of Viral stars and integration of technology with music composition. Widespread reach of Asian subcultures. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> • The arts since mid 20th century • Feminist and ethnic arts, film and the change in narrative • Post war internationalism • Avant-Garde virtuosity - George Crumb 				3
2	<ul style="list-style-type: none"> • Contemporary composers and World Music • John Cage • Javanese Gamelan 				3

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	<ul style="list-style-type: none"> • Bright Sheng and Introduction to Chinese Traditional Music 	
3	<ul style="list-style-type: none"> • Music for films • Silent era and role of music • The sound era, postwar years and exploration of new music styles • John Williams and Star Wars • James Horner, Danny Elfman, Hans Zimmer and the synthesizer • Libby Larsen, musical voice of women 	3
4	<ul style="list-style-type: none"> • Contemporary RnB and Urban Pop • Micheal Jackson, Whitney Houston, Madonna, Cyndi Lauper • Rise of Boy Bands and Girl Groups - Destiny's Child, Spice Girls, Nsync, Backstreet Boys • Teen Pop – Britney, JLo, Christina Aguilera 	3
5	<ul style="list-style-type: none"> • The introduction of Neo-soul • Rise of Hip-hop and Gangsta Rap • Rise of Latin American Pop – Luis Migel, Selena, Ricky Martin, Shakira, Enrique Iglesias, Los del Río –Macarena • Spread of salsa and Cumbia – Marc Anthony, Víctor Manuelle 	3
6	<ul style="list-style-type: none"> • Most Popular genre - Contemporary RnB in the 21st century – Usher, Beyoncé, Rihanna, PussycatDolls. • Britpop, post punk revival and alternative rock – Coldplay, Björk, Radiohead, Oasis, Dido • Reggaeton, Salsa and Merengue • Technology and changes in consumption – Autotune, Mediaplayers; iTunes, Napster, YouTube • Hip hop – Eminem, Black eyes peas, use of autotune • Pop Rock, Punk, Grunge – Avril, Evanescence, SoaD, Linkin Park, etc 	4
7	<ul style="list-style-type: none"> • Breakout Solo acts – Justin Timberlake, Beyoncé, Fergie • Children's Music – The Cheetah girls, High school musical, Hannah Montana, Jonas Brothers, Demi Lovato, Raven-Symoné • Dance Music, electropop and Nu-disco • British Soul – Amy Winehouse, Adele, Corinne Bailey Rae etc. • Reality Shows and stardom – Popstars, X Factor, American Idol 	4
8	<ul style="list-style-type: none"> • The Internet and the uprising of the Viral artist – Justin Bieber to Jacob Collier • Vocally lower key artists – Lady gaga, Taylor swift, Lorde etc • Trap, Mumble Rap, Sound cloud rappers • Electronic Music – Dubstep, House, electropop, techno etc. 	4

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	<ul style="list-style-type: none"> • Europe and Electronic music - Avicii, Martin Garrix, Tiesto, Kygo, Calvin Harris, etc. 	
9	<ul style="list-style-type: none"> • Australian Pop, Electropop and Contemporary Rnb • Korean Wave and J-Pop • South Afro-fusion ,Afrobeat • Indie music and India 	3
	Total	30

Text Books:

1. **Music After the Fall: Modern Composition and Culture Since 1989**, Tim Rutherford- Johnson, Univ of California Press, 2017

Reference Books:

1. **The Enjoyment of Music**, Kristine Forney, Norton & Company, Incorporated, W.W. 2015 (publisher)
2. **Understanding Music: Past and Present**, Alan Clark, Thomas Heflin, Abraham Baldwin, Jeffery Kluball, Elizabeth Kramer, University of West Georgia University of North Georgia Press, 2015

Any other information :

This syllabus covers topics from the 90s to current contemporary music. Previous years have been covered in the earlier topics.

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz	10
Group Presentation	20
Individual Assignment	20
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Music Business				Module Code:8501M009	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
1	0	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: NA					
Objectives: Understanding the basic operations of the music business industry. Having a thorough grasp of basic concepts such as current industry structures, record company deals, royalties, licensing and copyrights. These concepts are imperative for musicians today in order for them to protect their work and make better, more informed business decisions for themselves and their music. Understanding marketing efforts to establish themselves as artists and drawing up an executable music marketing plan.					
Outcomes: After completion of the course, students would be able to : Understand the basic operations of the music business industry. Have a thorough grasp of basic concepts such as current industry structures, record company deals, royalties, licensing, publishing and copyrights. Have an executable music business marketing plan that they can use going further to establish themselves as artists.					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Introduction to class. Understanding yourself as a musician and as a business. Getting your A-team together, who it involves and what each member does. Establishing your story that sets you apart from the crowd.				1
2	Understanding the detailed roles of Personal Managers, Business Managers, Attorneys & Agents – The roles, fee structures, Negotiations & a checklist of requirements for each.				1
3	Introduction to record companies – Overview of the industry structure, major divisions of a record company, what each division is responsible for, independent record labels and their structures. Understanding the role of				1

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	retail sellers. Answering the question 'Do you need a Record Label?'	
4	What are royalties? - Learning about the different types of royalties - Mechanical, Public Performance, Sync and Print royalties - and what each entail.	1
5	Introduction to the different types of record deals. Understanding types of deals - Standard record deals, 360 deals, Singles deal, Licensing deals, Profit split, EP deals, Artist deals - and what each entail.	1
6	Introduction to Copyright basics - Definition, how to get a copyright, types of rights you can get, exemptions.	1
7	Copyright Continued - Who owns the copyright? Work for hire, duration of copyrights and right of termination.	1
8	Understanding what do Publishers do? Publishing industry structure, types of publishers.	1
9	Mechanical licenses to publishers - Harry Fox Agency, CMRRA & PRO's - ASCAP, SESAC, BMI	1
10	Understanding social media marketing & what are the ways musicians have used media marketing today - Case study.	1
11	Marketing & Promoting yourself as a musician. Different Media options & how to use them.	1
12	Developing a marketing brand for your band/yourself as a musician and different parts of a marketing plan.	1
13	Setting up your music website and marketing plan - Students submit a marketing plan in class for grading	1
14	Presentation in class by students about each of their website and marketing plan. - How the students have positioned themselves in the market	1
15	Presentation day 2.	1
	Total	15

