

SVKM'S NARSEE MONJEE INSTITUTE OF MANAGEMENT STUDIES

(Deemed-to-be-University)

SCHOOL OF PERFORMING ARTS

BACHELOR OF ARTS - MUSIC (WESTERN CONTEMPORARY MUSIC) /

BACHELOR OF PERFORMING ARTS (MUSIC)

Minutes of the BOS on B.A. - MUSIC (WESTERN CONTEMPORARY MUSIC) / BPA (Music) course outlines circulated via email dated 22.05.2022 to the BOS members - Dr.

Russell Spiegel, Dr. Carl Clements & Mr. Louis Banks

A) Minor changes in the courses B.A. - Music (Western Contemporary Music) / BPA (Music) 1st to 3rd Year circulated for approval via email dated 22.05.2022

- The minor changes in the following course outlines B.A. - Music (Western Contemporary Music) / BPA (Music) 1st to 3rd Year - semester I to VI from academic year 2022-23 were approved by the BOS.

Sr. No.	Semester I	Semester II
1	Rhythm Training I	Ear Training II
2	Music History I	Rhythm Training II
3	Music Theory and Harmony I	Music History II
4	Ear Training I	Music Theory and Harmony II
5	Instrument Lab in Guitar I / Piano I / Vocal I / Drum I	Instrument Lab in Guitar II / Piano II / Vocal II / Drum II
6	Solo Block in Guitar I / Piano I / Vocal I / Drum I	Solo Block in Guitar II / Piano II / Vocal II / Drum II
7	Environmental Studies	Keyboard Studies II (+Semester III)
8	Keyboard Studies I	Sibelius Notation II (+Semester III)
9	Sibelius Notation I	-

Sr. No.	Semester III	Semester IV
1	Ear Training III	Arranging II
2	Arranging I	Composition Project II
3	Composition Project I	Ear Training IV
4	Instrument Lab in Guitar III / Drum III / Vocal III / Piano III	Instrument Lab in Dum IV / Guitar IV / Piano IV / Vocal IV

5	Solo Block in Guitar III / Drum III / Piano III / Vocal III	Solo Block in Drum IV / Guitar IV / Piano IV/ Vocal IV
6	Introduction to World Percussion I (+Semester IV)	Introduction to World Percussion II (+Semester V)

Sr. No.	Semester V	Semester VI
1	Solo Recital - Piano V / Drum V / Guitar V / Vocal V	Pro Performance
2	Instrument Lab in Piano V / Drum V / Guitar V / Vocal V	Solo Recital - Piano VI / Drum VI / Guitar VI / Vocal VI
3	-	Instrument Lab in Piano VI / Drum VI / Guitar VI / Vocal VI

B) Change of credits from 2 to 1 in the Solo Recital subjects

- It was observed that Solo - Recitals in the 3rd year – semester V & VI which is a 2 hours per week / per student subject, was more than required and hence was proposed to reduce to 1 hour per week same as that of the 1st & 2nd year of the program.
- The BOS approved of the same.

C) Dropping of the courses from 3rd year semester V & VI

- The courses Music Research & Creative Project of semester V & VI respectively were proposed to be dropped from the academic year 2022 onwards based on the teaching experience and opinion of the faculties.
- The BOS approved of the same.

D) Approval on Program Architecture from 2022 onwards

- Due to lockdown there were restrictions on a few courses that could not be taught online and hence few courses were repositioned to the next semesters. Now that the school is completely functional offline and from campus it was proposed to the BOS for approval to follow the original program architecture from the academic year 2022 onwards.
- The BOS approved of the same.



Dr. Vikas Bharadwaj
Associate 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 : II	
Course/Module : Environmental Studies				Module Code: 852EV0C001	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 100)	Term End Examinations (TEE) (Marks- 00 in Question Paper)
2	0	0	2	Marks Scaled to <u>100</u>	Marks Scaled to <u>00</u>
Pre-requisite: NA					
Objectives:					
<ul style="list-style-type: none"> ● To introduce and familiarize students with the various dimensions of climate change ● To build the foundation for an interdisciplinary understanding of climate change ● To introduce the decision-making process in climate action and all that it involves 					
Outcomes:					
After completion of the course, students would be able to :					
<ol style="list-style-type: none"> 1. Better understand the current mainstream discourse on climate change 2. Actively participate in the discourse surrounding energy, ecology, equity. 3. Further specialize in specific topics covered in the course for academic or professional pursuits. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Introduction to Environment Studies <ol style="list-style-type: none"> a. How performing arts plays a very important role in the environment b. How & when did human beings start to connect art, music, dancing, etc. with environment -Epistemology c. How does art influence the environment & vice-versa?-internal & external d. our role in defiling the environment 				3
2	Climate change <ol style="list-style-type: none"> a. Anthropogenic climate change & why should it be studied? b. Role of human activities & processes which have caused a major climate change & harmed the environment c. With reference to:-Eco systems, Bio Diversity, Habitats, Global Warming, Green House Gases, Mass Extinction d. chemical & biological warfare, weapons of mass destruction 				3
3	Climate Science <ol style="list-style-type: none"> a. What is climatology? b. What is atmospheric dynamics, atmospheric science? c. Types of pollution-air,water,soil,sound,thermal,light,e-waste,bio-medical waste, nuclear wastes, hazardous wastes d. Garbage collection & disposal methods to protect the environment 				3

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4	Energy Crisis a. Why is the world facing an intense & severe energy crisis? b. Fossil fuels, nuclear fuels ,carbon footprints-how to reduce it c. Alternate sources of energy-solar, wind, tidal, bio waste, d. Effects of wars on energy distribution globally e. Conventional v/s non-conventional forms of energy f. What should we do to reduce negative impact on over use of energy	6
5	Sustainability a. Sustainable agriculture, modern methods of agriculture-vertical farming, b. Genetic engineering wrt agriculture, aquaponics, hydroponics, c. Eco tourism, sustainable tourism, zero carbon cities & countries. d. Industrial & urban sustainability-its effects & impacts on the environment e. Impact of wars on environment ,global peace is affected& how is it important to be self-reliant f. Sustainable housing-a concept of going back to the roots -to protect the environment	4
6	Environment Economics & Natural resources a. Meaning b. Mitigation & adaptation-how does it help the environment c. Disaster management	2
7	Protocols & Conventions a. Meaning b. Montreal Protocol, Basel convention, Protocol, Climate convention, Paris Convention – wrt Climate, environment	4
8	Music culture of society, environment a. An overview b. Methods & approaches to study environment through art c. Create awareness through lyrics, dance, music, art	5
	Total	30

Text Books:

1. The IPCC Fifth Assessment Report: Working Groups I, II, III
2. Burroughs, W. J. (2007). Climate Change: A Multidisciplinary Approach. Cambridge University Press.

Reference Books:

1. Angus, I and Butler, S (2011). Too Many People: Population, Immigration, and The Environmental Crisis. Haymarket Books; Chicago.
2. Okereke, C. (2007). Global Justice and Neoliberal Environmental Governance: Ethics, Sustainable Development and International Co-operation. Routledge.
3. Jan van Boeckel, 2013: At the Heart of Art and Earth: An Exploration of Practices in Arts-Based Environmental Education : Edition – 2nd : Aalto University publication series : ISBN : 978-952-60- 5145-1

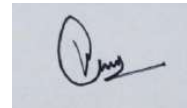
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Any other information :

Total Marks of Internal Continuous Assessment (ICA) : 100 Marks

Distribution of ICA Marks :

Description of ICA	Marks
Group Discussion	20
Presentation	20
Project 1	20
Project 2	20
Project 3	20
Total Marks :	100



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 : II	
Course/Module : Ear Training II				Module Code: 852MU0C004	
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 I					
Objectives: A continuation to Ear Training I, this class aims at giving students the essential aural/written skills to hear, identify and transcribe on spot all basic melodic, harmonic and rhythmic elements used in Western music. The students will learn all fundamentals required to read and perform written music using solfege and musical notation. Students will develop indispensable skills in regard to control over time and rhythm as well as intonation and pitch.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Hear, identify and transcribe (in staff notation) ascending and descending intervals, basic scales, inversions of triads, simple rhythmic and melodic patterns. • Sight-read and sight-sing on spot simple rhythmic and major-minor scales melodic exercises in bass/treble clefs and movable-do Sol-Fa while conducting. • Demonstrate knowledge of and control over pitches, solfege syllables, rhythm values (till 16th note), simple syncopations, 2/4 & 3/4 & 4/4 time signatures, dynamics and articulations, tempo markings and repeats signs. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Sight-singing and Sol-Fa <ul style="list-style-type: none"> • Introducing 3/4 and 6/8 time signatures and conducting in triple meter • Introducing 16th rest values. • Introducing ties and syncopations till 16th note • Introducing regular and gradual dynamics, tempo markings • Introducing single and double bar repeats, voltas, D.C., D.S., segno, fine and coda markings • Syllable notes of the chromatic scale • Diatonic tendency tone pairs • Trichords and tetrachords of the major scale and their transposition • Singing triads and basic major scale diatonic chord progressions using Sol-Fa • Singing large leaps in major scale using Sol-Fa • Sight-singing staff notation using movable do in G, Bb and D major keys 				30

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	<ul style="list-style-type: none"> • Voice leading using movable do in C, F and G major keys. 	
2	<p>Transcription</p> <ul style="list-style-type: none"> • Identify and transcribe all ascending intervals of the natural minor scale from the tonic (perfect unison to perfect 8ve) • Identify and transcribe all descending intervals of the natural minor scale from the tonic (perfect unison to perfect 8ve) • Identify and transcribe all chromatic ascending/descending/harmonic intervals within one octave (perfect unison to perfect 8ve) • Identify and transcribe major/minor/augmented/diminished triads and sus2/sus4 chords in root position. • Identify and transcribe inversions of major and minor triads • Identify and transcribe major and minor (natural/melodic/harmonic) scales • Identify and transcribe all modes of the major scale (ionian/dorian/phygian/lydian/mixolydian/aeolian/locrian) • Transcribe 4 bars rhythms patterns in simple duple/triple/quadruple meter with all note/rest values and syncopations till 16th note and ties/dotted values till 8th note. • Transcribe up to 5 notes melodic motives (non-metric chromatic or diatonic dictation) 	15
	Total	45

Text Books:

1. DeOgburn, Scott. *Ear Training 1 Workbook*. 2nd ed., Berklee College of Music, 2013.
2. DeOgburn, Scott. *Ear Training 2 Workbook*. 2nd ed., Berklee College of Music, 2013.
3. Okumura, Lydia. *Solfege 1*. 2nd ed., Berklee College of Music, 2017.

