

NORTH-EASTERN HILL UNIVERSITY

SHILLONG-793022, MEGHALAYA

**Syllabus for Semester System in B.A. (Honours)
Course in Music**

(Final Copy)

2015

Syllabus for the Semester System in B.A. (Honours) Course in Music

Eligibility Criteria:

Any candidate having passed +2 or HSSLC examination with 50% marks in the aggregate from any recognized board/institution/university is eligible to apply for this course. Preference shall be given to candidates having aptitude or proficiency in music. All other eligibility criteria shall be adhered to as specified in the university ordinance.

Duration: The course shall be of three years duration spanning over six semesters.

Medium of instruction: The course will be imparted in English language.

Course Code	Course Title	Theory Mark Duration	Practical Mark Duration	Total
First Semester				300
MUS(E)-101	Basic Concepts of Indian Classical Music	70/3hrs	30	100
MUS(H)-102	Theory of Western Music	70/3hrs	30	100
MUS(E)-103	Introduction to General Musical Terms	60/2hrs	40	100
Second Semester				300
MUS(E)-201	Information Technology	40/2hrs	60	100
MUS(H)-202	History of Indian Classical Music-I	50/2hrs	50	100
MUS(E)-203	Tonic Sol-fa Notation	50/2hrs	50	100
Third Semester				300
MUS(H)-301	History of Indian Classical Music-II	50/hrs.	50	100
MUS(E)-302	History of Western Music-I	50/2hrs	50	100
MUS(H)-303	History of the Music of Meghalaya	50/2hrs	50	100
Fourth Semester				300
MUS(G)-401	English Paper-I of B.A.	100/3hrs		100
MUS(E)-402	Advanced Theory of Western Music	50/2hrs		100
MUS(E)-403	Sound for Music	40/2hrs	60	100
Fifth Semester				300
MUS(H)-501	Computer Application in Music	30/1hr	20/3hr 50 Project	100
MUS(H)-502	Vocal Proficiency in Indian Classical Music		100	100
MUS(H)-503	History of Western Music-II	50/2hrs	50	100
Sixth Semester				300
MUS(G)-601	Man and Environment	100/3hrs		100
MUS(H)-602	Mastering A Western Musical Instrument		100	100
MUS(H)-603	Project Work (Music of Northeast Region)		100	100

NB: MUS-101 = Music, 1st Semester, Paper 1

Paper Type: (H) = Honours Paper (E) = Elective Paper (G) General Paper

The syllabus for the three-year B.A. (Honours) course in Music comprises four broad sections: a) **Section-I: Indian Classical Music**, b) **Section-II: Regional Music of Northeast Region**, c) **Section-III: Western Music** and d) **Section-IV: General Courses**. The details of the courses of each section are given in the table below:

Course Code	Course Title	Marks
Section-I	Indian Classical Music(Hindustani Music)	400
MUS(E)-101	Basic Concepts of Indian Classical Music	100
MUS(H)-202	History of Indian Classical Music-I	100
MUS(H)-301	History of Indian Classical Music-II	100
MUS(H)-502	Vocal Proficiency in Indian Classical Music	100
Section-II	Regional Music of Northeast India	300
MUS(E)-103	Introduction to General Musical Terms	100
MUS(H)-303	History of the Music of Meghalaya	100
MUS(H)-602	Project Work (Music of Northeast India)	100
Section-III	Western Music	600
MUS(H)-102	Theory of Western Music	100
MUS(E)-203	Tonic Sol-fa Notation	100
MUS(E)-302	History of Western Music-I	100
MUS(E)-402	Advanced Theory of Western Music	100
MUS(H)-503	History of Western Music-II	100
MUS(H)-602	Mastering A Western Musical Instrument	100
Section-IV	General Courses	500
MUS(G) -103	English: Paper-I	100
MUS(E)-201	Information Technology	100
MUS(E)-403	Sound for Music	100
MUS(H)-501	Computer Application in Music	100
MUS(G)- 601	Man and Environment	100

Section-I

Indian Classical Music (Hindustani Music)

Objectives: This section on Indian classical Music introduces and familiarizes the students with the great traditions of the Indian subcontinent with special emphasis on North Indian (Hindustani) Music. The practical segment of this section focuses on vocal music. This section consists of four papers:

- a) Basic Concepts of Indian Classical Music: It deals with terms, notations and different modes of singing from a conceptual point of view.
- b) History of Indian Classical Music-I: It deals with the historical development of Indian classical music from the Vedic times. It also includes the comparative study of Northern and Carnatic Taal system.
- c) History of Indian Classical Music-II: It deals with the development of Raag and Taal system. It also includes a study of different Gharanas and the Aesthetic-Rasa of Indian classical music.
- d) Vocal Proficiency in Indian Classical Music: It is an entirely practical course intended to make the students versatile in vocal rendition of Indian classical music.

MUS (E)-101: Basic Concepts of Indian Classical Music [\[back to top\]](#)

This paper introduces a student to the rich and diverse traditions of Indian Classical Music, primarily from the conceptual point of view. This section of Indian Classical Music introduces and familiarizes the students with the great musical traditions of the Indian subcontinent, with special emphasis terms, notations and different modes of singing.

Paper structure

This paper is divided into two parts. Part A consists of the Basic concept of Indian Classical music divided into four units and Part B contains suggested practical for vocals.

Examination structure

The examination on this paper will consist of the following segments:

- A theory examination for 52 external and 18 of internal assessment marks covering units I to IV in part A. Two questions are to be set from each unit, of which the students are to answer one question from each unit. Each question carries equal Marks.
- A practical examination on vocal practical suggested in Part B carries 22 external and 8 marks of internal assessment.

PART A:

- Unit I** Definition and explanation of the following terms: Sangeet, Naad, Shruti, Swar, Saptak, Alankar, Thata, Raga, Vaadi, Samvaadi, Anuvaadi, Vivaadi, Pakad, Meend, Kan, Aalap, Taan, Gamak.
- Unit II** A brief introduction of the following forms of singing: Khayal, Thumri, Lakshan Geet, Sargam Geet
- Unit III** Life sketches of eminent musicians and musicologists: Tansen, Vishnu Narayan Bhatkhande, Vishnu Digambar Paluskar.
- Unit IV** Taal notation of Tritaal, Dadra, Kaharwa, Rupak and descriptions of following raag and notation. (Bilawal, Yaman and Kafi)

SUGGESTED PRACTICALS

PART-B

- 1) Practice of Alankars.
- 2) One Swaramalika, one Drut khayal with Alaap and tans in each of the following raag.
- 3) Description of the raag to be given—Bilawal, Yaman and Kafi.
- 4) One Lakshangeet in Raag Yaman.
- 6) Practice of the following taals with their thekas: Tritaal, Dadra, Kaharwa, Rupak.