Text Books:

1. All You Need To Know About Music Business - Donald Passman, Simon & Schuster; 10 edition (29 October 2019), **ISBN-10:** 1501122185

Reference Books:

1. All You Need To Know About Music Business - Donald Passman, Simon & Schuster; 10 edition (29 October 2019), **ISBN-10:** 1501122185

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2. Music Law in the Digital Age - Allen Bargfrede, Berklee Press Publications, 1 Dec 2009, ISBN-10 0876990998

Any other information :

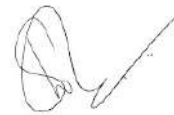
Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	10
Quiz 2	15
Presentation	25
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Arranging II				Module Code:8501A002	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Arranging I					
Objectives: <p>In Arranging I; students learned how to arrange for rhythm section in the styles of swing, jazz ballad/waltz, bossa nova, samba, rock/rock ballad, and funk. In Arranging II, further styles will be explored including RnB, Soul and Hip-Hop.</p> <p>Students will carry out notation exercises for brass and saxophone, and arrangements that are synonymous to Frank Sinatra, Buddy Rich and Tower of Power will be examined for their harmonic and rhythmic content, particularly in the saxophones and brass. Students should adopt these techniques and apply them to their own arrangements.</p> <p>One saxophone quintet or brass quintet arrangement, and one final end-of-semester project (coursework - arrangement for small horn section and rhythm section) should showcase what they have learnt.</p>					
Outcomes: <p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • voice lead a chord progression - up to five parts • compose an arrangement for brass quintet • compose an arrangement for saxophone quintet • compose an arrangement for a small horn section [e.g. trumpet, tenor (or alto) saxophone and trombone, and rhythm section] 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Score Choices				2

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	<ul style="list-style-type: none"> • score layout • open and closed scores • solo, unison and octaves • harmonization of anticipations 	
2	Soli <ul style="list-style-type: none"> • two part • four-part • three-part • low interval limits • five-part • spread voicings 	7
3	Writing for Brass <ul style="list-style-type: none"> • standard notation for Bb trumpet • standard notation for tenor trombone • mutes • horn section 	4
4	Writing for Saxophones <ul style="list-style-type: none"> • standard notation for Eb alto saxophone • standard notation for Bb tenor sax, • standard notation for Eb baritone sax 	4
5	Harmonic, Melodic and Style choices <ul style="list-style-type: none"> • inversions • mechanical voicings (drop 2, 3, 2&4 and quartal voicings) • reharmonization • same chords - new melody • modal adjustment to a melody • line cliché • melodic embellishment • guide tone background lines • inner voice embellishment 	6
6	Individual Project <ul style="list-style-type: none"> • compose an arrangement for brass quintet OR • compose an arrangement for saxophone quintet 	7

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Name of School -School of Performing Arts (SOPA)

	Total	30														
Text Books: 1. Mulholland, Joe. <i>Arranging</i> 2. Berklee College of Music, 1989																
Reference Books: 1. Mulholland, Joe. <i>Arranging</i> 1. Berklee College of Music, 1986 2. Gates, Jerry. <i>Arranging for Horns</i> . Berklee Press, 2015 3. Rabson, Mimi. <i>Arranging for Strings</i> . Berklee Press, 2018 4. Vitti, Anthony. <i>Funk Bass Fills</i> . Berklee Press, 2012 5. Blatter, Alfred. <i>Instrumentation and Orchestration</i> . 1997																
Any other information : Total Marks of Internal Continuous Assessment (ICA) :<u>50</u> Marks Distribution of ICA Marks : <table border="1"><thead><tr><th>Description of ICA</th><th>Marks</th></tr></thead><tbody><tr><td>Quiz 1</td><td>10</td></tr><tr><td>Quiz 2</td><td>5</td></tr><tr><td>Quiz3</td><td>5</td></tr><tr><td>Quiz 4</td><td>10</td></tr><tr><td>Individual Assignment</td><td>20</td></tr><tr><td>Total Marks :</td><td>50</td></tr></tbody></table>			Description of ICA	Marks	Quiz 1	10	Quiz 2	5	Quiz3	5	Quiz 4	10	Individual Assignment	20	Total Marks :	50
Description of ICA	Marks															
Quiz 1	10															
Quiz 2	5															
Quiz3	5															
Quiz 4	10															
Individual Assignment	20															
Total Marks :	50															



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Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Composition Project II				Module Code: 8501CP02	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Sibelius					
Objectives: <p>In this course, students will learn to compose post-war era western art music in three varying approaches. Firstly, in a minimalist style. Secondly, in a gestural manner. And finally, using twelve-tone technique. Examination of instrument specific notation, instrument combinations, and ranges/breakpoints will run in parallel. Additionally, scores from composers attributed to these styles will be analyzed and listened to.</p> <p>For the final submission, each student must present a substantial composition in one of these three styles, with an accompanying programme note.</p>					
Outcomes: <p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • have an understanding and oral imagination for instrument combinations • compose a minimalist piece • compose a gestural piece • compose a serial piece 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Introducing the Orchestra <ul style="list-style-type: none"> • stage plan • the instruments and their characteristics; an introduction • sections, desks and leaders • the conductor 				1
2	Notation for Wind				5