Reference Books:

1. Posser, Steve. *Essential Ear Training for Today's Musician*. Berklee Press, 2000.
2. McGrain, Mark. *Music Notation: Theory and Technique for Music Notation*. Berklee Press, 2002.
3. Berkowitz, Sol. *A new approach to sight singing*. W.W.Norton and Company, Fifth Ed. 2010.

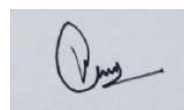
Any other information :

TEE in 2 parts (1 transcription written examination + 1 Sight-singing viva examination)

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

Distribution of ICA Marks :

Description of ICA	Marks
Sight-singing (melody)	15
Sight-singing (rhythm)	15
Transcription	20
Total Marks :	50



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(Prepared by Concerned Faculty/HOD)

SVKM's Narsee Monjee Institute of Management Studies

Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Rhythm Training II				Module Code: 852MU0C007	
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	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Rhythm Training I					
Objectives: Students will learn to odd time signatures, subdivisions and polyrhythms. Understand the basics of South Indian Carnatic Rhythm - Konnakol - and its application. Learn and identify Metric Modulation and Displacement of Rhythms. Learn Basic Afro-Cuban Rhythms with Variations. The Above The Neck Concept using Rhythm Code 1 and Rhythm Code 2					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Understanding Konnakol and learning the basic syllables and Taal • Keep time over challenging rhythmic figures • Odd Time Signatures and its Note Values using Subdivisions • Polyrhythms in Odd Time • Metric Modulation • Rhythm Displacement • Basic knowledge of Latin Afro-Cuban Rhythms • Develop the Above The Neck Discipline 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Understanding the Basics of Konnakol - Phonetics, Counting, Tihai's and Korvai's				5
2	Metric Modulation using Triplets				5
3	Rhythm Displacement in 8th notes and 16th notes				5
4	Odd time Signatures and understanding the Note Values and applying them to music with Subdivisions and Polyrhythms - 5/4 7/4				5
5	Introduction to Afro Cuban Rhythms - Clave, Cascara, Bongo Bell, Mambo Bell, Bembe , Naningo.				5
6	Above The Neck Discipline using Rhythm Code 1 and Rhythm Code 2				5
	Total				30

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Text Books:

1. Greb, Benny. *The Language of Drumming*. Hudson Music, 2012, Pap/Psc edition, ISBN: 978-1-4584-2229-3
2. Reed, Ted. *Syncopation for the Modern Drummer*. Alfred Publishing Company Inc, 1996, ISBN: 0-88284-795-3
3. Lockette, Pete. *Indian Rhythms for Drumset*. Edited by Steve Ferraro, Hudson Music, 2008, Pap/Com edition, ISBN: 1423456785
4. Dicenso, Dave. *Rhythm And Drumming Demystified*, Alfred Music, 2014, ISBN-10 : 0692280537, ISBN-13 : 978-0692280539

Reference Books:

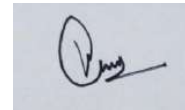
1. Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Music History II				Module Code: 852MU1C004	
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 50
Pre-requisite: History of Music I					
Objectives: To give students a stylistic, historical and theoretical understanding of Western art music and its evolution from the Classical period to the early 20th Century.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Demonstrate ability to discuss Western art music and its elements using proper terminology. • Demonstrate ability to recognize/ describe music from the Classical period to the early 20th century and identify its specific characteristics. • Demonstrate knowledge of iconic genres, works and composers for each studied period. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	The Classical Period (and transition to the Romantic period) <ul style="list-style-type: none"> • The Viennese masters, the Enlightenment and music as order, elegance, moderation and logic • The development of Classical forms and the multimovement cycle • Classical chamber music and the string quartet • The Classical symphony and the modern orchestra • The Classical concerto • The sonata in the Classical era • Classical choral music and opera 				20
2	Early Romantic, Romantic and Late Romantic Period <ul style="list-style-type: none"> • Romanticism, the power of passions and the self-employed artist • Early Romantic lied: Schumann and Schubert • Chopin, Hensel and Romantic piano music • Berlioz and the program symphony • Grieg, Smetana and musical nationalism in Europe • Brahms, Mendelssohn, Dvorák and Romantic absolute music • Verdi, Puccini, Wagner and the 19th century opera/choral music • Tchaikovsky and the ballet 				20
3	Late 19th-century and 20th-century art music in Europe (optional, if time allows it)				5

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	<ul style="list-style-type: none"> • Comparison between Romantism, Impressionism and Modernism • Debussy, Ravel: French Impressionism and Neo-Classicism • Schoenberg, the twelve-tone system and musical Expressionism • Stravinsky and Modernism in music 	
	Total	45

Text Books:

1. Forney, Kristine. *The Enjoyment of Music* (11th shorter edition) W.W. Norton & Company, 2011.
2. Grout, Donald Jay. *A History of Western Music*. W.W. Norton & Company, 9th Ed. 2014.
3. Burkholder, J.Peter, Palisca, Claude. *The Norton Anthology of western music*. 7th Ed. Vol-1. W.W.Norton, 2014

Reference Books:

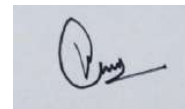
1. Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Aural Test	15
MCQ	15
Quiz	10
Essay	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Music Theory and Harmony II				Module Code: 852MU1C005	
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 I					
Objectives: The focus of this course will be to complete the study of basics of musical notation and all fundamentals of Western music theory and harmony started in Music Theory and Harmony 1. Students will start applying these concepts to study most common melodic and harmonic constructions used in Western musical language					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Demonstrate knowledge of fundamentals of different melodic, rhythmic and harmonic devices as well as confidence in the theoretical aspects underlying these concepts. • Demonstrate competence in reading /writing staff notation and knowledge in music notation rules. • Demonstrate competence in the application of fundamentals of Western music theory and harmony. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> • Harmonic/melodic (traditional/jazz) minor scales and their structure • Other rhythmic notation guidelines • Diatonic seventh chords of the harmonic/melodic minor scales (dim7/+maj7/minMaj7) • Sixteenth notes beaming and notation • Double augmented/double diminished intervals • Compound intervals and (double) inversions 				15
2	<ul style="list-style-type: none"> • Octave number identification • Drumkit notation and basic groove/rhythm section concepts • +min7/7sus4/6/min6 chords • Review of triads inversions and introduction to slash chord symbols • Bass note/chord relationship • Three-way close voicings/parallel and contrary motion voicings • Introduction to Roman numeral analysis 				15
3	<ul style="list-style-type: none"> • Compound time and 12/8 rhythmic notation • Functional harmony and analysis 				15

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	<ul style="list-style-type: none"> • Close/open position triads • Open voicings and chorale notation • Review of seventh chords inversions • Closed/open position seventh chords • Extended chords • Blues scale and harmony/form 	
	Total	45

Text Books:

1. Nettles, Barrie. *Harmony 1*. 3rd ed., Berklee College of Music, undated.
2. Mulholland, Joe. *Harmony 2*. 3rd ed., Berklee College of Music, 2015.
3. Mulholland, Joe. *Music Application and theory*. 2nd ed., Berklee College of Music, 2012.
4. Schmeling, Paul. *Berklee Music Theory Book 1*. 2nd ed., Berklee Press, 2005.
5. Schmeling, Paul. *Berklee Music Theory Book 2*. 2nd ed., Berklee Press, 2006.

Reference Books:

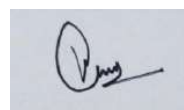
1. McGrain, Mark. *Music Notation: Theory and Technique for Music Notation*. Berklee Press, 2002.
2. Mulholland, Joe. *Harmony 2: Study Supplement*. 3rd., Berklee College of Music, 2015.
3. London, Barbara. *Study Supplement for Harmony 1 and 2*. Berklee College of Music, 1992.
4. Mulholland, Joe. *Music Application and theory: Study Supplement*. Berklee College of Music, 2014.

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Written Test (part 1)	10
Written Test (part 2)	10
Written Test (part 3)	10
Written Test (part 4)	10
Written Test (part 5)	10
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Instrument Lab in Guitar II				Module Code: 852MU1E012	
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	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Guitar I					
Objectives: The main objective of this course is to better the understanding of the instrument by learning concepts such as Intervals & Triads.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● Play and perform Scales using all the Intervals in the Key of C, G, D, F ● Play Triads & Inversions on groups of 3 Strings across the Fretboard. ● Play One String Major, Minor Scales & Exercises. ● Play A, D & E Harmonic Minor Scales. ● Perform Guitar Solos which utilise the concepts learnt. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Scales One String Scales - C, G , D Harmonic Minor Scales - A, D, E Scales using Intervals - C, G, D				10
2	Triads in the Key of C, G, D				10
3	Chords Diminished & Augmented				2
4	Foot Tapping & Phrasing 8th note, triplets & 16th Notes exercises				2
5	Performance Well-Known Electric Guitar Solo with accompaniment by fellow Students.				5
6	ICA's				1
	Total				30
Text Books: 1. Leavitt, William G. <i>A Modern Method for Guitar</i> . Berklee Press, 1971, Vol - 1, ISBN-10 : 0634010255					

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2. Kudwa, Chandresh The Guitar Thing Grade 3 2018

Reference Books:

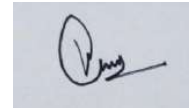
1. Nil

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	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 : II	
Course/Module : Instrument Lab in Piano II				Module Code: 852MU1E010	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Piano I					
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. 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 basic technique (scales, arpeggios, chords) • 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"> • (Majors: E, B, F#/Gb, Db, Ab) • (Natural minor: Eb-, Ab-, Db/C#-, F#-, B-, E-) • (Melodic minor: Eb-, Ab-, Db/C#-, F#-, B-, E-) • (dom7ths, dim, aug, half-dim: Eb, Ab, Db, Gb/F#, B, E) • (Arpeggios M+m: E, F, Bb, Eb, Ab, Db, F#, B) • Thelonious Monk • Bud Powell • Billy Strayhorn • sight reading level 4 				5
2	<ul style="list-style-type: none"> • (Major Modes: Phrygian, Lydian, Aeolian, Locrian) • (V of V) • Mary Lou Williams • Erroll Garner • Red Garland • sight reading level 5 				5