Note: In evaluating a student, the examiners will pay attention not only to the technical correctness of rendition, but also to other things inherent in good performances, such as quality, clarity and richness of voice, variety and gradation of tone and expression.

MUS (H)-202: History of Indian Classical Music-I [\[back to top\]](#)

This paper on the history of Indian Classical Music aims to introduce the student of music through the historical development of Indian Classical Music from the Pre-Vedic times to the present day. This paper also includes a comparative study of the Northern and Carnatic Taal system.

Paper structure

The paper is divided into two parts: Part A consists of the History of Indian Classical Music-I divided into five units and Part B contains suggested practical for vocals.

Examination structure

The examination on this paper will consist of the following segments:

- The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.
- A practical examination for 38 of external and 12 of internal marks on vocal practical suggested in part B will be taken.

Unit I The Evolution and Development of Indian music from the Vedic period to the present day.

Terms: Laya, Taal, theka, gat, jati, kan, vaggeyekar, purva raag, uttarraag

Unit II Evolution of raag and taal of Indian music.

Taal notation of: Ektaal, Choutaal, Jhaptaal.

Unit III The classification of ragas: The ten ancient classifications of ragas, Raga-Ragini system, thata –Raga system, Classification according to the Time theory. A brief introduction to the following forms of singing-Dhrupad and their bani, Dhamar, Tarana. Comparative account of Hindustani and Carnatic music system.

Unit IV A comparative study of Northern and Carnatic Taal system and Classification of Indian classical instruments-Tata, Ghana, Sushir & Avanadha.

SUGGESTED PRACTICALS

PART B:

1. One Vilambit khayal and one chota khayal with alaps and tans in Rag yaman.
2. One chota khayal with tans in raags – Bageshree, Bhimpalasi, Asawari&Malkauns
3. One Lakshan Geet and study of taals – Ektal, Jhaptal&Choutal

MUS (H)-301: History of Indian Classical Music-II [\[back to top\]](#)

This paper will help the student in understanding the concept of treatises, Gharanas, life sketch of various musicians, aesthetics- rasa, notations of taals and raag descriptions.

Paper structure

The paper is divided into parts: Part A consists of the History of Instruments classical music-II divided into five & part-B contains suggested practical for vocals.

Examination structure

The examination on this paper will consist of the following segments:

- The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.
- A practical examination for 38 of external and 12 of internal marks on vocal practical suggested in part B will be taken.

UNIT I Study of Musical treatise; Natyasastra, Sangeet Parijaat and Raag Tarangini. : - Gharanas of Hindustani Music and Their contributions: Gwalior, Agra, Patiala, Jaipur, and Banaras

UNIT II Contribution of Musicologists and Maestros of Hindustani Music of the present day - Pt.Acharya Brihaspati, Ustad Zakir Hussain, Pt.Omkarnath Thakur.

UNIT III Aspects of Indian Aesthetics-rasa & Description of the following ragas. Brindavani Sarang, Behag, Kedar & Tilak Kamod

UNIT IV Description of one musical instrument: Tanpura & Tabla, Tal Notation of Dhamar, Ektal, Choutal & Jhaptal

SUGGESTED PRACTICALS

PART B:-

1. Two Vilambit Khayal , One chota Khayal with Alaaps and tans in Raga Bihag & Kedar
2. Drut Khayal & Dhrupad of the ragas prescribed in the theory paper.
3. Study of tals: -- Ektal, Choutal, Dhamar & Jhaptal.

MUS (H)-502: Vocal Proficiency in Indian Classical Music [\[back to top\]](#)

This paper which is entirely practical is intended to make the student improve upon the experience gained and make one versatile with vocal rendition of Indian classical music.

Examination structure

- The examination on this paper will consist of a practical examination for 75 of external and 25 internal assessment marks on vocal practical suggested here in.

SUGGESTED PRACTICALS

- Vilambit Khayals with taans and Alaap, in Raga Miyan Malhar and Raga Bhairav
- One Chota Khayal with tans in each of the following ragas: Bhairavi, Todi, Marwa & Asawari
- One Tarana in any Raag of the course
- One Dhrupad in Raga Bhopali and Digun, Tigun and Chaugun
- The study of the following taals: Tilwada and Dhamar, revision of the previous taals.

Note: In evaluating a student, the examiners will pay attentions not only to the technical correctness of the rendition, but also to other things inherent to good performances, such as quality, clarity and richness of voice, variety and gradation of tone and expression.

SUGGESTED READINGS FOR SECTION I OF INDIAN CLASSICAL MUSIC

1. Arun Kumar Sen: Indian concept of Rhythm, KANISHKA Publishers and Distributors, New Delhi, 1994
2. Sushil Kumar Sexena: The winged form, Aesthetic Essays on Hindustani Rhythm, Sanget Natak akademi, Publication, New Delhi, 1979
3. Sandeep Bagehee: Nad, Understanding Raga music, Eeshwar publications, Mumbai, 1998
4. V.N. Bhatkhande: Kramik Pushtak Malika (Book 1, 2, 3, 4,) Hathras, Uttar Pradesh.
5. Swami Prajnanananda: A Historical study of Indian Music. Munshiram Manoharlal Publishers Pvt.Ltd. New Delhi, 1981.
6. Ashok De Ranade: Hindustani music NBT, India, 1997
7. Birendranath Dutta (Ed): Traditional performing arts of North East India, Assam Academy for cultural relations, Guwahati, 1990
8. Dipali Nag: Ustad Faiyaz Khan, Sangeet Natak Akademi, New Delhi.
9. V.S. Nigam: Musicology of India, part I, part II (1992) part III (1993) and part IV (1993), 73, Rajendra Nagar, Lucknow-226004
10. M.S. Chakravorty: Indian Musicology (Melodic structure), Firma kim Pvt, Ltd Ccutta, 1992
11. Rowel, Lewis : Music and musical thoughts in early India, Munshiram Manoharlal Publishers, Pvt. Ltd. 1998

Audio and Audio Visual Materials

1. Voice of India-Ustad Rashid Khan (time music)-1

2. Sangeet sartus-Subha mudgal-vol 1& 2.
3. Golden rag collection-Pt. Mallikaranjan Mansur-(time music)
4. Khayal-Pt. Ajay chakkravarty (saregama)
5. Classical vocal-Sanjev abhayankar (fountain)
6. Twilight melodies-Pt. Bhimsen joshi.
7. Morning moods-Sanchaita chowdhuri(Biham music)
8. Evening moods-manikuntala sen(Biham music)
9. Anga rag-Raj Lakhmi haldar.
10. Padma Vibhusan-Pt. Jasraj (music India)
11. Padma Vibhusan-Gangubhai hangal.(music India)
12. Tarana-(flight of melody)-Ulhas karhalkar.(music India)
13. ALAP- part-1 vol-1 to 6(Time music)
14. Alap-part-2 vol-1 to 7(time music)
15. Alap-part-3 vol-1 to 7 (time music)

Section-II

Regional Music of Northeast India

OBJECTIVES: This section focuses on the regional music of the Northeast India with special reference to Meghalaya. It focuses on the rich, varied and often less well known musical traditions of the tribal groups of the North East, with special emphasis on the state of Meghalaya. This section also aims to make the students explore, discover, document and preserves some of these musical traditions. This section comprises three papers:

- a) Introduction to General Musical Terms: It deals with general musical terms with special reference to the musical terms of Meghalaya.
- b) History of the Music of Meghalaya.
- c) Project Work (Music of Northeast India): It focuses on doing a project work especially on the regional music of Northeast India.