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	<ul style="list-style-type: none"> • standard notation: flute, alto flute, piccolo • standard notation: clarinet in Bb and A, clarinet in Eb, bass clarinet • standard notation: oboe, coranglais, bassoon and contrabassoon • rangeand timbre • breathing, articulation • techniques and extended techniques 	
3	<p>Minimalist Piece</p> <ul style="list-style-type: none"> • what is minimalism? • methods of notation • New York school • assignment: compose a minimalist piece for wind instruments • first draft • final draft • final full score and parts 	6
4	<p>Notation for Strings</p> <ul style="list-style-type: none"> • standard notation: violin, viola, cello, double bass • rangeand timbre • bowing, articulation • techniques and extended techniques 	5
5	<p>Gestural Piece</p> <ul style="list-style-type: none"> • musical gestures - what are they? • using space in music • telling the musical story • assignment: compose a gestural piece for string quartet • first draft • final draft • final full score and parts 	6
6	<p>Twelve-tone Piece</p> <ul style="list-style-type: none"> • compositional approaches of atonality • 1st and 2nd Viennese School • planning: the system • assignment: compose a twelve-tone piece for string quartet • first draft • final draft • final full score and parts 	7

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Name of School -School of Performing Arts (SOPA)

	Total	30
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Text Books:

1. Sapiro, Ian. *Scoring the Score: The Role of the Orchestra in the Contemporary Film Industry*. 2016
2. Pullig, Ken. *Arranging for Large Jazz Ensemble*. 2003

Reference Books:

1. Piston, Walter. *Orchestration*. 1955
2. Rimsky-Korsakov, Nicolas. *Principles of the Orchestra*. 1964
3. Fux, Johann Joesph. *Study of Counterpoint*. 1965
4. Denisch, Beth. *Contemporary Counterpoint: Theory and Application*. 2017
5. Blatter, Alfred. *Instrumentation and Orchestration*. 1997

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Individual Assignment 1	15
Individual Assignment 2	15
Individual Assignment 3	20
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : IV	
Course/Module : Music Theory and Harmony IV					Module Code:8501M008	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
3	0	0	3	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Music Theory and Harmony III						
Objectives: <ul style="list-style-type: none"> • The course begins with a look into chord scales for both diatonic and blues harmony. These scales become a resource for adding extensions to build voicings as well as melodic lines over harmonic progressions. A Study of Dominant chords, their possible deceptive resolutions, their relative II-7 chords that precede them and their corresponding chord scales. Diminished chords and their resolutions and chord scales will also be covered. • Slash chords (other than inversions) and their implied key centres and chord scales will be introduced. • Harmonic Dictation will be occasionally practiced, as well as studying tunes as examples pertinent to the above concepts. • Lastly, some non-western modes and scales will be introduced as a complement to the Berklee syllabus. 						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Transcribe chord charts for most pop tunes as well as modal tunes and many standards. • Comp tunes with five note voicings using allowable tensions • Colour their blues playing with additional nuances. • Modulate to more distant keys in composition, using deceptive resolutions. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Diatonic Functioning Chord Scales					9

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2	Dominant Chord Functions	9
3	Diminished Chord Patterns	9
4	Harmonic Dictation and Application of Concepts through examples	9
5	Slash Chords, Introduction to Non-Western Modes/Scales	9
	Total	45

Text Books:

1. Mulholland and Hojnacki. *Harmony* 3. Berklee College of Music, 2015.
2. Mulholland, Joe. *Music Application and Theory*. Berklee College of Music, 2015

Reference Books:

1. Levine, Mark. *The Jazz Theory Book*, Sher Music Co., 1995

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	10
Quiz 2	10
Homework	25
Attendance	5
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Ear Training IV				Module Code:8501E013	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
3	0	0	3	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Ear Training III					
Objectives: Ear Training IV: Recognising secondary dominants and their associated modulations. Mastering the Diatonic modes individually as well as in mixed mode contexts. Begin to listen for voice leading through chord progressions. Have a good command over regular time signatures as a strong foundation before starting irregular meters. Introducing chromaticism into solfege. To master rhythms in simple and compound duple, triple and quadruple time. To gain familiarity with irregular meters such as quintuple and septuple time as well as an introduction to artificial groupings and metric modulation.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● Sight-sing music containing chromaticism and modulation ● Recognize and voice-lead intermediate level modulations such as parallel major and minor keys as well as keys related at the 4th, 5th and 2nd intervals. ● Recognize allowable tensions in chord scales. ● Understand various types of metric modulations ● Transcribe intermediate level tunes from the American Songbook. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Unit 1 1. Chapter 1 of ET4 plus Interval recognition upto an octave plus chord recognition - major, minor, aug and dim triads				6
2	Unit 2 2. Chapter 2 of ET4 plus Interval recognition upto a 12 th				6

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3	Unit 3 • Chapter 3 of ET4 plus scale recognition – Seven Diatonic modes	6
4	Unit 4 • Chapter 4 of ET4 plus chord recognition – seventh chords except non tertian sevenths	6
5	Unit 5 • Chapter 5 of ET4 plus chord recognition – non-tertian sevenths and scale recognition – melodic minor modes	6
6	Unit 6 • Chapter 6 of ET4 plus interval recognition upto 2 octaves and chord recognition upto 9ths	6
7	Unit 7 • Chapter 7 of ET4 plus melodic and harmonic dictation	9
	Total	45

Text Books:

1. Prosser, Steve. Ear Training 4 Workbook, 2006.

Reference Books:

1. Berkowitz, Sol. *A new approach to sight singing*. W.W.Norton and Company, Fifth Ed. 2010.
2. **Perfect Ear App for iOS and Android**

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	10
Quiz 2	10
Transcription	20
Performance Individual	10
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester: V	
Course/Module: Introduction to World Percussion II				Module Code:8501W002	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks - <u>100</u>)
2	0	0	2	Marks scaled to <u>50</u>	Marks scaled to <u>50</u>
Pre-requisite: Rhythm Training I & II, Introduction to World Percussion I					
Objectives: Students will apply the concepts learned and skills acquired in semesters I, II & IV (Rhythm Training & Introduction to World Percussion) and apply them to the gamut of Afro-Latin percussion. The course will focus in developing their motor coordination and independence as well as enhancing their overall rhythmic skills. Accent will be given on acquisition of playing technique of various hand-percussion / stick-percussion instruments (idiophones & membranophones) and knowledge of Latin-American rhythms through group performance exercises and practice, with respect to the cultural heritage and context of execution.					
Outcomes: After completion of the course, students would be able to:					
<ul style="list-style-type: none"> • Identify and be aware of various Afro-Latin percussion instruments and traditions and their use in modern music today • In addition to their main instrument, be able to comfortably play basic percussion instruments (such as shakers and tambourine but also specific Latin-American small percussion such as güiro, maracas, clave and cowbells) in a band setting • Be able to comfortably keep basic dance steps and/or execute background vocals while performing on various instruments • Have a deeper understanding of and comfort with cross-rhythms as applied in a group ensemble setting • Have stronger overall rhythmic skills 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration