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3	<ul style="list-style-type: none"> • (I-VI-II-V) • (III-VI-II-V) • (I-II-III-VI-IV) • Tadd Dameron • Al Haig • sight reading level 6 	10
4	Study compositions: <ul style="list-style-type: none"> • Blue Monk • Autumn Leaves • Misty • hybrid leadsheet sight-reading levels 4-6 • option 1: 3 Etudes chosen from #4-#20 – <i>Stylistic Etudes</i> by John Novello • option 2: classical study, one of the following (with repeats): <ul style="list-style-type: none"> ○ Petzold - Minuet No. 2 in G Major (Formerly Attrib. J.S. Bach as BWV Anh. 114) ○ Petzold - Minuet No. 2 in G minor (Formerly Attrib. J.S. Bach as BWV Anh. 115) 	10
	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-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)

Reference Books:

1. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub.(1 September 2015)
2. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)
3. Novello, John. *The Contemporary Keyboardist: Stylistic Etudes*. Hal Leonard Corp. (1995)

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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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Instrument Lab in Vocal II				Module Code: 852MU1E011	
Teaching Scheme				Evaluation Scheme	
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Vocal I					
Objectives: In Semester II, singers will learn to broaden their musicality with the study of scales and patterns. They will learn to put their early technical skill to use in different genres and discover how to tap into an appropriate sound for each without altering their natural voice. They will also learn about scat singing and start transcribing simple solos to jazz standards in order to ingrain their understanding of scales and patterns. Students continue to learn choir/ vocal ensemble pieces with more moving lines and harmonies.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Recognize and Sing Pentatonic, Blues, Dorian modes • Display an improvement in phrasing and • Sight-read in majors keys D, A, E, B and compound signatures • Demonstrate an understanding of vocal behavior by singing • Discover how their own voice can sing different genres effectively. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Sight Reading Exercises Identifying different Vocal Registers and mixing Understanding resonators				10
2	Introduction to vocal improve Scat - Basic rhythmic variations <ul style="list-style-type: none"> a. Examples if iconic vocal improvisers b. Vocal soloing over jazz standards c. Transcribing and performing jazz solos from iconic vocalists d. Vocal improv as a tool for expression and composition 				6
3	Maximizing Volume without strain Articulation for different genres Theoretical concepts: <ul style="list-style-type: none"> a. Dorian patterns b. ii V introductory patterns 				8

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4	Chart writing for vocalists a. Figuring out key b. Understanding form c. Hearing the bassline and recognizing harmonic rhythm Dynamics	3
5	Learning 2 choir/ vocal ensemble repertoire	3
	Total	30

Text Books:

1. Stoloff, Bob. *Vocal Improvisation: an instru- vocal approach for soloists, groups and choirs*. Berklee Press, Hal Leonard., Pap/ com edition, 2012

Reference Books:

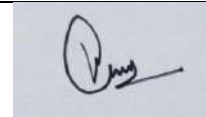
1. Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Vocal Technique Performance	10
Quiz Scales and Transcription	15
Performance with Sight Reading	25
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Instrument Lab in Drum II				Module Code: 852MU0E012	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Instrument Lab in Drum I					
Objectives: The course will teach students about the swiss rudiments and how to apply them on the drums. Learn the use of Stick Control, Syncopation in Triplets and 16ths notes with The New Breed which involves reading, understanding note values, learn to play accents and ghost notes. Apply these exercises in Four Way Coordination methods. Rock Music and Rock Grooves with Variations.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● Play the Swiss Rudiments ● Develop Stick Control with intermediate stickings ● Syncopation in 8th notes, Swung 8th notes and Triplet Application ● Read and Apply The New Breed in 16th Notes ● Rock Music and Rock Grooves Variations ● Rhythms from the Caribbean 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	The Drummers Complete Vocabulary The Rudiments: Lesson 9 to Lesson 27 The Rudiment Ritual – Swiss Rudiments				6
2	Stick Control 14 to 24 hands only Four Way Coordination				6
3	Syncopation Reading Syncopation Set 1/Syncopation Set 2 1 to 48 – Triplet Application – Hands only – Four Way Coordination				6
4	Groove Essentials 1.0 Chapter 1 – Rock Grooves 6 to 10 – slow/fast - 10 songs Chapter 5 - World				6

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	Grooves 30 to 32 - slow/fast - 4 songs Reggae, Calypso, Soca	
5	The New Breed IIA - IIB Reading Hands Only Four Way Coordination	6
	Total	30

Text Books:

- George Lawrence Stone – Stick Control for the Snare Drum (*Stone Percussion Books*), 2009, ISBN-10: 1-892764-04-0, ISBN-13: 978-1-892764-04-1
- John Ramsey - The Drummers Complete Vocabulary as taught by Alan Dawson (*Alfred Music*), Pap/Com edition ,1998 ISBN-10: 0-7692-6524-3, ISBN-13: 978-0-7692-6524-7
- Reed, Ted. *Syncoption for the Modern Drummer*. Alfred Publishing Company Inc, 2017, ISBN: 0-88284-795-3
- Tommy Igoe – Groove Essentials 1.0 (*Hudson Music*), 2008, ISBN: 142340678
- Gary Chester - The New Breed (*Modern Drummer Publications*), 1985, ISBN-13: 978-1-4234-1812-2, ISBN-10: 1-4234-1812-3

Reference Books:

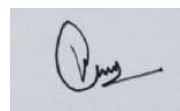
- Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Solo Block in Guitar II				Module Code: 852MU1E009	
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: Solo Block in Guitar I					
Objectives: To gain command over One Octave Arpeggios across the Fretboard. To learn to play Solos with a backing track & understand the basics of 12 Bar Blues & Rock Improvisation.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Play One Octave Arpeggios in the Key of C, G & D • Play performance repertoire • Improvise over a basic 12 Bar Blues & Rock Progression 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	One Octave Ascending & Descending Arpeggios & Exercises				6
2	Performance (Slower version of Steve Morse's Tu Meni Notes)				2
3	Improvise over 12 Bar Blues				3
4	Improvisation (Rock)				3
5	ICA's				1
	Total				15
Text Books: 1. Leavitt, William G. <i>A Modern Method for Guitar</i> . Berklee Press, 1971, Vol - 1 2. Kudwa, Chandresh <i>The Guitar Thing</i> Grade 3, 201=5					
Reference Books: 1. Nil					

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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	15
Performance 2	15
Performance 3	20
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Solo Block in Piano II				Module Code: 852MU1E007	
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 I					
Objectives: This course is instructed as a 1:1 lesson. All basic technique (scales, arpeggios, chords) should be attained by the end of this semester. Students should attain a fundamental level of chart reading as they study 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 competence and ability in basic technique (scales, arpeggios, chords; both hands together) ● realise a keyboard/softsynth centric arrangement using patches and synthesis have a secure practice routine 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> ● Majors: E, B, F#/Gb, Db, Ab ● Natural minor: Eb-, Ab-, Db/C#-, F#-, B-, E- ● Melodic minor: Eb-, Ab-, Db/C#-, F#-, B-, E- ● dom7ths, dim, aug, half-dim: Eb, Ab, Db, Gb/F#, B, E ● Arpeggios M+m: E, F, Bb, Eb, Ab, Db, F#, B 				3
2	<ul style="list-style-type: none"> ● Major Modes: Phrygian, Lydian, Aeolian, Locrian ● V of V 				3
3	<ul style="list-style-type: none"> ● I-VI-II-V ● III-VI-II-V ● I-II-III-VI-IV 				3
4	Study Compositions: <ul style="list-style-type: none"> ● Blue Monk ● Autumn Leaves ● Misty ● Ensemble parts 				6
	Total				15

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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)

Reference Books:

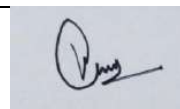
1. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*. advance music (1 January 2000)

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
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 : II	
Course/Module : Solo Block in Vocal II					Module Code: 852MU1E008	
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: Basic singing skill						
Objectives: The main objective for semester I and II is to bring every student to an appreciable level of skill via personalized instruction. Since each student has his own strengths and weaknesses, the solo class will serve to balance the skill-set and reinforce topics that need strengthening.						
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Demonstrate good technique • Demonstrate basic singing skills for all the assigned genres - Pop, Rock, RnB, Jazz and Folk idioms • Perform the selected 'solo repertoire' songs with ease. 						
Detailed Syllabus: (per session plan)						
Unit	Description					Duration
1	Selection of Solo Repertoire					1
2	Early technical adjustment and correction					4
3	Personal training and support with assigned ensemble genres					5
4	Training Solo Repertoire					5
	Total					15
Text Books: 1. McKinney, James C. <i>The Diagnosis and Correction of Vocal Faults: a manual for teachers of singing and for choir directors.</i> Waveland Press, Inc., 1st edition (1 February 2005)						
Reference Books: 1. Nil						
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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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Solo Block in Drum II				Module Code: 852MU0E011	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours 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 <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Solo Block in Drum I					
Objectives: To understand and learn the application of triplets and its variations in sticking combinations on the snare drum and as well as on the drum set using the Ternary method. <ul style="list-style-type: none"> • Develop Various Accents in Single Strokes over all note value combinations • Independence Hihat exercises for the left foot using 4 way coordination Fat Back Exercises. • Learn Figures Based on the Quarter Note. • Develop Jazz Comping with combinations and ride cymbal variations • Read through, play and interpret chart figures in songs 					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Play sticking combinations in Triplets using Singles, Diddles and Flams • Command over the Triplet Note Rate in Groove Application in a regular Shuffle and Half-Time Shuffle Groove • Learn and Understand snare drum Rudiments and its application • Develop how to interpret figures and read charts. • Learn advanced figures based on quarter notes • Independence Hihat Variations on the Left Foot using Fat Back Grooves • Learn to interpret figures and reading charts 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	The Language of Drumming Ternary Method - Stickings, Dynamics, Diddles I, Diddles II, Flams, Double Note Singles Shuffle and Half Time Shuffle - Bass Drum, Hihat, Ghosted Snare Drum				3
2	Sticking Patterns Mixed Accents in various rhythms - Study 4, Study 5 Study 6, Study 7 and Study 8				2
3	Time Functioning Patterns Hihat Exercises on the left foot with Cymbal Ostinatos and Snare Drum/Bass Drum Combinations in Fat Back grooves				2