MUS (E)-103: Introduction to General Musical Terms [\[back to top\]](#)

Paper structure

The paper is divided into two parts: Part A: An introduction to general musical terms and to the musical terms of the state of Meghalaya. This part is divided into five units. Part B introduces the students to the most important drum beats of Meghalaya.

Examination structure

The examination this paper will consist of the following segments:

- A theory examination for 45 of external and 15 of internal assessment marks covering units I to III in part A.
Two questions are to be set from each unit and students are to answer one question from each unit. Each question carries equal marks.
- An assignment on musical term is suggested in Unit IV of part A carrying 10 marks.
- A practical examination for 30 marks on the drum beats of Meghalaya suggested in part B

PAPER OUTLINE

PART A

UNIT I Understanding Brihadeshi, Desi, Margi, Nat Sankirtan (Manipur) and Bargeet (Assam)

UNIT II Musical terms of Meghalaya: Dun, Thang, Kuk, Ardieng, Shipyllum, Sieng tied, Jingsdang, Pynwai, Niew Laho, Tyllu, Pastieh Khla, Grap Mangtata or Grap Mechi Sola, Dadia, Rikaka, Ongrima, Jak Mora, Ringringa, Chengchop Doka, Phawar

UNIT III Terms used for the musical instruments of Meghalaya: Bthet, Madan, Syrwiang, Dieng patha, Rhang, Kdor, Thylliej, Kulai, Thymbrong, Barat, Chri, Kimjim or Dimsrang, Rang (gongs)

UNIT IV The Musical terms of any of the tribes of the North East India: Mizoram, Nagaland, Arunachal Pradesh.

SUGGESTED PRACTICALS

PART B:

DRUM BEATS OF MEGHALAYA

The following drum beats of Meghalaya are the basic unit of the drum of that the student is expected to be proficient in.

- Ka KSING LUMPAID
- Ksing shad wait (term beit)
- Ka padiah (ardieng) – 8 beats
- Mastieh (Rong)
- Wangala drum beat- Dadia, Rikaka & Ongrima
- Kram Doka
- Rang Doka

NOTE : In evaluating a student , the examiner will pay attention not only to the technical correctness of rendition, but also to other things inherent in good performances, such as quality, clarity, volume, accurate tuning of the instrument, posture and hand position will be taken into account.

MUS (H)-303: History of the Music of Meghalaya [\[back to top\]](#)

Paper structure

This paper is divided into two parts. Part A: It introduces the students to the history of music in the state of Meghalaya. This part is divided into four units.

Part B is practical. It will introduce the students to the playing techniques of Duitara, Sarenda, Tangmuri, Besli, Sharati, Bangshi, Chigring, the Adil, and the dama.

Examination structure

The examination on this paper will consist of the following segments:

The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.

A practical examination for 38 of external and 12 of internal marks on vocal practical suggested in part B will be taken.

- The techniques of playing the Duitara (stringed instrument), the Tangmuri, Bisli, Sharati, the chigring (bamboo instrument), the Adil, Dama, Bangsi and the sarenda.

(In each case, two pieces to be performed may be chosen by lots and one of them performed by the student)

PAPER OUTLINE

PART A

UNIT I Evolution of Folk and Traditional music: An introduction to Folk / Traditional music instruments and their classification.

UNIT II Concept of the Rhythmic pattern of the Music of Meghalaya

UNIT III Native state formation Process and its impact on the development of Khasi/Jaintia Traditional Music

UNIT IV Contribution of the Nokpante and other related factors relating to the growth of Garo Traditional music.

SUGGESTED PRACTICALS

PART B:

TRADITIONAL MUSICAL INSTRUMENTS OF MEGHALAYA

In this section, the students will be introduced to general playing techniques.

At least traditional beats on the following instruments.

A piece on the Duitara / Sarenda

A piece on the Tangmuri/Sharati/Besli/Bangsi

A piece on the Chigring/adil/Dama

NOTE: - In evaluating a student, the examiners will pay attentions not only to the technical correctness of the rendition, but also to other things inherent to good performances, such as quality touch, variety and gradation of tone, choice of tempo, practical and traditional fingering, expression etc.

MUS (H)-603: Project Work (Music of Northeast India) [\[back to top\]](#)

The project chosen and the field work conducted in fulfillment of the paper will introduce the student to the original in ones understanding of the music of North East India. Besides, one will also learn research methodology and techniques which will be used for further research work.

The marks for this paper will be allotted as follows in the progression of 1:3

Internal assessment marks: 25

External assessment marks: 75

Project Description

The student will have to choose one project in consultation with the approval of the teacher. Each student will conduct the field work under the supervision of the teacher. Two pre submission seminars will be conducted as follows:

- The student will present the seminar paper before the teacher and the students of the department. It will be assessed and suggestions will be given for improvement/modification.
- The student will present the second seminar paper in a format prescribed by the college. It should not be less than 100 pages. It should be certified by the teacher/supervisor that this is the original work done by the student. The project works; it found useful may be published by the college.

SUGGESTED READINGS FOR MUSIC OF THE NORTH EAST INDIA

1. Arun Kumar Sen : Indian concept of Rhythm, Kanishka Publishers and Distributors, Delhi, 1994
2. A. Playfair : The Garos, Spectrum Publications, Pan Bazar, Guwahati, Second Reprint 1998.
3. A. B. K. Chowdhury : Tribal songs of North East India. Firma KLM Pvt. Ltd Calcutta, 1984.
4. A. Lanu Ao (Ed) : Naga cultural Attires and Musical instruments. New Delhi, 1999.
5. B .N.Luniya : Evolution of Indian Culture, Lakshmi Narain Agarwal, Agra 3, 1998.