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1	<p>Embodying rhythms and enhancing motor coordination through the medium of body percussion</p> <ul style="list-style-type: none"> • Acquisition of basics of body percussion / Hand-clapping cross-rhythms • Performing basic rhythmic patterns and cross-rhythms while keeping basic downbeat dance-like movements and/or background vocals 	5
2	<p>Miscellaneous percussion skills acquisition and their use in music ensembles</p> <ul style="list-style-type: none"> • Playing technique and styles: Shakers (Review) • Playing technique and styles: Tambourines (Review) • Application of high percussion in an ensemble (Review) • Playing technique and styles: Guïro • Playing technique and styles: Maracas • Playing technique and styles: Clave • Playing technique and styles: Cowbell 	5
3	<p>Group study and performance of Afro-Cuban rhythms (6/8 and 4/4 cross-rhythms)</p> <ul style="list-style-type: none"> • Practical study the concept of percussion ensemble playing • Practical study of Cuban clave (6/8 and 4/4 son and rumba clave) • Practical study of the basics of few Afro-Cuban main percussion instruments (conga, bongo, kata) relevant to the context • Practical study of main Afro-Cuban patterns (cascara, marcha, mambo bell, etc.) • Practice and performance of 3 Afro-Cuban percussion-oriented music genres (makuta, palo and rumba - yambu and guaguanco) with cross-rhythms and possibly responsorial singing 	10
4	<p>Group study and performance of Afro-Brazilian rhythms in the "Bateria" ensemble (2/4 and 4/4 cross-rhythms)</p> <ul style="list-style-type: none"> • Practical study the concept of percussion ensemble playing • Practical study of Brazilian "feel", Brazilian "clave" and Partido alto • Practical study of the main percussion instruments of the bateria (surdo, tamborim, caixa, repinique, agogo, chocalho, etc.) 	10

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	<ul style="list-style-type: none"> • Application of dance-like movements with percussion performance • Practice and performance of 3 musical genres of the bateria (samba batucada, samba reggae and maracatu) with cross-rhythms and breaks 	
	Total	30

Text Books:

1. Sabanovich, Daniel. *Brazilian Percussion Manual: Rhythms and Techniques with Application to the Drumset*. 64 p, Alfred Music; 2nd edition, 1988. ISBN: 978-0739027226
2. Amát, José Eladio, with Curtis Lanoue. *Afro-Cuban Percussion Workbook*. 72 p, Lexington, KY: Curtis Lanoue, 1998. ISBN:978-1463772437

Reference Books:

1. Uribe, Ed. *The Essence of Afro-Cuban Percussion and Drum Set: Rhythms, Songstyles, Techniques, Applications*. 328 p, Warner Bros Publication, 1996. ISBN: 9781576236192
2. Uribe, Ed. *The Essence of Brazilian Percussion and Drum Set*. 144 p, Van Nuys, CA: Alfred Publishing Co., 1993. ISBN: 9780769220246

Any other information:

Total Marks of Internal Continuous Assessment (ICA): 50 Marks

Distribution of ICA Marks:

Description of ICA	Marks
Individual performance 1	10
Individual performance 2	10
Group performance 1	15
Group performance 2	15
Total Marks:	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Live Playing Session II				Module Code:8501LPS02	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: NA					
Objectives: To learn advanced song form and arrangements as well as implementing their own ideas and versions on the selected pieces of music. The objective of this course is to get students into a professional musical situation where they are out in a spot to play with the rest of the faculty and perform songs. Every two weeks they will have a new song assigned to them - songs from different styles of music and different era's in history and one by one each student sits in with the band made of the faculty members and they will be graded accordingly.					
Outcomes: After completion of the course, students would be able to : Students will be able to create their own versions of important songs and gain the skill to arrange and perform This course will help the student play and music at his or her optimum level as they will be playing alongside the faculty who professional working musicians. So this will be an industry level performance situation where they have to deliver and work exactly like they would in a professional musical environment related to live performances with a professional band.					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Pop - Pop music is a genre of popular music that originated in its modern form in the United States and United Kingdom during the mid-1950s. ... Pop music is eclectic, and often borrows elements from other styles such as urban, dance, rock, Latin, and country; nonetheless, there are core elements that define pop music .				2
2	Rock - Rock music is a broad genre of popular music that originated as "rock and roll" in the United borrow from other musical and cultural				2

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	forms, it has been argued that "it is impossible to bind rock music to a rigidly delineated musical definition	
3	Funk - Funk is a music genre that originated in African-American communities in the mid-1960s when African-American musicians created a rhythmic, danceable new form of music through a mixture of soul music , jazz, and rhythm and blues (R&B)	2
4	Soul - Soul music (often referred to simply as soul) is a popular music genre that originated in the African American community in the United States in the 1950s and early 1960s. It combines elements of African-American gospel music , rhythm and blues and jazz.	2
5	R&B - Rhythm and blues, commonly abbreviated as R&B , is a genre of popular music that originated in African American communities in the 1940s. ... The term "rhythm and blues" has undergone a number of shifts in meaning .	2
6	Jazz - American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre.	3
7	Heavy Metal - Heavy metal (or simply metal) is a genre of rock music that developed in the late 1960s and early 1970s, largely in the United Kingdom. ... The genre's lyrics and performance styles are sometimes associated with aggression and machismo.	2
	Total	15

Text Books:

1. NA

Reference Books:

1. Jackson Ronald : Performance Practice : 2005: Routledge Publisher : Edition 1: ISBN: 10-0415941393

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Group Performance (5 performances)	50
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Ensemble Performance IV				Module Code:8501E014	
Teaching Scheme				Evaluation Scheme	
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Na					
Objectives: Students work on their own arrangements of songs plus composing, arranging and performing an original piece of music. And as always students get to focus in detail and work on music from various genres in more detail. They will also have to work in collaboration with their fellow students and work as a team to perform all of the songs decided by their respective faculty.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Collaborate with other musicians with competence in the repertoire of the ensemble. • Make their own arrangements of famous songs across genres • Students begin performing their own composition • Gain musical styles understanding • Implementing Composition and Arranging into their performance 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Compose and Arrange an original song and perform				6
2	Make detailed charts and arrangements of the respective songs				6
3	Professional rehearsal preparation and etiquette				6

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4	Individual performance ability	6
5	Ability to work with and perform as a professional band	6
	Total	30

Text Books:

1. Morphy McCaleb: Embodied knowledge in ensemble Performance : 2016: Rutledge : Edition 1 : ISBN No-10-1472419618

Reference Books:

1. NA

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Performance 1	15
Performance 2	15
Performance 3	15
Attendance	5
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Instrument Lab in Piano IV				Module Code:8501I015	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Instrument Lab in Piano III					
Objectives: This course is delivered as a group lesson to the principle study pianists. All aspects of keyboard playing are discussed and demonstrated, in a manner which is supplementary to their 1:1 lessons. Matters of keyboard technique, practice technique, styles, harmony, synthesis, patch management, chart writing, and pianistic history will be covered. Albums of the week will be presented here, as will feedback of the previous week's listening. Three ICA's per semester are to be conducted individually per student and will assess proficiency in; technique, the song, and knowledge of individual styles of notable piano players.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● demonstrate competence and ability in intermediate technique ● demonstrate some fluency in modal interchange and phrasing ● realise a keyboard/softsynth centric arrangement using patches and synthesis describe or demonstrate the nuances of one of the distinguished piano players we have investigated					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> ● Lydian Augmented Chord ● Lydian Dominant Chord ● Half-Diminished Chord (locrian #2) 				7

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	<ul style="list-style-type: none"> • (Sonny Clark) • (McCoy Tyner) 	
2	<ul style="list-style-type: none"> • Altered Dominant Chords • Interchangeability of Melodic Minor Chords • Minor II-V-I • (Bill Evans) • (Dave Brubeck) 	7
3	<ul style="list-style-type: none"> • Diminished scale harmony • V7b9 (Whole step/ half step Dim scale) • Dim (Whole step/ half step Dim scale) • (Joe Sample) • (George Duke) • (Lyle Mays) 	7
4	<p>study compositions:</p> <ul style="list-style-type: none"> • blues: comping LH and melody/ solo RH • Joyspring • Green Dolphin Street • I Am the Black Gold of the Sun - Rotary Connection • candidates choice - McCoy Tyner/Dave Brubeck • candidates choice -Bill Evans • candidates choice - MJ/Bruno Mars/etc. - any hit song that requires patch changes • leadsheet sight-reading • classical study - one of the following: <ul style="list-style-type: none"> ○ Beethoven - Sonata Op.49, No.2, Movements No.1 and No.2 ○ Bach - BMW 882, Gavotte ○ Bach - Partita Bb Major, BWV 825, Minuets I and II and Gigue ○ Tchaikovsky - Old French Song, Op.39, No.16 	9
	Total	30

Text Books:

1. Cline, Rebecca, and Jonathan Feist. *Latin Jazz Piano Improvisation: Clave, Comping, and Soloing*. Berklee Press, 2013.
2. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
3. Tiernan, Stephany. *Contemporary Piano Technique-Coordinating Breath Movement And Sound*. Hal Leonard Corporation, 2011

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4. Levine, Mark. *The Jazz Piano Book*. Sher Music (1 January 1989)
5. Levine, Mark. *The Jazz Theory Book*. Sher Music (June 1, 1995)
6. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub.(1 September 2015)
7. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)

Reference Books:

1. Cline, Rebecca, and Jonathan Feist. *Latin Jazz Piano Improvisation: Clave, Comping, and Soloing*. Berklee Press, 2013.
2. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
3. Tiernan, Stephany. *Contemporary Piano Technique-Coordinaing Breath Movement And Sound*. Hal Leonard Corporation, 2011
4. Levine, Mark. *The Jazz Piano Book*. Sher Music (1 January 1989)
5. Levine, Mark. *The Jazz Theory Book*. Sher Music (June 1, 1995)
6. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub.(1 September 2015)
7. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz	20
Performance	20
Viva	10
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Instrument Lab in Drum IV				Module Code:8501I016	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite:					
Na					
Objectives:					
<p>Students develop a complete technical ability to execute a 4-way limb Independence and inter-dependence in Swing and jazz time feels. Get a command over 2 note groupings of 16th notes in many variations applied to grooves and phrasing around the drum set. Develop knowledge and of advanced grooves in the Funk genre with many variations of many other styles of music concepts applied, like funky versions of Baião, Soca, Calpyso, Hip-Hop and many others.</p>					
Outcomes:					
<p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • Syncopation applied all around the drum set including Jazz Time with many variations applied. • Play along with Essential JAZZ tracks and feels • Learn 2 note combos in 16th notes by the The New Breed application method using the systems. • Additional Funk Fusion & R&B Grooves • Funk Baião Rhythms • Knowledge of Hip Hop, Calypso, Soca and Reggae Grooves 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Progressive Steps To Syncopation For The Modern Drummer Syncopation - Exercise 1 and Exercise 2				7.5