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4	Rhythm & Meter Patterns Figures based on Quarter Notes - Study 1 and Study 2	2
5	Contemporary Jazz Styles Non-Repeat Jazz Ride, comping combinations, Advanced ride cymbal comping. Rhythm Changes Tune	3
6	Working the Inner Clock Ionosphere Spring Anthropology	2
7	Groove Essentials Funk in 3	1
	Total	15

Text Books:

1. Greb, Benny. *The Language of Drumming*. Hudson Music, 2012, Pap/Psc edition, ISBN: 978-1-4584-2229-3
2. Sticking Patterns By Gary Chaffee, Alfred Publishing Co, 1976, ISBN-10: 0-7692-3476-3, ISBN-13: 978-0-7692-3476-2
3. Time Functioning Patterns By Gary Chaffee, Alfred Publishing Co, 1994, ISBN-10: 0-7692-3477-1, ISBN-13: 978-0-7692-3477-9
4. Rhythm and Meter Patterns By Gary Chaffee, Alfred Publishing Co, 1976, ISBN-10: 0-7692-3469-0, ISBN-13: 978-0-7692-3469-4
5. Contemporary Jazz Styles for the Drums By Peter Retzlaff, Carl Fischer, 2007, ISBN: 0-8258-6269-8

Reference Books:

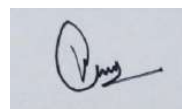
1. Working the Inner Clock By Phil Maturano, Hal Leonard Corp, 1997, ISBN: 0-7935-7123-5
2. Groove Essentials 2.0 By Tommy Igoe, Hudson Music, 2008, Pap/Co edition, ISBN: 1423464451

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module : Keyboard Studies II				Module Code: 852MU1C008	
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	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Keyboard Studies I					
Objectives: This course teaches students the basics of keyboard playing and beginner theory on an accessible instrument; Piano. Students will learn to become proficient in major and minor scales, will learn to sight read chord changes and play simple songs.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • play intermediate piano. (chords, scales, arpeggios and different songs) • demonstrate knowledge of time, playing major/minor triads and arpeggios • display competence to read and identify chords whilst reading treble clef. • demonstrate competence in playing with both hands 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Bass Clef <ul style="list-style-type: none"> • bass clef notes and applying them to keyboard • keyboard fingering exercise • moving one hand position to various locations within the bass clef/staff • playing simple basslines as required by the song 				5
2	Independence between hands <ul style="list-style-type: none"> • workshopping challenging sections of the song to strengthen the ability to read and play different notes simultaneously • rhythmic independence between hands • playing three/four notes simultaneously in one or both hands 				5
3	Triads (Major, Minor, and Voice-Leading) and Chords (both hands) <ul style="list-style-type: none"> • major/minor triads in root position, and their inversions • diatonic triads, slash chords • dominant 7ths: Eb, Ab, Db/C#, Gb/F#, B, E • dim, aug, half-dim: A, D, G, C, F, Bb, • voice leading - V7-Is with inversions, with the left hand as bass • arpeggiating right hand chords 				10
4	Scales and Arpeggios <ul style="list-style-type: none"> • majors (hands separately): E, B, F#/Gb, Db, Ab • natural minors (hands separately): Eb-, Ab-, Db/C#-, F#-, B-, E- 				10

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	<ul style="list-style-type: none"> ● majors (hands together): F, Bb, Eb, E, B, F#, Db, Ab ● minors (hands together): A-, D-, G-, C-, F-, Bb-, Eb ● major arpeggios (hands separately): F, Bb, Eb, B, E, F# ● minor arpeggios (hands separately): A-, D-, G-, C-, F-, Bb, Eb ● major arpeggios (hands together): C, G, D, A, F, Bb, Eb 	
	Total	30

Text Books:

1. Ramsay, Ross. *Piano Essentials: Scales, Chords, Arpeggios, and Cadences for the Contemporary Pianist*. Berklee Press, 2006.
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)

Reference Books:

1. Nil

Any other information :

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

Distribution of ICA Marks :

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



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : II	
Course/Module: Sibelius Notation II				Module Code: 852MU2C001	
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: Sibelius Notation I					
Objectives: In continuation to Sibelius Notation I, this course is intended to master the advanced inputting, editing and customization functions of one of the main scorewriter / musical notation software in the industry, Sibelius (or MuseScore in case of online classes are involved for part or whole duration of Semester II and/or Semester III), in order to enable the students to write (and hear) their own scores. The students will also apply and deepen their knowledge of musical notation rules learnt in Music Theory and Harmony I/II as well as standard/professional engraving conventions in Western music. This module will also prepare students for subsequent modules at SoPA working with scorewriter (Composition / Arranging).					
Outcomes: After completion of the course, students would be able to:					
<ul style="list-style-type: none"> • Show competence in many advanced functions and layout options of Sibelius (or MuseScore) • Know how to input (in transposed or concert pitch) other musical symbols (slashes, glissandi, pedal marks, figured bass, metric modulation rests, fingerings/stickings, tremolos, fretboard diagrams, tablature, etc.) and how to customize any text, staff, part, instrument, soundpatch or musical symbol in Sibelius (or MuseScore) • Work with a large number of voices/instruments and edit separate parts • Export/import their work in various available formats • Create or replicate a long/complex conductor score with rapidity and accuracy • Get the scorewriter to properly match every aspect of a written score when Midi play-backing 					
Detailed Syllabus (per session plan)					
Unit	Description				Duration
1	Page Formatting, Staff and System Text, Properties <ul style="list-style-type: none"> • Page formatting • Changing note heads • Bar numbers and rehearsal letters • Articulation entry • System text • Staff text 				5

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	Creating and modifying Word menus	
2	<p>Multiple Stave Scores and Worksheets</p> <ul style="list-style-type: none"> • Starting a Score from Manuscript Paper • Grouping, Brackets, Braces, and Staff Names • Adding and deleting staves • Staff spacing and location • Viewing staves • Score setup and copy/paste • Notes out of range and Adding Intervals • Transposition (diatonic and chromatic) • Formatting staves • Part extraction (dynamic parts) • Composing for complex ensembles - Part Extraction. 	5
3	<p>Voices, Polyphony and Rhythm Section Parts</p> <ul style="list-style-type: none"> • Setting up the piano staff • Transportation of a music score of melody • Voices (Polyphony in a staff) • Editing and Cross Staff Beams • Drum Maps • Entering Drum Set parts • Noteheads and drum notation • Slash marks and Cues • Muting Playback and Editing Drum Maps • Technique Text and Metronome Mark • Exploding and imploding of music scores. 	5
4	<p>Guitar Chord Diagrams, Tablature, Custom staves, and Graphics</p> <ul style="list-style-type: none"> • Guitar Diagrams • Edit Staff types • Guitar Tablature and Guitar ASCII Tab • Symbols • Importing custom graphics for use in Sibelius • Exporting Sibelius notation in graphic format • Music Fonts • Exporting graphics • How to use the tool “ideas” on Sibelius 	5
5	<p>Playback, Saving audio, and Downloading MIDI Files</p> <ul style="list-style-type: none"> • The Mixer • Performance Playback options • Live playback and View Velocities • Transfer Live playback • Searching for and opening MIDI files • Playing back with Kontakt player • Saving in Audio Format – converting to MP3 	5

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6	<p>Working with Video and Audio</p> <ul style="list-style-type: none"> • Guitar Diagrams • Viewing and Scrolling Video • Hit Points and Time Code • Composing a Piano Accompaniment • Time Manipulation • Expanding into a Complete Arrangement • Importing Audio Files 	5
	Total	30

Text Books:

1. Amaya, Jenny. *Avid Sibelius Fundamental 1*. Avid Productions, 1st edition, 2014.
2. Rudolf, Thomas, Leonard, Vincent. *A comprehensive guide to Sibelius Notation Software*, Hal Leonard Publication, 1st edition, 2017

Reference Books:

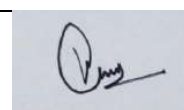
1. Sibelius. *The Reference Guide*. 2018,1 ed., Avid Productions, 2018.

Any other information:

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

Distribution of ICA Marks:

Description of ICA	Marks
Individual assignment 1 (compilation of weekly work in class)	10
Individual assignment 2 (compilation of weekly work in class)	10
Individual assignment 3 (compilation of weekly work in class)	10
Individual assignment 4 (compilation of weekly work in class)	10
Individual assignment 5 (compilation of weekly work in class)	10
Total Marks:	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Arranging II				Module Code:	
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)
2	0	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Arranging I					
Objectives: 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. 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. One final end-of-semester project (coursework - arrangement for small horn section and rhythm section) should showcase what they have learnt.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • voice lead a chord progression – up to five parts • compose an arrangement for a small horn section [e.g. trumpet, tenor saxophone, alto saxophone and trombone] & rhythm section 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Score Choices <ul style="list-style-type: none"> • score layout • open and closed scores • solo, unison and octaves • harmonization of anticipations 				2
2	Writing for Brass <ul style="list-style-type: none"> • standard notation for Bb trumpet • standard notation for tenor trombone • mutes • physicality & characteristics 				4
3	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 • physicality & characteristics 				6

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4	Soli <ul style="list-style-type: none"> • two part • four-part • three-part • low interval limits • five-part • spread voicings 	8
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 	8
6	Individual Project <ul style="list-style-type: none"> • compose an arrangement for horn section & rhythm section. 	2
	Total	30

Text Books:

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

Reference Books:

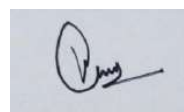
- Mulholland, Joe. *Arranging* 1. Berklee College of Music, 1986
- Gates, Jerry. *Arranging for Horns*. Berklee Press, 2015
- Rabson, Mimi. *Arranging for Strings*. Berklee Press, 2018
- Vitti, Anthony. *Funk Bass Fills*. Berklee Press, 2012
- Blatter, Alfred. *Instrumentation and Orchestration*. 1997

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Quiz 1	20
Quiz 2	20
Quiz 3	10
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Composition Project II				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)
2	0	0	2	Marks Scaled to <u>50</u>	Marks Scaled to <u>50</u>
Pre-requisite: Composition Project I					
Objectives: In this course, students will learn to compose post-war era western art music in three varying approaches. Firstly, in a minimalist style. Secondly, using twelve-tone technique. And finally, by setting poems & texts to music. Examination of instrument specific notation, instrument combinations, and ranges/breakpoints will run in parallel. Additionally, scores from composers attributed to these styles will be analysed and listened to. For the final submission, each student must present an SATB composition using a given poem text as lyrics, with an accompanying programme note.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • have an understanding and oral imagination for instrument combinations • compose a minimalist piece • compose a serial piece • compose a piece by setting poems & texts to music 					
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 <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, cor anglais, bassoon and contrabassoon • range and timbre • breathing, articulation • techniques and extended techniques 				3