6. B. K. Kakati : The mother goddess Kamakhya, Lawyers Book stall, Guwahati, 1948(1st edition) Reprint 1967.
7. B. C. Deva. : Musical Instrument NBT, INDIA, 1979
8. Birendranath Dutta (Ed) : Traditional performing arts of North East India Assam Academy for Cultural Relations, Ghty, 1990
9. Birendranath Dutta (Ed) : Fold culture of the Goalpara Region of Assam
10. C. Khongwir : Ki Saimuka Ka Duitara, Shillong, 1975.
11. Creative Arts : U Myllung Ha Ki Sur, Shillong, 2001.
Publication,NEHU.
12. Dilip Bhattacharya : Musical instruments of Tribal India Manas Publications, New Delhi.
13. Dewansing Rongmitu : The Traditional dances of the Garos. Mendipather, East Garo Hills, 1996.
14. H. Lyngdoh : Ka Niam Khasi, Shillong, 1970.
15. Helen Giri (Ed) : Lest We forget, Seven Huts enterprise, Shillong, 1994
16. Helen Giri (Ed) : Ba ioh ngi klet, seven Huts enterprise, Shillong, 1994
17. H.K. Ranganath (ed) : Sangeet Natak Silver Jubilee volume, Sangeet Natak Akademi, New Delhi, 1981
18. Iris Watre Thomas : Music and Musical Instruments the Garo Tribe of North East India, Akansha publishing House, New Delhi, 2007
19. N.Chowdhury : The Khasi Canvas, Shillong, 1978.
20. L.P.Vidyarthi : Arts and Culture of North East India, Publication Divisions, Govt of India,1993(Revised Edition)
21. Lapynshai Syiem : The Evolution of Khasi Music: A study into the Classical content, Regency Publication, New Delhi, 2006
22. M.P. R. Lyngdoh : Festival in the history and culture of the Khasi Vikash Publication, New Delhi, 1991.
23. Milton Sangma : History and culture of the Garos, New Delhi, 1981
24. Hajid Hussain : Encyclopedia of North East India, (8 vols) Rima Publishing House EG-124 Iderpuri, New Delhi, 1998
25. PRT. GURDON : The Khasis, Cosmos publication, Delhi, 1975

26. P. W. Shullai : Ngin Rwai lang bad phi, Shillong, 1998
27. Ranjit Deb : Tabla and Taal, Surjit Publication, Shillong, 1996
28. Seng Khsi : Khasi Heritage, Ri Khasi Press, Shillong, 1979
29. Suneera Kasliwal : Classical Musical Instrument, Rupa & Co., New Delhi
30. Sebastian Karotemprel : The Tribes Of North East India, Vendrame Musicological Institute Shillong, 1984.

Section-III

Western Music

Objectives: This section on Western classical music introduces the students to the musical traditions of Europe and America. In this section the students are to choose a musical instrument and become proficient in performing on it. At present the instruments have been opened up to the keyboard, the guitar, the violin and the drum. As the course progresses the University may include more instruments as and when the times required. This section consists of six papers:

- a) Theory of Western Music: It deals with the art of reading and writing music by using staff notation.
- b) History of Western Music-I: It deals with the historical development of Western music from ancient times to the Baroque period.
- c) History of Western Music-II: It deals with historical developments of Western music from the Classical period to the present day.
- d) Mastering a Western Musical Instrument: It is an entirely practical intended to make the students versatile with the instrument one has chosen.
- e) Advanced Theory of Western Music
- f) Tonic Sol-fa Notation: This paper will introduce the students to the basics of tonic sol-fa notation.

MUS (H) - 102: Theory of Western Music [\[back to top\]](#)

Paper structure

This paper is divided into four parts. Part A introduces the student to the Philosophy of music, the various aspects of theory of western music divide into five units. Part B contains the suggested practical for the keyboard, the guitars, the violin and the drum.

Examination structure

The examination on this paper will be divided into the following segments:

- A theory examination for 52 external and 18 of internal assessment covering units I to IV of Part A. Two questions will be set from each unit and students are to answer one question from each unit. Each question carries equal marks.
- A practical examination for 22 external and 8 assessment marks on compositions for either the guitar or the keyboard or violin or the drum suggested in Part B.

PAPER OUTLINE

PART A

- UNIT I** Rudiments of music
Sound, tone, pitch, intensity, quality, duration, tonal relation and staff notes, accidentals, intervals.
- UNIT II** Scales and Keys Signatures
Scales-major and minor scales, harmonic and melodic scales, chromatic scales, Arpeggios.
Key signatures- Major and minor key signatures.
- UNIT III** Rhythm, Time signatures and musical terms
Simple and compound meter, syncopation, rests and grouping, musical terms relating to intensity, speed expression, preposition and explanation for playing, the metronome.
- UNIT IV** Chord formation
Consonants and dissonant chords, solid and broken chords, triads, diminished triads, augmented triads, primary and secondary triads, relative major and minor chords, subordinate chords, chords of the third, chord of the sixth, chords of the dominant seventh, inversion of chords, modulation.
Cadences- perfect cadences, imperfect cadences, plagal cadences, interrupted and mixed cadences.

PART B:

SUGGESTED PRACTICALS

KEYBOARD

Playing from memory

Scales: major and minor (natural, melodic and harmonic) ascending and descending up and down with both hands together in the keys of C, G, D and F majors

And in the keys of A and D minors (two octaves mf, p)

Contrary motion with both hands beginning and ending on the key note in the keys of G major and A minor (one octave mf, p).

Arpeggios: C, G and F majors and A and D minors, in the root position only, with both hands together (one octave mf,p)

Broken chords: formed from the chords of C, G and F majors and A and D minors with both hands together (one octave, mf, p)

NB: Tempo for scales and Arpeggios a) scales: 70. Arpeggios and Broken chords: 50.

Finger drills any three from the given exercise.

Compositions

Two pieces to be played which will be identified from time to time.

Playing at sight: A short piece in simple time, in the key of C, G, D or F major or D minor. Some accidentals, dotted and ties notes may be included.

SUGGESTED PRACTICALS

GUITARS

Playing from memory

Scale, arpeggios, Exercise to be performed from memory

Scales: Choice apoyando (Ret stroke) or Tirando (free stroke) with dynamics, C, F, G majors one octave mf, A, D minor in Harmonic for only one octave mf.

Arpeggios: Tirando (free stroke) fingering PIMAMIP, A, D minor one octave mf

Exercise: Chromatic scale starting on E (two octaves) Apyando, fingering i, m
Tambora, Tam with p (thumb)

Chord shapes (strummed) C, D major

D minor, D7 (Dom 7th of G) A major, A7 (Dom 7th of D)

Composition

Two pieces to be played which will be identified from time to time.

Playing at sight: A short piece in simple time in the Major keys of C and G, Or F major. Some dotted notes with dynamics may be included.

SUGGESTED PRACTICAL FOR DRUM

Composition

Two pieces to be played which will be identified from time to time.

SUPPORTING TEST

Two tests are to be chosen from

Sight reading

Improvisation

Note

A student may, in consultation with the teacher, substitute the pieces suggested in the syllabus with pieces similar in technical and artistic level and difficulty, if those suggested in the syllabus are not available.