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	<p>Use it around the drum set with accented and unaccented notes - Accent notes played on the Snare, Tom-Toms and Cymbal with the bass drum.</p> <p>Jazz Time using all the various variations of snare drum comping, bass drum comping, snare/bass drum comping and bass drum/ride cymbal unison with snare ghost notes.</p>	
2	<p>Groove Essentials The Play Along 1.0 Grooves 18 to Groove 26 - which will include 18 songs in JAZZ at slow and fast tempos each Students develop - Comping Motifs, Shuffle Variations, the Blues, 2-Feel and Jazz Waltz</p>	7.5
3	<p>The New Breed - systems for the development of your own creativity Exercises III A and III B Groove Application on the drum set Gaining a command over 16th note phrasing around the drum Develop drum set Independence and Inter-dependence</p>	7.5
4	<p>Contemporary Drumset Phrasing Funk and Go-Go Grooves Additional Funk, Fusion and R&B Grooves Hip-Hop Funk Baião Rhythms Calypso and Soca Grooves Reggae Beats and Variations</p>	7.5
	Total	30

Text Books:

1. Contemporary Drumset Phrasing *By Frank Katz*: Hal Leonard Corporation; Pap/Com edition (26 October 2005) **ISBN-10: 0634095528**

Reference Books:

1. Progressive Steps To Syncopation For The Modern Drummer *By Ted Reed* [www.bnpublishing.com (2015)] **ISBN-10: 1607968835**
2. Groove Essentials The Play Along 1.0 *By Tommy Igoe* (Hudson Music Ltd; Spi Pap/Co edition (31 January 2006) **ISBN-10: 1423406788**
3. The New Breed - systems for the development of your own creativity *By Gary Chester* : Hal Leonard Corporation; Pap/Com edition (1 September 2006) **ISBN-10: 1423418123**

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Name of School -School of Performing Arts (SOPA)

Any other information :


Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	15
Assignment	15
Performance Individual	20
Total Marks :	50

Signature

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : IV	
Course/Module : Instrument Lab in Guitar IV					Module Code: 8501I017	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Instrument Lab in Guitar III						
Objectives: <p>The main objective of this course is for the student to gain a thorough insight into the application of harmonic, melodic and rhythmic constructs through the analysis and study of etudes and transcriptions, and to strengthen pre-existing concepts through the study of form and analysis of compositions and arrangements across a variety of traditional and modern styles and idioms.</p> <p>The course is intended to review stylistic and technical difficulties particular to the contemporary guitar player. The theory related to the instrument as well as exercises will help students to understand their instrument much better.</p>						
Outcomes: <p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • Play major/min (including modes), pentatonic, diminished and whole tone scales, across 2-3 octaves in positions of their choosing, in all 12 keys. • Play maj7/min7/dim arpeggios and triads (including inversions) in a position of their choosing across 2 octaves, in all 12 keys. • Demonstrate proficiency in analysing a score/arrangement across styles and coming up with functional guitar specific arrangements for performances & ensembles. • Demonstrate proficiency in aural transcription, followed by writing, analysis of the transcription, and playing along with the recording at tempo. • Demonstrable competence in applied music theory and consummate technical proficiency on the instrument. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration

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Name of School -School of Performing Arts (SOPA)

1	Technical Studies: Analysis and practice of intermediate-advanced melodic and harmonic etudes to cement foundational musical concepts and application of scales, modes, arpeggios and chord forms covered in earlier semesters, in all 12 keys, across different positions and forms.	4
2	Scales: Study of diminished and whole-tone scales, bebop scales, pentatonic and hexatonic scales (intermediate-advanced including superimposition and triadic interpolation). Detailed study of modes of major and minor scales.	4
3	Chord Voicing: Systematic study of 3-4 part voicings and inversions (including drop 2,3,4), open/closed triads, shell voicings across maj/min, dom7, diminished forms in all 12 keys.	4
4	Voice Leading: Systematic study of moving voices in a functional harmonic context, distribution of voices and elementary counterpoint.	4
5	Transcription: Analysis and study of solos, accompaniment and composed parts across a range of traditional and contemporary styles.	4
6	Arrangement: Study of reharmonisation & chord substitution as applicable to guitar. Arranging linear and harmonic content on guitar for practical application in common performance practice in contemporary music.	4
7	Repertoire: Analysis and study of relevant compositions across styles for the purposes of building a performance repertoire, enabling the student to play the role of accompanist and soloist.	6
	Total	30

Text Books:

1. Fisher, Jody. *Jazz Guitar, Complete Ed.* Alfred Music, April 2010

Reference Books:

1. Levine, Mark. *Jazz Theory Book.* Sher Music Co, 1995
2. Goodrick, Mick. *The Advancing Guitarist.* Hal Leonard Co, 1987
3. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046.* Hal Leonard Co, 2004
4. Galbraith, Barry. *#3 Guitar Comping.* Jamey Absersold, September 2010 (7th Edition)

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Performance Piece	25

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Name of School -School of Performing Arts (SOPA)

Transcription (performance + written score, analysis)	15
Technical Etude (performance)	10
Total Marks :	50



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Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : IV	
Course/Module : Instrument Lab in Vocal IV					Module Code:	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Instrument Lab in Vocal III						
Objectives: Technique Specific Objectives: <ol style="list-style-type: none"> 1. To discover effortlessness at the 'vocal extremities' of the chosen idiom 2. To greatly broaden delivery and skill with Modal Voice. 3. To deliver style-specific vocal phrasing with accuracy and ease. Theory/ Vocal Improv Objectives: <ol style="list-style-type: none"> 1. To internalize all studied major modes, patterns and rhythmic concepts studied thus far and create memorable vocal solos that convey an emotion and a story. 2. To develop further awareness in both a vertical (harmonic) as well as a horizontal (modal) understanding at the time of improvisation. 						
Outcomes: After completion of the course, students would be able to : <ol style="list-style-type: none"> 1. Demonstrate highly enhanced vocal ability, effortlessness and range of vocal color. 2. Contextualize and correctly use vocal behaviours to genres and musical idioms. 3. Internalize studied patterns, modes and harmonic progressions to deliver vocal solos with greater awareness and emotion. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	- Vocal physiology concepts related to singing softly. - Review of modes studied. - Analysis of selected solo transcriptions by scale degree (vertical awareness) - Identifying scale degree in context of each chord (horizontal awareness)					4