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3	Minimalist Piece <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 	6
4	Notation for Strings <ul style="list-style-type: none"> • standard notation: violin, viola, cello, double bass • range and timbre • bowing, articulation • techniques and extended techniques 	6
5	Twelve-tone Piece <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 violin and cello • first draft • final draft • final full score 	6
6	Setting Poems to Music (composing using a given story) <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
7	TEE - Writing for Mixed Voices - Setting Specific Texts to Music (composing using a given story) <ul style="list-style-type: none"> • SATB • split parts • punctuation 	2
	Total	30
Text Books: <ol style="list-style-type: none"> 1. Piston, Walter. <i>Orchestration</i>. 1955 2. Rimsky-Korsakov, Nicolas. <i>Principles of the Orchestra</i>. 1964 3. Blatter, Alfred. <i>Instrumentation and Orchestration</i>. 1997 		

Reference Books:

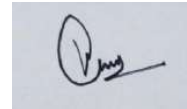
1. Nil

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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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Ear Training 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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
3	0	0	3	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Ear Training III					
Objectives: A continuation to Ear Training I, II & III, this class aims at giving students the essential aural/written skills to hear, identify and transcribe on spot complex melodic, harmonic and rhythmic elements used in Western music. The students will also develop advanced skills in reading and performing written music using solfege and musical notation. Students will work even further on their control over time and rhythm as well as intonation and pitch.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● Hear, identify and transcribe (in staff notation) ascending / descending / harmonic compound intervals, non-tertian sevenths chords, modes of the melodic and harmonic minor scales, complex rhythmic patterns in cut-time and compound time as well as standard diatonic chord progressions using seventh chords and inversions. ● Sight-read and sight-sing on spot complex rhythmic patterns with changing time signatures and major modes melodic exercises in bass / treble clefs and movable-do Sol-Fa while conducting. ● Demonstrate knowledge of and control over pitches, solfege syllables with modulations, triplets and rhythm values (till 32nd note), complex syncopations, dynamics and articulations, tempo markings and repeats. ● Transcribe basic level tunes from the American Songbook. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Sight-singing and Sol-Fa <ul style="list-style-type: none"> ● Introducing 3/2, 4/2 and 12/8 time signatures ● Introducing quarter/half note triplets ● Introducing swing feel in 3/4 time signature ● Singing conjunct and disjunct patterns in modes of the major scale (dorian/phrygian/lydian/mixolydian/locrian) using Sol-Fa ● Sight-singing staff notation using movable do in modes of the major scale (dorian/phrygian/lydian/mixolydian/locrian) ● Introducing sight-singing modulations to parallel keys ● Voice leading exercises using movable do in various modes of the major scale with seventh chords 				30

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	<ul style="list-style-type: none"> Singing diatonic triads/seventh chords in modes of the major scale using Sol-Fa 	
2	Transcription <ul style="list-style-type: none"> Identify and transcribe common “non-tertian” 7th and 4-notes chords (+7, 7b5, maj7b5, maj7#5, 7sus4, 6, min6) Identify and transcribe harmonic compound intervals (minor 9th to perfect 15th) Identify and transcribe modes of the major/harmonic minor/melodic minor scales Identify and transcribe extended chords (9/b9/#9) Transcribe 16-bars existing melodies in major/minor (natural/melodic/harmonic) scales + major/minor pentatonic scales. Transcribe 4-bars rhythms patterns in compound duple/triple/quadruple time signatures with syncopations, duplets and sixteenth notes Transcribe 4-chords harmonic progression with diatonic seventh chords of the major and minor (natural/melodic/harmonic) scales and secondary dominant 	15
	Total	45

Text Books:

- DeOgburn, Scott. *Ear Training 2 Workbook*. 2nd ed., Berklee College of Music, 2013
- DeOgburn, Scott. *Ear Training 3 Workbook*. 2nd ed., Berklee College of Music, 2013.
- Okumura, Lydia. *Solfege 2*. Berklee College of Music, 2003.

Reference Books:

- Prosser, Steve. *Essential Ear Training for Today's Musician*. Berklee Press, 2000.
- McGrain, Mark. *Music Notation: Theory and Technique for Music Notation*. Berklee Press, 2002.
- Berkowitz, Sol. *A new approach to sight singing*. W.W. Norton and Company, Fifth Ed. 2010.

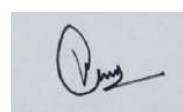
Any other information :

TEE in 2 parts (1 transcription written examination + 1 Sight-singing viva examination)

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

Distribution of ICA Marks :

Description of ICA	Marks
Sight-singing (melody)	15
Sight-singing (rhythm)	15
Transcription	20
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Instrument Lab in Drum 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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: NA					
Objectives: 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 16 th 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, Calypso, Hip-Hop and many others.					
Outcomes: After completion of the course, students would be able to : <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 3 and Exercise 4 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. 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.				5
2	Groove Essentials The Play Along 1.0 Chapter 4 - Jazz Grooves 18 to Groove 26 - which will include 18 songs in JAZZ at slow and fast tempos each				5

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	Students develop - Comping Motifs, Shuffle Variations, the Blues, 2-Feel and Jazz Waltz Chapter 5 – World Grooves 36 to 37 - slow/fast - 4 songs Baiao Samba, Batucada	
3	The New Breed - systems for the development of your own creativity Exercises IVA and IVB Groove Application on the drum set Gaining a command over 16th note phrasing around the drum Develop drum set Independence and Inter-dependence	5
4	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	5
5	The Art Of Bop Drumming Comp Example 4 and Comp Example 4 Soloing - Three Beat Phrasing Question and Answer	5
6	Double Bass Freedom Left Foot Leading Variations of Three Essentials Essential Fills Transitions	5
	Total	30

Text Books:

1. Reed, Ted. *Progressive steps to Syncopation for the Modern Drummer*. Alfred Publishing Company Inc, 2017, ISBN: 0-88284-795-3
2. Tommy Igoe – *Groove Essentials 1.0 (Hudson Music)*, 2008, ISBN: 142340678
3. Gary Chester - *The New Breed (Modern Drummer Publications)*, 1985, ISBN-13: 978-1-4234-1812-2, ISBN-10: 1-4234-1812-3
4. *Contemporary Drumset Phrasing* By *Frank Katz*, Hal Leonard Corporation; Pap/Com edition (26 October 2005)
5. *The Art Of Bop Drumming* By *John Riley*, *Manhattan Music Inc.*, 1994, ISBN: 0-89898-890-X

Reference Books:

1. Nil

Any other information :

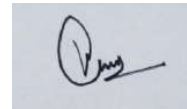
Total Marks of Internal Continuous Assessment (ICA) :50 Marks

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Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Instrument Lab in Guitar 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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Guitar III, Music Theory/Harmony III					
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
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.				5

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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.	5
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.	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:

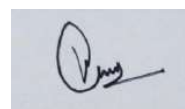
1. Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Performance	20
Transcription	20
Technical Etudes	10
Total Marks :	50



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Instrument Lab in Piano 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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
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)) • Sonny Clark • McCoy Tyner • sight reading level 10 				5
2	<ul style="list-style-type: none"> • Altered Dominant Chords • Interchangeability of Melodic Minor Chords • Minor II-V-I • Bill Evans • Dave Brubeck • sight reading level 11 				5

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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) • George Duke • Lyle Mays • sight reading level 12 	10
4	<p>study compositions:</p> <ul style="list-style-type: none"> • blues: comping LH and melody/solo RH (Blues for Alice/Cheryl) • Joyspring • Green Dolphin Street candidates choice – McCoy Tyner/Dave Brubeck • candidates choice – Bill Evans • leadsheet sight-reading levels 10-12 • option 1: 3 Etudes chosen from #39-#56 – <i>Stylistic Etudes</i> by John Novello • option 2: classical study, one of the following (with repeats): <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 	10
	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-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)

Reference Books:

1. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub.(1 September 2015)
2. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)
3. Novello, John. *The Contemporary Keyboardist: Stylistic Etudes*. Hal Le Leonard Corp. (1995)

Any other information :

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

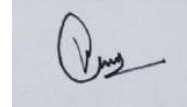
Distribution of ICA Marks :

Description of ICA	Marks
Quiz	20

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Performance	20
Viva	10
Total Marks :	50



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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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
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. 3. To continue to learn Choir/ Vocal Ensemble repertoire of greater complexity in rhythm and harmony 					
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	<ul style="list-style-type: none"> - Phonetics and singing in different languages - Review of modes studied. - Analysis of selected solo transcriptions by scale degree (vertical awareness) - Identifying scale degree in context of each chord (horizontal awareness) - Choir Repertoire introduced 				4
2	<p>Appropriate tensions v/s Imbalanced tensions : Directional Mapping of VocalEQ and Tonal Correction.</p> <ul style="list-style-type: none"> - Patterns over dominant chords <ul style="list-style-type: none"> • Tensions 13 and Major 7 • Tensions b9 and b13 • Tensions 13 and b13 				6

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3	Storytelling Transcriptions of selected instrumental and vocal/scat solos. (Chet Baker, Stan Getz, Charlie Parker) - Scales review and scale identification in selected solos <ul style="list-style-type: none"> • Blues Scale • Bebop • Lydian Dominant • Half-Whole • Whole- Tone • Minor Melodic • Dorian 	6
4	Introduction to approaching and analysing a solo <ul style="list-style-type: none"> • Identification of modes and analysis of improvisational techniques in selected student transcriptions 	4
5	Introduction to Performance Techniques and artistic Identity	6
6	Final reinforcements and summing up - Acapella or Vocal arrangement	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:

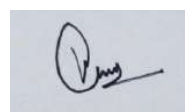
1. Nil

Any other information :

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

Distribution of ICA Marks :