In evaluation of a student, the examiners will pay attention not only to accuracy of notes and time, but also to other things inherent in good performance, for example quality of touch, variety and gradation of tone, choice of tempo, observance of marks of expression, rhythm, phrasing and accent and the use of practical fingering, technique of playing .

In case of guitar, accurate tuning of the instrument, volume, clarity and quality of tone, posture and hand positions will be taken into account.

Schedule of marks

Scale and arpeggios/ broken chords: 20%

Composition chosen by the students: 60%

Playing at sight: 20%

MUS (E)-203: Tonic Sol-fa Notation [\[back to top\]](#)

This section will introduce the students to the basics of tonic solfa notation.

Paper structure:

This paper is divided into two sections Part A and Part B. Part A will introduce the students to the various theories associated with tonic solfa notation. Part B includes practical related to vocal rendition.

Examination structure

- The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.
- A practical examination for 38 of external and 12 of internal marks on vocal practical suggested in part B will be taken.

PAPER OUTLINE

- UNIT I:** History of Tonic Sol-fa Notation.
Accent: Strong, Medium, Weak.
Pulse: Half pulse, Quarter pulse, Three Quarter pulse, 3rd of a pulse, 6th of a pulse
Silences/Rests & Continuations: Strong, Medium, Weak, Half pulse, Quarter pulse, Three Quarter pulse, 3rd of a pulse, 6th of a pulse
Time Names: Taa, tai, saa, aa, etc
- UNIT II:** **Scale:** Diatonic scale, Major scale, Minor scale (natural, harmonic & melodic), Chromatic scale.
Technical Names with their Mental Effect
Pulse Beat Division: 2 pulse beat, 3 pulse beat, 4 pulse beat, 6 pulse beat, 9 pulse beat, 12 pulse beat
- UNIT III:** Triads: Primary & Secondary Triads
Intervals: Major, Minor, Diminished, and Augmented
Musical Terms, Signs & Symbols: Slur, Braces, Double Bar, Tempo, Timbre, D.C., D.S., Fine, Corona/Pause/Hold, Key tone, Pulse, Measure, Tones & Semitones

PART B:

Suggested Practical

1. Tune: 1st, 3rd & 5th degree of a scale
2. Tune: 2nd & 7th degree of a scale
3. Tune: 4th & 6th degree of a scale
4. Time & Tune: All the degree of a scale including continued tones, silent pulse and accidentals. Primary and Secondary form.
5. Ear exercises & writing tunes: All the degree of a scale including continued tones, silent pulse and accidentals. Time & Tune.
6. Clapping the rhythm & reading with Time Names
7. Pieces to be identified from time to time.

MUS (E)-302: History of Western Music – I [\[back to top\]](#)

Paper structure

The paper is divided into two parts; Part A consists of the History of Western Music divide into five units. Part B contains compositions suggested for practical on the guitar or Keyboard, violin and drum.

Examination structure

The examination on this paper will consist of the following segments:

- The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.
- A practical examination for 38 of external and 12 of internal marks on vocal practical suggested in part B will be taken.

PAPER OUTLINE

PART A

UNIT I Western music since inception to the Medieval Era (-1400)

- a) Music in antiquity (-1300C) – Origin of music of the Greek and Romans, their philosophy, instruments, notations, melody, rhythm and extant melodies.
- b) Music in the Medieval Era (1400c)- early medieval period development of Christian sacred music, plain chant, polyphonic chants, organum, late Medieval periods- Ars Nova and the development of secular music during the Notre Dame school,

UNIT II The Renaissance (1400- 1600)

The Renaissance – sacred and secular music of Renaissance, vocal and instrumental, contrapuntal music, chansons, Burgundian tradition and the music of the Netherlands.

UNIT III The Baroque Era (1600-1750).

The development of the Oratorio, coming to prominence of instrumental musical forms such as sonata, the fugue, the Suite, the chorale and the cantata, preludes and fantasia, the concerto.

UNIT IV Life and works of the following composers

Antonio Vivaldi, Henry Purcell, Giovanni Da Palestrina, Josquin Desprez, Johann Sebastian Bach, G.F Handel, Claudio Monteverdi, and their styles.

SUGGESTED PRACTICALS

KEYBOARD

Playing from memory

Scales: major and minor (natural, melodic and harmonic) ascending and descending up and down with both hands together in the keys A, E, B and Bb majors and in the keys of G and B minor (two octaves) with both hands, f, p, tempo= 80

Chromatic scales: with both hands together, one octave apart, beginning on A and Bb (one octave) f, p.

Finger drills: Students may select any three exercises

Compositions

Three pieces, chosen by the students to be played, which will be identified from time to time.

Playing at sight: a short piece in simple time, in the key of C, G, D or F major and A, E or D minor. Some accidentals, dotted and tied notes may be included.

SUGGESTED PRACTICALS FOR GUITARS

Playing from memory

Scale, arpeggio and exercise

Scale: choice Apoyando (rest stroke) or Tirando (free stroke) with dynamics, C, D and F major (one octave) m, f

Chromatic scale starting on G (one octave) p, Apoyando

Arpeggios: mf Tirando

C, D and F major b and d minor (one octave)

G major and E minor (two octaves) mf

Exercise: Pizzicato in B Harmonic minor,

Glissando and Vibrato

Chord shapes (strummed) in B7 (Dom7th of E), G major, G7 (Dom 7th of C,) C7 (Dom7th of F), E7 (Dom 7th of A)

Composition: Three pieces, chosen by the candidate from selected pieces, to be identified from time to time.

Playing at sight: A short piece in the simple time in the major key of C, G or F, containing some simple chords. Some accidentals, tied notes and dynamics may be included.

SUGGESTED PARCATICAL FOR DRUM

Three pieces, chosen by the students to be played, which will be identified from time to time.

SUPPORTING TESTS

Two tests are to be chosen

Sight reading

Improvisation

Note

- A student may in consultation with the teacher, substitute the pieces suggested in the syllabus with pieces similar in difficulty and composition to the above, if those suggested in the collection is not available at the time.
- In evaluation a student, examiners will pay attention not only to the accuracy of notes and time but also to other things inherent in a good performance, for example quality of touch, variety and gradation of true, choice of tempo, observance of marks of expression, rhythm, phrasing and accent and the use of practical fingering..

Schedule of marks

Scales and arpeggios & broken chord: 20%

Composition chosen: 60%

Playing at sight: 20%

MUS (E)-402: Advanced Theory of Western Music [\[back to top\]](#)

This section of advanced theory of Western music will help the students in the knowledge of understanding the higher theories associated with western music such as decorating compositions, transposing music and advanced time signatures. It will also guide them the various steps of composing, arranging and harmonizing the various compositions.

Paper Structure

This paper consists of Part A and Part B. Part A consists of the theories associated with advanced theory of western music and an important segment of this paper is an assignment in compositions where the student will have to compose one self composition using their knowledge of staff notation and tonic sol-fa notation. Part B consists of Practical in relation with the rendition of the self-composed music.