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2	<p>Singing with changes in axial alignment</p> <p>Appropriate tensions v/s Imbalanced tensions : Directional Mapping of Vocal EQ and Tonal Correction.</p> <p>- Patterns over dominant chords</p> <ul style="list-style-type: none"> • Tensions 13 and Major 7 • Tensions b9 and b13 • Tensions 13 and b13 	6
3	<p>Advanced tonal calibration</p> <p>-Transcriptions of selected instrumental and vocal/scat solos. (Chet Baker, Stan Getz, Charlie Parker)</p> <p>- Scales review and scale identification in selected solos</p> <ul style="list-style-type: none"> • Blues Scale • Bebop • Lydian Dominant • Half-Whole • Whole- Tone • Minor Melodic • Dorian 	6
4	<p>- Projection and associated vocal behaviours.</p> <p>- Introduction to approaching and analysing a solo</p> <ul style="list-style-type: none"> • Identification of modes and analysis of improvisational techniques in selected student transcriptions 	4
5	<p>- Connecting vocal extremities: Mapping aspects of sound and muscular behaviour on a spectrum.</p> <p>- Integrating studied modes and techniques in a vocal solo over selected repertoire.</p> <p>Improvisation techniques to be implemented in selected transcriptions:</p> <ul style="list-style-type: none"> • Motivic Development • Use of chromatic and passing tone in approach notes • Resolving to target notes 3rds and 7ths. • Implementation of studied modes according to solos 	6

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6	Final reinforcements and summing up	4
	Total	30

Text Books:

1. Stoloff, Bob. *Scat!Vocal Improvisation Techniques*. Gerald and Bill Lessner. New York, 1999.
2. Bermejo, Mili. *Jazz Vocal Improvisation: an instrumental approach*. Hal Leonard, Berklee Press, Boston, 2017.
3. Stoloff, Bob. *Vocal Improvisation: an instru-vocal approach for soloists, groups, and choirs*. Berklee Press, Hal Leonard, 2012.

Reference Books:

1. Stoloff, Bob. *Scat!Vocal Improvisation Techniques*. Gerald and Bill Lessner. New York, 1999.
2. Bermejo, Mili. *Jazz Vocal Improvisation: an instrumental approach*. Hal Leonard, Berklee Press, Boston, 2017.
3. Stoloff, Bob. *Vocal Improvisation: an instru-vocal approach for soloists, groups, and choirs*. Berklee Press, Hal Leonard, 2012.

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Homework (scale degree) and Melody with scale	10
Quiz (scales and transcription)	15
Presentation	15
Report	10
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Piano IV				Module Code:8501S015	
Teaching Scheme				Evaluation Scheme	
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Solo Block in Piano III					
Objectives: This course follows on from Piano III and remains a 1:1 lesson. All basic technique (scales, arpeggios, chords) should be attained as a prerequisite. Also, students should have by now an intermediate level of chart reading and voice leading. Emphasis will be given to the different settings of the piano; as a solo instrument, an accompanist and its role in a trio setting. Students are encouraged to workshop their ensemble pieces in this lesson.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● demonstrate intermediate technique ● read chord charts with voice leading ● realise archetypal chord progressions ● perform jazz comping patterns 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> ● Lydian Augmented Chord ● Lydian Dominant Chord ● Half-Diminished Chord (locrian #2) ● 				3
2	<ul style="list-style-type: none"> ● Altered Dominant Chords ● Interchangeability of Melodic Minor Chords ● Minor II-V-I ● 				3

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3	<ul style="list-style-type: none"> • Diminished scale harmony • V7b9 (Whole step/ half step Dim scale) • Dim (Whole step/ half step Dim scale) 	3
4	study compositions: <ul style="list-style-type: none"> • blues: comping LH and melody/ solo RH • Joyspring • Blue Dolphin Street • I Am the Black Gold of the Sun - rotary connection • candidates choice – McCoy Tyner/Dave Brubeck • candidates choice – Bill Evans 	6
	Total	15

Text Books:

1. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*. advance music. 1 January 2000
2. Mauleon-Santana, Rebecca. *101 Montunos*. Sher Music. 1 January 1999

Reference Books:

1. Cline, Rebecca, and Jonathan Feist. *Latin Jazz Piano Improvisation: Clave, Comping, and Soloing*. Berklee Press, 2013.
2. Ramsay, Ross. *Chord-Scale Improvisation for Keyboard: a Linear Approach to Improvisation*. Berklee Press, 2011.
3. Tiernan, Stephany. *Contemporary Piano Technique-Coordinaing Breath Movement And Sound*. Hal Leonard Corporation. 2011
4. Levine, Mark. *The Jazz Piano Book*. Sher Music. 1 January 1989
5. Levine, Mark. *The Jazz Theory Book*. Sher Music. June 1, 1995
6. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub. 1 September 2015

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Name of School -School of Performing Arts (SOPA)

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Performance	20
Sight reading	15
Technique	15
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Drum IV				Module Code:8501S016	
Teaching Scheme				Evaluation Scheme	
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: NA					
Objectives: Learn Cross Rhythms with various stickings and accents variations. Develop musical phrases through the use of single line figures. Metric Modulation process used to alter the relationships between various rhythms and meters. Swing snare drum solos with accents. Adding a Tom-Tom in the snare drum solo performance piece. Performing songs using the swung 8th notes and also developing phrasing with all accents on the "a" of the beat using the Inner Clock music tracks.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Sticking and Accents used to imply other rhythmic shapes • Execute Linear Phrasing • Learn Metric Modulation • Perform Swinging Accents - snare drum solos • Perform Deep Central - snare drum solos • Play along - Uh... Jeff!? • Play along - Doin' the Duhs 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Sticking Patterns Section II - Part 2 - Accent Cross-Rhythms				3
2	Time Functioning Patterns Section III - Linear Phrasing				3

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3	Rhythm and Meter Patterns Study involving Metric Modulations Meter Studies Meter subdivision - Meter combination	3
4	Modern Rudimental Swing Solos Learn, prepare and perform - Swinging Accents and Deep Central Performed on the Snare Drum and Bass Drum	3
5	Working the Inner Clock for Drumset Play and execute the following songs - Uh... Jeff!? ("ands" but with a shuffle or triplet feel Doin' The Duhs (all the phrases meant to emphasise the "a")	3
	Total	15