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



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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Drum 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 - 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:					
<p>Develop double strokes over multiple rhythms using advanced note values</p> <p>Develop Two Voice Harmonic Combinations.</p> <p>Learn multiple rhythms with rests and reading alternate notations.</p> <p>Jazz time with Brushes and learn Jazz Solo Vocabulary.</p> <p>Read through, play and interpret chart figures in songs - 16ths and World-Funk groove variations.</p> <p>Study Snare Drum Swing Solos</p> <p>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.</p>					
Outcomes:					
<p>After completion of the course, students would be able to :</p> <ul style="list-style-type: none"> • Double strokes over multiple rhythms • Learn to use Two Voice Harmonic Combinations • Learn multiple rhythms with rests and learn alternate notations for reading • Jazz Independence using snare/bass drum combos with hit left foot variations. • Learn to interpret figures and reading charts in 16th notes and groove variations in calypso, funk, quasi song and linear paradiddle grooves • Learn to use Brushes and Develop Jazz Solo vocabulary 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Sticking Patterns Double Strokes - in multiple rhythms Study 11				2
2	Time Functioning Patterns Jazz Independence - Two Voice Harmonic Combinations - snare/bass drum and hi-hats				2
3	Rhythm & Meter Patterns Multiple rhythms with Rests - Studies involving alternate notations Study 11 and Study 12				2

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4	Contemporary Jazz Styles Brushes Solo Vocabulary	3
5	Working the Inner Clock Eatin the E's Mighty Mike	2
6	Modern Rudimental Swing Solos Learn, prepare and perform - Rhythmania Paradiddle Johnnie	2
7	Groove Essentials 2.0 Chapter 6 - Odd-Meter Grooves Groove 95 to 97 - 3 songs	2
	Total	15

Text Books:

1. Sticking Patterns By Gary Chaffee, Alfred Publishing Co, 1976, ISBN-10: 0-7692-3476-3, ISBN-13: 978-0-7692-3476-2
2. Time Functioning Patterns By Gary Chaffee, Alfred Publishing Co, 1994, ISBN-10: 0-7692-3477-1, ISBN-13: 978-0-7692-3477-9
3. Modern Rudimental Swing Solos By Charles Wilcoxin, Alfred Music,2020, ISBN: 978-1-57891-997-0
4. Rhythm and Meter Patterns By Gary Chaffee, Alfred Publishing Co, 1976, ISBN-10: 0-7692-3469-0, ISBN-13: 978-0-7692-3469-4 Working the Inner Clock for Drumset By Phil Maturano
5. Contemporary Jazz Styles for the Drums By Peter Retzlaff, Carl Fischer, 2007, ISBN: 0-8258-6269-8

Reference Books:

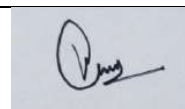
1. Groove Essentials 2.0 By Tommy Igoe, Hudson Music, 2008, ISBN: 1423464451

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Presentation	20



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Guitar 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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	1	0	1	Marks Scaled to 50	Marks Scaled to 50
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.				3
2	Study of picking techniques - pick/plectrum style, fingerstyle and hybrid picking				2
3	Assessment of Applied Music Theory/Harmony by the instructor through Performance modules prepared by the student.				1
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)				3
5	Improvisation Module focused on developing a unique harmonic & melodic voice on the instrument as applicable across functional, modal and non-functional harmonic contexts.				3

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6	Reading module focusing on sight-reading single note lines and chord charts with rhythm slashes, and lead sheets.	3
	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

Reference Books:

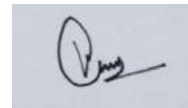
1. Real Book I, II, III

Any other information :

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

Distribution of ICA Marks :

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



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Piano 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 - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	1	0	1	Marks Scaled to 50	Marks Scaled to 50
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 should 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
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 ● Green Dolphin Street candidates choice – McCoy Tyner/Dave Brubeck ● candidates choice – Bill Evans ● leadsheet sight-reading ● ensemble pieces ● option 1: 3 Etudes chosen from #39-#56 – <i>Stylistic Etudes</i> by John Novello 				6

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	<ul style="list-style-type: none"> • option 2: classical study, one of the following (with repeats): <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 	
	Total	15

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-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)

Reference Books:

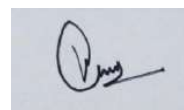
1. Crook, Hal. *How to Improvise: An Approach to Practicing Improvisation*. Alfred Pub.(1 September 2015)
2. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*.advance music (1 January 2000)
3. Novello, John. *The Contemporary Keyboardist: Stylistic Etudes*. Hal Leonard Corp. (1995)

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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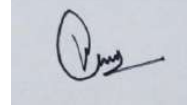
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Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : IV	
Course/Module : Solo Block in Vocal IV				Module Code:	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	1	0	1	Marks Scaled to 50	Marks Scaled to 50
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
Text Books: 1. McKinney, James C. <i>The Diagnosis and Correction of Vocal Faults: a manual for teachers of singing and for choir directors.</i> Waveland Press, Inc., 1st edition (1 February 2005)					
Reference Books: 1. Nil					
Any other information : Total Marks of Internal Continuous Assessment (ICA) : 50 Marks Distribution of ICA Marks :					
Description of ICA			Marks		
Through term Performance			20		

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Term End Performance	20
Technical Exercise Test	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music)				Semester : III, IV	
Course/Module : Introduction to World Percussion I				Module Code:	
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)
2	0	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Rhythm Training I & II					
Objectives: Students will apply the concepts learned and skills acquired in Rhythm I and II and apply them to the gamut of Western hand percussion and Mande percussion. The course will focus on developing their motor coordination and independence as well as enhancing their overall rhythmic skills. Accent will be given on acquisition of playing techniques of various hand drums and hand percussion as well as acquiring knowledge of African rhythms and syncopations through both individual and group performance exercises and practice, with respect to cultural heritage and context of execution.					
Outcomes: After completion of the course, students would be able to:					
<ul style="list-style-type: none"> • Identify various Western, Mande and various non-Western hand percussion / instruments, their origins and their use in traditional/contemporary music • Play accurately Western hand percussion along with touch-step motion and vocal performance alone or in a band / percussion ensemble setting • Perform accurately various Mande percussion instruments in a percussion ensemble setting • Have a deeper understanding of Mande rhythm patterns and composite rhythms • Display stronger overall rhythmic and coordination skills 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Revision of Rhythm Training 1 and 2 content with application of step-touch movements and hand-clapping <ul style="list-style-type: none"> • Polyrhythms in simple and compound time • Syncopations in simple and compound time • Revision of Afro-Cuban clave and typical rhythm patterns in simple and compound time 				5
2	Study of Western hand percussions and their use in music ensembles <ul style="list-style-type: none"> • Overview of World hand percussions: cultural variety, organology and classification • Playing techniques and patterns: Tambourine (headless) 				8

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	<ul style="list-style-type: none"> • Playing techniques and patterns: Shaker • Introduction to applications of hand percussion in an ensemble • Application of step-touch movements with hand percussion & solo vocal performance 	
3	Study and performance of 12/8 and 4/4 West-African (Mandinka) percussion and composite rhythms <ul style="list-style-type: none"> • Overview of Mande traditional/contemporary music and cultural heritage • Practical study of the basics of Mande percussion (djembe / dununs) • Individual study and group performance of Mande composite rhythms in a percussion ensemble 	17
	Total	30

Text Books:

1. Billmeier Uschi. *Mamady Keita, a Life for the Djembe: Traditional Rhythms of the Malinke*. Arun, 2004. ISBN: 978-3935581523
2. Das, Kalani. *Together in Rhythm: a Facilitator's Guide to the Drum Circle*. 104 p, Alfred Publishing; 2004. ISBN: 978-0739035108

Reference Books:

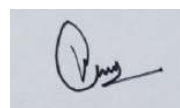
1. Eduardo, Chalo. *Drum Circle: a Guide to World Percussion*. 76 p, Alfred Music; 2001. ISBN: 978-0739023099
2. Charry, Eric. *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa*. 531 p, University of Chicago Press; 2000. ISBN: 978-0226101620

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Individual performance 1	15
Individual performance 2	15
Individual performance 3	10
Individual performance 4	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Arts (Music - Western Contemporary Music) / Bachelor of Performing Arts (Music)				Semester: IV, V	
Course/Module: Introduction to World Percussion II				Module Code:	
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)
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 on developing their motor coordination and independence as well as enhancing their overall rhythmic skills. Accent will be given on acquisition of playing techniques of various hand drums and hand percussion as well as knowledge of Afro-Latin rhythms through both individual and group performance exercises and practice, with respect to 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, their origins and their use in traditional/contemporary music • Play accurately Afro-Latin hand percussion and hand drum instruments alone or in a band / percussion ensemble setting • Simultaneously perform touch-step motion, responsorial singing and Afro-Latin composite rhythms • Have a deeper understanding of Afro-Latin rhythm patterns and composite rhythms • Display stronger overall rhythmic and coordination skills 					
Detailed Syllabus (per session plan)					
Unit	Description				Duration
1	Afro-Latin hand percussions and their use in music ensembles <ul style="list-style-type: none"> • Review of World hand percussions: cultural variety, organology and classification • Playing technique and patterns: Guïro • Playing technique and patterns: Maracas • Playing technique and patterns: Clave • Playing technique and patterns: Cowbell • Applications of hand percussion in an ensemble (Review) • Application of step-touch movements with percussion & solo vocal performance 				6

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2	Group study and performance of 6/8 and 2/2 Afro-Cuban composite rhythms <ul style="list-style-type: none"> • Practical study of Afro-Cuban composite rhythms • Practical study of Cuban clave (bembe, son and rumba clave) • Practical study of the basics of Afro-Cuban percussion • Practice and performance of Afro-Cuban percussion-oriented music genres (among the following: makuta, garabato, yuka, palo, rumba) with touch-step movements and responsorial singing 	10
3	Group study and performance of Afro-Brazilian rhythms in the "Bateria" ensemble [provided equipment is available] <ul style="list-style-type: none"> • Practical study of Afro-Brazilian composite rhythms • Practical study of Brazilian "swing" and Partido alto pattern • Practical study of the main percussion instruments of the "bateria" (surdo, tamborim, caixa, repinique, agogo, chocalho, etc.) • Application of step-touch movements with percussion performance • Practice and performance of a few Brazilian composite rhythms in "bateria" setting (among the following: samba batucada, samba reggae, maracatu, etc.) 	14
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:

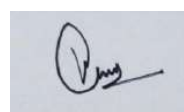
1. Uribe, Ed. *The Essence of Afro-Cuban Percussion and Drum Set: Rhythms, Song styles, Techniques, Applications*. 328 p., Warner Bros Publication, 1996. ISBN: 9781576236192
2. Uribe, Ed. *The Essence of Brazilian Percussion and Drum Set*. 144 p, Van Nuys, CA: Alfred Publishing Co., 1993. ISBN: 9780769220246