Examination Structure

The examination structure on this paper will consist of the following segments.

- The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.
- An assignment on self-composed music in unit IV carrying 14 marks. The assignment should be submitted in both staff and tonic sol-fa notation.
- A practical examination will consist of the rendition of the above assignment. It should be noted here that the self-composed music should be instrumental in staff notation and vocal in tonic sol-fa notation. This section will carry 38 of external and 12 of internal marks each.

Paper Outline

PART A

- UNIT I** Ornaments-Acciaccatura, Appoggiatura, Trill or shake, Mordents (upper and lower), Passing notes, Arpeggios, Repetition signs, Turn, Inverted Turn.
Transposition- Major and minor 2nd, Major and minor 3rd, Perfect 4th and perfect 5th, Major and minor 6th, Major and minor 7th, Octave.
Range of Musical instruments- Classical guitar, Bassoon, Flute, Violin, Viola, Cello, Double Bass etc.
Closed and open score.
- UNIT II** Harmonization
Harmonizing melody- Soprano, Alto, Tenor, and Bass. Range of voices.
Modulator. Figured bass.

UNIT III Time Signature
Odd Time signature, Unusual Time signature, grouping of notes and rests.

UNIT IV Assignment
Guide to composition.
Compositions: This section will include one self-composed music both in staff and tonic sol-fa notation.

PART B:

SUGGESTED PRACTICALS

This section will include the rendition of the self -composed music both in staff and tonic solfa notation which is in conjunction with the assignment in Unit 4. Instrumental will be in staff notation and vocals will be in tonic sol-fa notation.

Note: In evaluating a student, the examiner will pay attention not only to the technical accuracy of the rendition and rhythm, but also to other things inherent in a good performance such as quality of touch, variety and gradation of tone, choice of tempo, expression and grace of movement.

MUS (H)-503: History of Western Music- II [\[back to top\]](#)

Paper structure

This paper is divided into two parts: Part A consists of the History of Western Music divided into five units. Part B contains compositions suggested for practical on the Guitar, keyboard, the violin and the drum set.

Examination structure

The examination on this paper will consist of the following segments:

The theory examination of 38 marks covers units I to IV in Part: A. Two questions of 10 marks each to be set from unit I, II and III and students are to answer one question from each unit. Two questions of 8 marks each to be set from unit IV and students are to answer only one.

- A practical examination for 38 of external and 12 of internal marks on vocal practical suggested in part B will be taken.

PAPER OUTLINE

PART A

UNIT I Classical period (1750-1820)

Chamber music, the origin and development of Opera, Rococo style of music the Viennese classical school.

Sonata form, minuet and trio, rondo, classical symphony, classical chamber music, classical concerto.

UNIT II Romantic era (1820-1920)

Influence of non-musical sources on music, development of the symphonic poem, lieder, the development of opera during this period, introduction of folk elements to mainstream

UNIT III Life and works of the following composers

Joseph Haydn, Amadeus Mozart, Ludwig Van Beethoven, Franz Schubert. Robert Schuman, Johan Brahms, Richard Strauss, Richard Wagner, Felix Mendelssohn, Frederic Chopin.

UNIT IV Early Modern Period (1920-)

Effects of the modern means of mass communication on music, chromaticism, micro tonal music, neoclassical, musique concrete, socialism, atonality and indeterminacy in music, the opera in the 20th century, development of new genre o music- Rag time, the Blues, Bebop, Jazz, Blues, rock and roll, pop music, heavy metal music, etc. Part B

SUGGESTED PRACTICAL

KEYBOARD

Playing from memory

Scales; major and minor (natural, melodic and harmonic) ascending and descending up and down with both hands together in the keys A, E, B and Bb majors and in the keys of G and B minor (two octaves) with both hands, f, p, tempo= 80

Chromatic scales: with both hands together, one octave apart, beginning on A and Bb (one octave) f, p.

Finger drills: Students may select any three exercises

Compositions

Three pieces, chosen by the students to be played, which will be identified from time to time.

Playing at sight: a short piece in simple time, in the key of C, G, D or F major and A, E or D minor. Some accidentals, dotted and tied notes may be included.

SUGGESTED PRACTICALS FOR GUITARS

Playing from memory

Scale, arpeggio and exercise

Scale: choice Apoyando (rest stroke) or Tirando (free stroke) with dynamics, C, D and F major (one octave) m, f

Chromatic scale starting on G (one octave) p, Apoyando

Arpeggios: mf Tirando

C, D and F major b and d minor (one octave)

G major and E minor (two octaves) mf

Exercise: Pizzicato in B Harmonic minor,

Glissando and Vibrato

Chord shapes (strummed) in B7 (dom7th of E), G major, G7 (Dom 7th of C,) C7 (dom7th of F), E7 (Dom 7th of A)

Composition: Three pieces, chosen by the candidate from selected pieces, to be identified from time to time.

Playing at sight: A short piece in the simple time in the major key of C, G or F, containing some simple chords. Some accidentals, tied notes and dynamics may be included.

SUGGESTED PRACTICAL FOR DRUM

Three pieces, chosen by the students to be played, which will be identified from time to time.

SUPPORTING TESTS

Two tests are to be chosen

Sight reading

Improvisation

Note

- A student may in consultation with the teacher, substitute the pieces suggested in the syllabus with pieces similar in difficulty and composition to the above, if those suggested in the collection is not available at the time.
- In evaluation a student, examiners will pay attention not only to the accuracy of notes and time but also to other things inherent in a good performance, for example quality of touch, variety and gradation of tone, choice of tempo, observance of marks of expression, rhythm, phrasing and accent and the use of practical fingering..

Schedule of marks

Scales and arpeggios & broken chord: 20%

Composition chosen: 60%

Playing at sight: 20%

MUS (H)-602: Mastering a Western Musical Instrument [\[back to top\]](#)

Examination structure

- The examination on this paper will consist of a practical for 75 external and 25 internal examination marks on the composition suggested for the guitar, the Key board, the violin or the Drum.

SUGGESTED PRACTICALS

KEYBOARD

Playing from memory

Scales, arpeggios and broken chords

Scales: major and minor (natural, melodic and harmonic forms) ascending and descending up and down with both hands together in the keys of C#, F, Eb and Ab major and in the keys of F# and C minor (two octaves) both hands(f, p, staccato, f)

Chromatic scale: With both hands together, one octave apart, beginning on Ab (two octaves, staccato).

Arpeggios: The common chords of F#, C#, Eb and Ab major and F# and C minors, in root position on both hands (two octaves, staccato, f0)

Broken chords: Formed from the chords of F#, C#, Eb and Ab major and C, F# minor with both hands together.

Compositions:

Four pieces, chosen by the candidate from a given list, which will be identified from time to time as required.