Text Books:

1. Working the Inner Clock for Drumset By *Phil Maturano*, Musicians InstPr; 1 edition (1 October 1997) : **ISBN-10:** 9780793571239

Reference Books:

1. Sticking Patterns By *Gary Chaffee* :SchaumPubns; Pap/Com edition (1 March 2000) : **ISBN-10:** 0769234763
2. Time Functioning Patterns By *Gary Chaffee* :SchaumPubns; Pap/Com edition (1 March 2000) : **ISBN-10:** 0769234771
3. Modern Rudimental Swing Solos By *Charles Wilcoxin* :Ludwig Masters (1 November 1976) : **ISBN-10:** 1578919975
4. Rhythm and Meter Patterns By *Gary Chaffee* : Warner Bros. Publications Inc.,U.S.; Pap/Com edition (1 March 2000) : **ISBN-10:** 0769234690

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Name of School -School of Performing Arts (SOPA)

Any other information :

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Quiz	15
Presentation	15
Performance Individual	20
Total Marks :	50



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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Guitar IV				Module Code:8501S017	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Solo Block in Guitar III					
Objectives: The main objective of this course is to cater to the individual needs of a given student with regard to application of music theory in practice, development as an improviser, study of instrument technique and idiomatic vocabulary, and overall musicianship on guitar. This module is a private lesson with the instructor, and is meant to complement Instrumental Lab in Guitar IV .					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Apply theoretical knowledge in performances, whether in solo, or ensemble settings. • Read, write and perform their own or standard arrangements of pre-existing compositions and solo etudes. • Come to a deeper understanding of fretboard knowledge. • Understand the nuances of tone, timing, phrasing, groove and sound. • Capably improvise across different genres (commensurate to their level of technical proficiency) • Have a firm grasp on various guitar-specific techniques and their application. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Study of scales and melodic patterns expanding upon technical studies covered in the corresponding Instrumental Lab III . Includes analyses of digital patterns, fingerings, positional playing for the fretting hand. Fretboard mastery through the use of exercises and etudes.				2.5
2	Study of picking techniques - pick/plectrum style, fingerstyle and hybrid picking				2.5

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3	Assessment of Applied Music Theory/Harmony by the instructor through Performance modules prepared by the student.	2.5
4	Study of idiomatic vocabulary, and development of relevant soloing and accompaniment strategies across styles (<i>traditional/modern jazz, contemporary pop & rock, blues, funk, latin, R&B</i> etc)	2.5
5	Improvisation Module focused on developing a unique harmonic & melodic voice on the instrument as applicable across functional, modal and non-functional harmonic contexts.	2.5
6	Reading module focusing on sight-reading single note lines and chord charts with rhythm slashes, and lead sheets.	2.5
	Total	15

Text Books:

- Galbraith, Barry. #3 *Guitar Comping*. Jamey Absersold, September 2010 (7th Edition)
- Fisher, Jody. *Jazz Guitar, Complete Ed.* Alfred Music, April 2010

Reference Books:

- Levine, Mark. *Jazz Theory Book*. Sher Music Co, 1995
- Goodrick, Mick. *The Advancing Guitarist*. Hal Leonard Co, 1987
- Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046*. Hal Leonard Co, 2004
- Real Book I, II, III

Any other information :

This course is to be taken by the student in conjunction with **Instrument Lab in Guitar IV**.

Total Marks of Internal Continuous Assessment (ICA) :50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Performance Piece	25
Sight Reading	10
Technical Etude	10
Quiz/HW/Written Assignment	5
Total Marks :	50

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SVKM's Narsee Monjee Institute of Management Studies

Name of School -School of Performing Arts (SOPA)

Program: Bachelor of Arts - Music (Western Contemporary Music)					Semester : IV	
Course/Module : Solo Block in Vocal IV					Module Code: 8501S018	
Teaching Scheme				Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - <u>50</u>)	Term End Examinations (TEE) (Marks- <u>100</u> in Question Paper)	
0	1	0	1	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>	
Pre-requisite: Solo Block in Vocal III						
Objectives: Solo instruction for year 2 (Ie Sem III and IV) will focus on increasing the student's level of musicality in performance. Emphasis will be put on training nuances and details into the broader singing skill that they acquired in the previous year. By the end of the year, the students will also begin to decide their Core Genre - The Paradigm that they will Focus on in their final year.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Exhibit sensitivity, nuance and detail in their performance • Demonstrate a much higher level of skill than the previous year. • Get a sense of their strengths and inclinations after having spent two years studying and practicing - Jazz, Soul, Pop, Rock and Folk Music. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Repertoire Selection					1
2	Upgradation of skill set and advanced technical exercises					3
3	Personal training and support with assigned ensemble genres					5
4	Training Solo Repertoire					6
	Total					15

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Name of School -School of Performing Arts (SOPA)

Text Books:

1. Stoloff, Bob. *Scat!Vocal Improvisation Techniques*. Gerald and Bill Lessner. New York, 1999.
2. Bermejo, Mili. *Jazz Vocal Improvisation: an instrumental approach*. Hal Leonard, Berklee Press, Boston, 2017.
3. Stoloff, Bob. *Vocal Improvisation: an instru-vocal approach for soloists, groups, and choirs*. Berklee Press, Hal Leonard, 2012.

Reference Books:

1. Stoloff, Bob. *Scat!Vocal Improvisation Techniques*. Gerald and Bill Lessner. New York, 1999.
2. Bermejo, Mili. *Jazz Vocal Improvisation: an instrumental approach*. Hal Leonard, Berklee Press, Boston, 2017.
3. Stoloff, Bob. *Vocal Improvisation: an instru-vocal approach for soloists, groups, and choirs*. Berklee Press, Hal Leonard, 2012.

Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 50 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Through term Performance	20
Term End Performance	20
Technical Exercise Test	10
Total Marks :	50

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