Any other information:

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

Distribution of ICA Marks:

Description of ICA	Marks
Individual performance 1	15
Individual performance 2	15
Individual performance 3	10
Individual performance 4	10
Total Marks:	50



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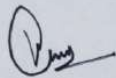
(Approved by Dean)

Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester: VI	
Course/Module: Pro Performance				Module Code:	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial (Hours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 100)	Term End Examinations (TEE) (Marks - 00 in Question Paper)
0	3	0	3	Marks Scaled to 100	Marks Scaled to 00
Pre-requisite: Performance Practice in Year 1, Ensemble in Year 1 and Year 2, Live Playing Sessions (LPS) in Year 2					
Objectives:					
<ul style="list-style-type: none"> • This module is designed to give students an opportunity to step into real-life professional performance. Students will be preparing/rehearsing covers (and possibly originals) of common genres of Western/Indian contemporary music and performing at local professional venues of varied infrastructure to experience live performances with live audience. With the guidance of various faculties, they will learn how it is to approach a gig with regards to rehearsals, tech rider, sound check, stage layout, set list, individual performance, band performance and how to handle a live audience. • Suggestions of stylistic "streams" (genres with all possibly affiliated sub-genres) for students' performances: <ul style="list-style-type: none"> • Rock (Rock'n'roll, Classic, Hard, Progressive, etc.) • Pop / Indie / EDM / etc. • RnB / Soul / Funk / Disco / etc. • Jazz / Blues / Latin-jazz / Bossa nova / etc. • Western folk / Country / Bluegrass / etc. • Bollywood / Indian Fusion / etc. 					
Outcomes:					
After completion of the course, students would be able to:					
<ul style="list-style-type: none"> - Handle soundcheck professionally - Prepare a stage layout and a tech rider professionally - Handle basic logistics with a professional music venue - Design and rehearse within a given deadline a stylistically coherent repertoire/set list adapted to a specific venue/audience - Behave in professional venues with proper musician etiquette - Handle a live audience and perform according to professional standards 					
Detailed Syllabus (per session plan):					
Unit	Description				Duration
1	Performance 1 (genre/stream 1)				15
2	Performance 2 (genre/stream 2)				15
3	Performance 3 (genre/stream 3)				15

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	Total	45										
Text Books:												
<ol style="list-style-type: none"> 1. Steve Rapson, The Art of the Solo performer: A Field Guide to Stage & Podium, The American Success Institute; 2nd edition (1 July 2007) 2. Livingston Taylor, Stage Performance, Mentor Publishing Company (7 July 2011), ISBN-10: 1461068846 												
Reference Books:												
<ol style="list-style-type: none"> 1. Nil 												
Any other information:												
Total Marks of Internal Continuous Assessment (ICA): <u>100</u> Marks												
Distribution of ICA Marks:												
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 70%;">Description of ICA</th> <th style="width: 30%;">Marks</th> </tr> </thead> <tbody> <tr> <td>Performance 1</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Performance 2</td> <td style="text-align: center;">30</td> </tr> <tr> <td>Performance 3</td> <td style="text-align: center;">40</td> </tr> <tr> <td>Total Marks:</td> <td style="text-align: center;">100</td> </tr> </tbody> </table>			Description of ICA	Marks	Performance 1	30	Performance 2	30	Performance 3	40	Total Marks:	100
Description of ICA	Marks											
Performance 1	30											
Performance 2	30											
Performance 3	40											
Total Marks:	100											



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Signature
(Approved by Dean)

Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Solo Recital – Piano VI				Module Code:	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours 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: Solo Recital - Piano V					
Objectives: This course follows on from Piano V and remains a 1:1 lesson. Students should have by now an intermediate-to-high 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. A final end of term recital demonstrating what they have learnt brings this course to a close					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> ● demonstrate intermediate-to-advanced technique ● read chord charts with voice leading ● realise archetypal chord progressions ● perform jazz comping patterns ● creatively arrange a song ● plan and rehearse a comprehensive set of live music 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> ● Original Composition ● Transcription 				3
2	<ul style="list-style-type: none"> ● Original Composition ● Creative Arrangement 				3
3	<ul style="list-style-type: none"> ● Original Composition ● Creative Arrangement 				3
4	study compositions - demonstrating solo, duo, trio settings of the piano: <ul style="list-style-type: none"> ● Original Composition – [inspired by; Joe Zavinul/Fred Hersch/Petrucciani/EST/Aaron Parks/Shai Maestro (Avishai Cohen)] ● Original Composition – [inspired by; Joe Zavinul/Fred Hersch/Petrucciani/EST/Aaron Parks/Shai Maestro (Avishai Cohen)] ● Original Composition – [inspired by; Joe Zavinul/Fred Hersch/Petrucciani/EST/Aaron Parks/Shai Maestro (Avishai Cohen)] 				6

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	<ul style="list-style-type: none"> • Creative Arrangement – [inspired by; Joe Zavinul/Fred Hersch/Petrucciani/EST/Aaron Parks/Shai Maestro (Avishai Cohen)] • Creative Arrangement- [(inspired by; Joe Zavinul/Fred Hersch/Petrucciani/EST/Aaron Parks/Shai Maestro (Avishai Cohen)] • Transcription – [of; Joe Zavinul/Fred Hersch/Petrucciani/EST/Aaron Parks/Shai Maestro (Avishai Cohen)] 	
	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

Reference Books:

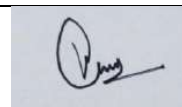
1. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*. advance music. 1 January 2000

Any other information :

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

Distribution of ICA Marks

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



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Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Solo Recital – Drum VI				Module Code:	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours 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: Solo Recital – Drum V					
Objectives: All the lessons have to be showcased in a recital at the end of the semester.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • This will result in the student using and applying all what they have learnt through the course in their final recital in performing all the pieces of music mentioned below. • These charts will have them learn to interpret charts - read figures and improvise behind a soloist as well improvise solos over forms and sections. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Dave Weckl Contemporary Drummer + One <ul style="list-style-type: none"> • Rainy Day • Spur Of The Moment • Garden Wall • Island Magic 				5
2	Working The Inner Clock <ul style="list-style-type: none"> • Spy • Progress • Last But Not Least 				5
3	Modern Rudimentary Swing Solos <ul style="list-style-type: none"> • Elyria Four Stroke • Modern Flam Accents 				3
4	Student Choice				2
	Total				15
Text Books: <ol style="list-style-type: none"> 1. Working the Inner Clock <i>By Phil Maturano, Hal Leonard Corp, 1997, ISBN: 0-7935-7123</i> 2. Dave Weckl Contemporary Drummer + 1, Alfred Music; Pck Pap/Co edition (1 September 1994) 3. Modern Rudimental Swing Solos <i>By Charles Wilcox, Alfred Music, 2020, ISBN: 978-1-57891-997-0</i> 					

Reference Books:

1. Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Solo Recital - Guitar VI				Module Code:	
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: Solo Recital - Guitar V					
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 .					
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 fret board knowledge. • Understand the nuances of tone, timing, phrasing, groove and sound. • Capably improvise across different genres (commensurate to their level of technical proficiency) • Be able to perform solo guitar arrangements. • 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 . Includes analyses of digital patterns, fingerings, positional playing for the fretting hand. Fretboard mastery through the use of exercises and etudes.				2
2	Study of picking techniques - pick/plectrum style, fingerstyle and hybrid picking, comparative analysis of each technique as applicable in different musical styles or phrasing. Focus on advanced techniques including, alternate and economy picking, sweep picking, string skipped arpeggios, two-handed tapping				2
3	Study of solo guitar pieces (from both jazz and western classical styles), including development of counter-point, walking bass lines, and compatible accompaniment techniques.				3
4	Study of idiomatic vocabulary, and development of relevant soloing and accompaniment strategies across styles (<i>traditional/modern jazz, contemporary</i>)				2

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	<i>pop & rock, metal, blues, funk, latin, R&B etc).</i> Students will have to keep a written log of melodic ideas specific to a given style or harmonic context.	
5	<i>Improvisation Module</i> focused on developing a unique harmonic & melodic voice on the instrument as applicable across functional, modal and non-functional harmonic contexts. <i>Application of Techniques & concepts using relevant Backing Tracks.</i>	3
6	<i>Reading module</i> focusing on sight-reading single note lines and chord charts with rhythm slashes, and lead sheets.	3
	Total	15

Text Books:

1. Fisher, Jody. *Jazz Guitar, Complete Ed.* Alfred Music, 2010
2. Goodrick, Mick. *The Advancing Guitarist.* Hal Leonard Co, 1987
3. Leavitt, William. *Modern Method for Guitar, vol. 3.* Berklee Press, 1971
4. Van Eps, George. *Harmonic Mechanisms for Guitar, vol 1,2, 3.* Mel Bay Publishers

Reference Books:

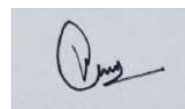
1. Levine, Mark. *Jazz Theory Book.* Sher Music Co, 1995
2. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046.* Hal Leonard Co, 2004
3. Martino, Pat. *Linear Expressions.* REH
4. *Joe Pass Omnibook.* Hal Leonard, 2015
5. Alexander, Joseph. *Sight Reading Mastery for Guitar*

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Sight Reading	20
Performance	15
Technical Etudes	15
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Solo Recital - Vocal VI				Module Code:	
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: Solo Block in Vocal IV					
Objectives: The final year (Sem V and VI) will be focused on getting the singers ready to perform at a professional level and be hired by professionals in the Indian Music Industry. In addition to getting comfortable with fusion repertoire, the singers will build on their strengths in the Core Genre that they select at the beginning of Sem V Specific lesson plans will be customized for each student based on their experience, style preference, level, and most importantly, the nature of each singer's voice. Singers will be evaluated at the end of the year by several criteria: ability to phrase, express lyrics meaningfully and sing their Core Genre with professional level technique and sound.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Sing a full set of the Core Genre with reasonable authority • Structure a show and deliver to an audience. • Respond musically to a given brief for song interpretation. – As might be the case when the singer is hired in a sessions capacity 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Repertoire selection				2
2	Training and development of vocal performance related to Pro Performance and Ensemble work				5
3	Vocal Development for term end recital and Gig book development				3
4	Setting up Vocalization Methods for Shows and Recordings.				5
	Total				15
Text Books: 1. McKinney, James C. <i>The diagnosis and corrections of Vocal Faults: a manual for teachers of singing and for choir directors</i> . Waveland Press, Inc. Longrove, Illinois , 1st edition (1 February 2005)					
Reference Books: 1. Nil					