SUGESTED PRACTICAL FOR GUITARS

Playing from memory

Scales, Arpeggios and exercise

Scales: D,E major, C# and E minor (harmonic or melodic) one octave, mf, Apoyando

A and C major (two octaves) mf apoyando or Tirando

C minor (harmonic or melodic minor) two octaves, apoyando or Tirando

Chromatic scales starting on A and C (two octaves)

Note

Scales to be performed with dynamics, right hand fingering pattern and rhythmic style. Candidate's choice of Apoyando and Tirando unless specified.

Arpeggio: To be performed mf, and Tirando

The common chords in the keys of D and E major C# and E minor (one octave)

A and C major in two octaves

Dominant seventh: in the keys of G (starting on D) one octave

- In the key A starting on E two octaves.

Artificial harmonics: A major, Ligados (slur) Chords shape strummed. F major, F minor, F7, Dim 7th on F, B major, B minor, B7.

Composition

Four pieces, chosen by the student from a given list which will be identified from time to time as may be required.

Playing at sight: A short piece in simple time in the major Keys of C, G or F major and E or D minor and containing some accidentals, dotted notes and tied notes and dynamics may be included.

SUGGESTED PRACTICAL FOR DRUM

A student will choose from a given list, to be identified from time to time as may be required.

Note

- A student may in consultation with the teacher, substitute the pieces suggested in the syllabus with pieces similar in difficulty and composition to the above. This is true, in case those suggested in the syllabus are not immediately available to the student.
- In evaluation a student, examiners will pay attention not only to the accuracy of notes and time but also to other things inherent in a good performance, for example quality of touch, variety and gradation of tone, choice of tempo, observance of marks of expression, rhythm, phrasing and accent and the use of practical fingering..
- In case of guitar, accurate tuning of the instrument, volume, clarity and quality of tone, posture and hand positions will be taken into account.

Schedule of marks

Scales and arpeggios & broken chord: 20%

Composition chosen: 60%

Playing at sight: 20%

SUGGESTED READINGS

1. Scrutton Roger, *the Aesthetic of Music*, Oxford University Press, Great Clerendon Street, 1997
2. Hargreaves. David J. and North, Adrian C, *The special Psychology of Music*: Oxford University Press, New York, 1997.
3. Gioia, Ted: *The History of Jazz*, Oxford University Press, New York, 1997.
4. Scholes, Percy a, *the Oxford companion of music*, ed. John Owen Ward, Oxford University Press, New York, 2000.
5. Colwell, Richard *Handbook of Research on music teaching and learning: A project of the music Educators National Conference*, Hackett Editorial service, 1992.
6. Kennedy, Rod, ed. Sparks, Hugh C., *Music from the heart*, Eakin Press, Ausin, Texas,1998.
7. Arnold, *The New Oxford Companion to music Vols. I and II*
8. William love lock, *Form in Brief*, A. Hammond and Co. 1948.
9. Vernal Louis, *Music theory*, Salesian College Sonada, 1975.
10. Gerald Abraham. *The Concise Oxford History of Music*, Oxford University Press, 1985.
11. Richard Taruskin, *Encyclopedia of Music*, oxford University Press, New York, 2005.
12. *The Publication of the Associated Board of the Royal Schools of Music, Grade I to IV*, Richard Jones.
13. *Solo now, Original Progressive Guitar Solos, Vols. 1-3* and ed.Richard Wright

Section-IV

General Courses

Objectives: This section on general courses includes information technology, computer application in music and sound for music aims at introducing the students to the essential computing tools. They should familiarize themselves with the Windows operation system/Linux. It includes the portion on the computer technology for creating music. This section consists of five papers:

- a) English: Paper-I:
- b) Information Technology: It deals with Windows, words processing and an introduction to hardware, software and internet.
- c) Sound for Music:
- d) Computer Application in Music: It deals with the principle of digitizing audio working with MIDI audio, creating musical scores and also recording, editing and sequencing.
- e) Man and Environment:

MUS (E)-201: Information Technology [\[back to top\]](#)

Paper structure

This paper is divided into two parts. Part A consists of theoretical part which is divided into three units. Part B contains the practical suggested for this paper.

Examination structure

Students will be examined on this paper in the following segments

- A theory examination for 30 of external and 10 of internal assessment marks covering unit I-III in part A. Two questions are to be set from unit I and one is to be answered. Six questions from Unit II and students are to answer four. Three questions will be set from Unit III and the students are to answer two of them. Each question carries 4 marks each.
- A practical examination of 45 of external and 15 internal assessment marks which are conducted from Unit I for 5 marks, Unit II for 25 marks and Unit III for 10 marks.

PAPER OUTLINE

PART A

UNIT I

Windows: 8hours

Desktop, window-maximizing, minimizing, sizing, moving, opening multiple windows, closing windows, restoring windows.

Use of mouse, mouse terminology (Point, left click, double-click, drag, right click), scroll, icon, folders, My computer-Selecting files and folders, selecting drives; Start Menu, file transfer, MS DOS prompt, run, help, Explorer, exploring a folder, making short cuts, deleting files and folders, recycle Bin, recover deleted files, files properties, moving deleting, renaming and copying files and folders,

searching (by file/folder name, content of file-search by word/phrase in the file, data-wise, size wise).Notepad, Word pad, Paint, useful of object linking and embedding (OLE) in MS word, Control Panel, Screen saver, refresh.

UNIT II

MS Word: 42 hours

Introduction: different parts of an MS word windows, Title bar, Filename and extensions, menu bar, status bar, toolbars(standard, formatting, tables and borders, auto text, auto complete, drawing, picture and WordArt tool bars), save, save as, password for a file, save files as text files, save files as other versions of MNS Word, file close, file –exit, help.

Entering Text: Insertion mode/over-write mode, alignment-left, right, centre, justification. Use of delete key, backspace key, cursor controls(key board keys like arrows keys, Home, end, Pg Up, Pg Dn, function keys, Ctrl,^Home, ^Pg Up ^Pg Dn and Keyboard short cuts)

Editing Text- Clipboard, selecting text, cutting, copying, and pasting. Paste special, undo, redo, find, and replace, goto, inserting files, objects, opening multiple documents at a time, goto-page, line, footnote, and endnote. Clear format, clear contents, select all.

Pager setup- paper size, margins, gutter,headers,footers,paper location, vertical alignment, orientation-landscape and portrait, line spacing, page break, paragraphs mark, foot-note and endnote(creating, editing deleting, numbering, inter-conversion) measurement unite(inches, centimeter, points, picas)

Formatting Text- Fonts (types and size), paragraph (indents-left, right, hanging), Widow and orphan control, tabs (tab stops, changing tab positions using menu bar and ruler, clearing tab stops, tab alignment, decimal tabs, bar, leader), columns (different widths, spacing, line between), bullets and numbering (adding and removing of bullets, bulleted, numbered, outline numbered), style- bold, underline, highlight, superscript, subscript, macro, drop cap, change case, background, text direction, format painter.