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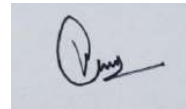
Name of School – School of Performing Arts

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Performance 1	10
Performance 2	20
Performance 3	20
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Instrument Lab in Piano VI				Module Code:	
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 V					
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.</p> <p>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.</p> <p>A final end of term recital demonstrating what they have learnt brings this course to a close.</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 intermediate-to-advanced technique • demonstrate fluency in modal interchange and phrasing • realise a keyboard/softsynth centric arrangement using patches and synthesis (attrib. Ensemble) • describe or demonstrate the nuances of the distinguished piano players we have investigated • creatively arrange songs • plan and rehearse a comprehensive set of live music 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	<ul style="list-style-type: none"> • (Original Composition) • (Transcription) • Joe Zawinul (Austrian) • Michel Petrucciani (French) • sight reading level 16 				5
2	<ul style="list-style-type: none"> • (Original Composition) • (Creative Arrangement) • Esbjörn Svensson (Swedish) • Fred Hersch (US) • sight reading level 17 				5
3	<ul style="list-style-type: none"> • (Original Composition) 				10

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	<ul style="list-style-type: none"> • (Creative Arrangement) • Aaron Parks (US) • Shai Maestro/ Avishai Cohen Trio (Israeli) • sight reading level 18 	
4	study compositions - demonstrating solo, duo, trio settings of the piano: <ul style="list-style-type: none"> • leadsheet sight-reading levels 16-18 • option 1: 2 Etudes chosen from #75-#86 - <i>Stylistic Etudes</i> by John Novello • option 2: classical study, one of the following: <ul style="list-style-type: none"> ○ Louis-Claude Daquin - The Cuckoo ○ Mozart - Sonata in D Major K.545, Movement Allegro ○ Grieg - Nocturne Op.54 no.4 ○ Granados 12 Dances Espanholas no.5 (Andaluza) 	10
	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-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)

Reference Books:

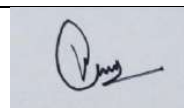
1. Crook, Hal. *How To Comp - A Study In Jazz Accompaniment*. advance music (1 January 2000)
2. Mauleon-Santana, Rebecca. *101 Montunos*. Sher Music (1 January 1999)
3. Novello, John. *The Contemporary Keyboardist: Stylistic Etudes*. Hal Leonard Corp. (1995)

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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Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Instrument Lab in Drum VI				Module Code:	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Drum VI					
Objectives: The Global Tours are 15 minute extravaganzas that use five different grooves combined in one piece. The student has to apply all the work and lessons learned from Semesters 1 through 5. Learn and understand to read and execute advanced snare drum solos with precision and correct articulation. All the above lessons have to be showcased in a recital at the end of the semester.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • On completion of the Global Tours, the student becomes a complete musician who understands how to feel, read and execute contemporary musical styles from around the world. • Students understand rudiment application in snare drum solos in various Feels and Time signatures 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Groove Essentials The Play Along 1.0 Global tour #1 - Fast Rock, Slow Shuffle, Calypso, Slow Funk and Fast Baiiao Global tour #2 - Fast Swing, Slow Rock, Fast New Orleans 2nd Line, Slow Songo and Fast Merengue Global tour #3 - Cha-Cha, Fast R&B, Fast Jazz Waltz, Slow Bossa Nova and Fast Mambo Endure - 6/8 Afro Cuban, Half Time Shuffle and Funk in 3/4 with soloing over it.				10
2	The Art Of Bop Drumming School Days Last Week What is this Thing? October Satch & Diz Out In The Open				10
3	Play-Along Tracks Submarine - Platt Opus				10

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	Back In The Day Pesos Hard Times	
	Total	30

Text Books:

1. Tommy Igoe – Groove Essentials 1.0 (*Hudson Music*), 2008, ISBN: 142340678
2. Modern Rudimental Swing Solos, Ludwig Master Publication, 1979, 2020, ISBN: 978-1-57891-997-0

Reference Books:

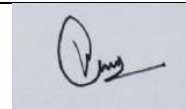
1. Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Presentation	20
Performance	20
Project	10
Total Marks :	50



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Name of School – School of Performing Arts

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Instrument Lab in Guitar VI				Module Code:	
Teaching Scheme			Evaluation Scheme		
Lecture (Hours per week)	Practical (Hours per week)	Tutorial(H ours per week)	Credit	Internal Continuous Assessment (ICA) (Marks - 50)	Term End Examinations (TEE) (Marks- 100 in Question Paper)
0	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Guitar V, Music Theory/Harmony IV					
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 further study such concepts through the performance & analysis of compositions and arrangements across a variety of traditional and modern styles and idioms.					
Outcomes: After completion of the course, students would be able to : <ul style="list-style-type: none"> • Play major/ min (including modes), pentatonic, diminished, bebop and whole tone scales, across 3 octaves in all keys. • Play maj7/min7/dim arpeggios and triads (including inversions) across 3 octaves, in all 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
1	Technical Studies: Analysis and practice of advanced melodic and harmonic etudes in all 12 keys, across different positions and forms.				5
2	Scales & Arpeggios: Exhaustive application and study of scales: <ul style="list-style-type: none"> • Modes of the major scale (<i>including 3 & 4 Note Per String Major Scales & Exercises</i>) • Melodic minor (including its important modes, lydian augmented, lydian dominant, altered scale), symmetrical diminished scales, and bebop scales. • Focus on specific methods of sequencing, digital patterns, interpolation, targeting and concatenation. • <i>5-6 String Arpeggios - Major, Minor, Diminished</i> • Study of modern approaches to playing composite arpeggios including shapes derived from extended chord voicings, bi-tonal and multi-modal concepts. 				5

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3	Chord Voicing & Voice Leading: <ul style="list-style-type: none"> • Systematic study of 3-4 part voicings and inversions (including drop 2,3, drop 2&4, drop 2&3), open/closed triads, shell voicings. • Study of palettes, clustered voicings, and suspensions, voice leading cycles. • Systematic study of moving voices in a functional harmonic context, distribution of voices. • Study of non-functional harmony in theory and practice 	5
4	Transcription/Artist Profile: Study of eminent modern guitar players and their compositions & approaches to improvisation and soloing, across different styles. <ul style="list-style-type: none"> • <i>Rock & Metal</i> : Van Halen, Joe Satriani, Steve Vai, Nuno Bettencourt, Yngwie Malmsteen, Paul Gilbert • <i>Jazz & Fusion</i> : Joe Pass, Pat Martino, John McLaughlin, Allan Holdsworth, Wayne Krantz, John Scofield, Scott Henderson 	5
5	Arrangement & Composition: 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. Students will also be encouraged to bring in their own compositions for analysis and evaluation.	5
6	Repertoire: Focus on modern jazz (post-bop and modal jazz) , jazz fusion, bebop, instrumental rock & metal, and other contemporary styles.	5
	Total	30

Text Books:

1. Fisher, Jody. *Jazz Guitar, Complete Ed.* Alfred Music, April 2010
2. Goodrick, Mick. *The Advancing Guitarist.* Hal Leonard Co, 1987
3. Leavitt, William. *Modern Method for Guitar, vol. 3.* Berklee Press
4. Van Eps, George. *Harmonic Mechanisms for Guitar, vol 1,2, 3.* Mel Bay Publishers

Reference Books:

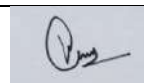
1. Levine, Mark. *Jazz Theory Book.* Sher Music Co, 1995
2. Wohlfahrt, Franz. *60 Studies, Op. 45 Complete: Schirmer Library of Classics Volume 2046.* Hal Leonard Co, 2004
3. Galbraith, Barry. *#3 Guitar Comping.* Jamey Absersold, September 2010 (7th Edition)

Any other information :

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

Distribution of ICA Marks :

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



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Name of School – School of Performing Arts

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(Approved by Dean)

Program: Bachelor of Performing Arts (Music)				Semester : VI	
Course/Module : Instrument Lab in Vocal VI				Module Code:	
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	2	0	2	Marks Scaled to 50	Marks Scaled to 50
Pre-requisite: Instrument Lab in Vocal V					
Objectives:					
<p>In continuation with Vocal Lab V, the main objective of this course is to prepare the vocal students for their culminating recital for the last semester of their degree program. Students will be graded on their vocal artistry, originality, musicianship and ability to lead their band.</p> <p>In part, this would be a Recording-based lab where singers will record themselves on a passage, analyse, review, self-correct, re-record. The constant feedback from their own hearing will help them develop their own vocal language within the chosen genre of specialization. The instructors' job will be to guide their hearing, support their developing sensibilities and fill in the gaps left in their understanding of their material.</p> <p>This lab will also be the students' opportunity to create a compelling Portfolio as they go into the real world to work as professionals. In addition to that, they will learn the ethic, art and spirit of performance, which is much greater than the sum of its parts – theory and skill.</p>					
Outcomes:					
<p>After completion of the course, students would be able to:</p> <ol style="list-style-type: none"> 1. Display comfort, confidence and in depth understanding of their chosen Core Genre 2. Deliver a compelling emotional story in their performances by combining but going beyond musical knowhow and vocal technique. 3. Reach out to other musicians, booking agents and events companies with a ready-to-go repertoire. 4. Have a portfolio that they are proud of and an early sense of artistic identity. 					
Detailed Syllabus: (per session plan)					
Unit	Description				Duration
1	Vocal Review Methods				4
2	Vocalizing for endurance, heart rate variability and environmental noise				4
3	Putting together a portfolio for the market that makes a complete story Vocal Ability Skill Musicality Artistic Point of View				10

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4	Body, Stance, Motion and Overtonal Intent.	2
5	Preparation and guidance for final recital	10
	Total	30

Text Books:

- Nachmanovitch, Stephen. Free Play. Improvisation in Life and Art, P. Putnam's Sons; First edition, 1991
- Smith, W. Stephen. The Naked Voice: a wholistic approach to singing, Oxford University Press; HAR/CDR edition (March 15, 2007)

Reference Books:


- Nil

Any other information :

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

Distribution of ICA Marks :

Description of ICA	Marks
Vocal Portfolio Submission	10
Mid Term Performance	15
Final Performance Prep	25
Total Marks :	50



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