Tools- find and replace text, replacing formatting, spell cheek, thesaurus, auto-correct, grammar check, view and hide vertical and horizontal scroll bars, word count.

Tables- Creating, modifying the table the table-insert and delete columns and rows, changing, converting tabbed text to a table and vice versa, use of formula in tables (use of the five functions viz.SUM, AVERAGE, MAX, MIN, COUNT), Table Auto Format, Table properties (row, column, cell), merge cell, spilt cell, split table, hide grid lines, remove/clear border, heading rows repeat, sort.

Printing-Print pre-view, multiple pages, context sensitive help, printing (print options dialog box), different paper sizes e.g. A4. Legal, envelope and labels zoom. View-normal, print layout.

Insertion-Graphics- Inserting graphics, sizing and moving a graphic, adding border to a graphic. Superimposing text. Table of contents, chart, date and time, text box, bookmark, page number, hyperlink.

Mail Merge- Main document, data source, merge fields, generating the resulting merged document, sorting and filtering.

UNIT III Hard ware, software, Internet: 15 hours

Hardware- Block diagram of a computer. A brief introductory knowledge of input/output devices, CPU/Processors, Keyboard, mouse, monitor, drive port, uninterrupted power supply (UPS)

Storage devices, bits. Bytes, MB (Megabytes), GB (Gigabytes), TB (Terabytes), RAM, cache memory. Use of pen drive, CD, DVD, hard disk, scanner, Printer (laser, ink jet, dot matrix) laptop.

Software-Converting audio files from one format to another format, converting video to audio format, uploading music video, mp3, Downloading, Different types of music files(mp3,Wav,cda,wama). Viruses ad use if vaccines. A brief introductory knowledge of Ms power points slides.

PART B

SUGGESTED PRACTICALS

The practical marks of 40 is split into three Parts viz. Unit I for 5 marks, Unit II for 25 marks and Unit III for 10 marks

MUS (E) – 403: Sound for Music [\[back to top\]](#)

Objectives: This paper aims at introducing the students of music to the various techniques of sound management that is required for performing and recording music. This paper consists of:

- Sound-I for music deals with the fundamentals aspects of sound in different media programmes. It provides the students with hand on skills in sound production techniques for broadcasting and non- broadcasting application both analog and digital.
- Sound-II for music, deals with production skills employed in TV and Radio journalism. It also provides the students with an understanding of the live sound production during a concert and the function of the PA system.

There are two parts in the paper: Part A consists of theory about sound, which is divided into five units, and part B contains suggested practical in sound.

Examination structure

The examination structure will consist of the following segments:-

- A theory examination of 30 external and 10 internal assessment marks will be conducted on parts covering units I to V in Part A. Two questions will be set from each unit; of which the students are to answer any one from each unit. Each question will carry equal marks.
- A practical examination on sound for 45 of external and 15 internal marks taken from the suggested practical in part B

PAPER AOUTLINE

PART A

UNIT I General principles of sound cause and nature of sound – propagation-frequency-amplitude-wavelength-pitch, tone, acoustic, quality of sound, pink sound, white sound-S/N Ratio, distortion, wow and flutter-other noises.

UNIT II Mechanism of human speech and hearing
How do we hear? Principles of aural perception, microphones, different types based on construction, operation supplies, Impedance, the advantages and limitation of the different types, personal microphones, mike accessories. Microphones responses and how they determine the selection of different categories of mikes and special recording techniques from each type, the factor that govern the selection for specific recording session.

UNIT III Audio Cables connectors and their uses
Balanced and unbalanced cables correcting mismatches-types of connectors and their operation, Magnetic recording principles-audio tapes recorders and their operation, the hard and soft magnetic material, the principles of Hysteresis loop

bias, the type of audio tapes, their construction, spools, cassettes, DAT, hard disc, CD recorders and their operations.

UNIT IV Audio mixers and their operation, connection inputs, monitor, subgroup modules, the functions of various POTs and Faders, Outboard processing equipment, processing procedure sound manipulation and editing, sound levels controls, equalization, compressors, limiters, PPM volume levels, LED meters, Monitoring sound, editing procedures, preparing to record on multi track, mixing down with the help of Cue sheet.

UNIT V Collecting sound effect, ambient, Foley, wild, buzz track, codifying and organizing the sound recordings, his role and function in a production crew on location and in the Studio

PART B

SUGGESTED PRACTICALS: 30 MARKS

Sound chain exercise, record diff. live sound, keep a list (what, where, the description and length), create sound effects in the studio (Foley Studio), Mic. Moving around the speakers, Mic moving on its own axis in front of the speaker, wear an ear piece and read your news story while half listening to what is going on in your ear. Practicing removing script without making noise, working of a spool tape recorder, working of a digital tape recorder, working of an Audio mixer-basic inputs and exercise, working on audio mixer basic monitoring exercise, working on audio mixer, outboard processing exercise, digital recording, formatting hard disc and basic recording, Multi track recording exercise: 30 seconds straight copy commercial, 1 minute jingle for a product. 3 minutes mini –drama ping pong recording exercise, erase, Cut, Punch in and punch out exercises

MUS (H) - 501: Computer Application in Music [\[back to top\]](#)

This paper on computer technology for music covers various aspects of using computers for composing, recording and sequencing music. It introduces the students to the principles of sound, digitizing audio, and working with MIDI audio, creating music scores using score creation software and also to recoding, editing and sequencing both digital audio and MIDI music with software professionally used for that purpose.

Examination structure

Students will be examined on this paper in the following segments

- A theory examination of 22 external and 8 of internal assessment marks covering unit I to III in part A. Two questions are from each unit and students are to answer one question from each unit to be set which carries equal marks.
- A practical examination of 18 marks involving the setting and creation of music score in Part B

A project for 52. marks (part C). The project would involve recording, sequencing and editing musical compositions and preparing for the distribution. The project should include both digital audio and MIDI audio inputs. The project is to be accompanied by a document describing the inputs, artists, instruments used, techniques used etc..

This paper is divided into three parts. Part A deals with general principles of sound, digital audio and MIDI audio. The emphasis in this part is on familiarizing students with a basic understanding of the principles involved in working with music on a computer. Part B deals with score creation using a software package meant for that purpose. A suggested software package is Finale 2000 (coda music Technology) Part C is devoted to understanding the dynamics of recording, sequencing and editing musical composition involving both digital and MIDI audio. A suggested software package for part C is cake walk sonar. In parts B and C the emphasis is on the practical aspect.

Technical accuracy of the recording and editing process and the recorded work

- Originality
- Overall aural effect
- Project report

PAPER OUTLINE

PART A

UNIT I General Principles of Sound

Cause and nature of sound, propagation of sound , meaning of the terms frequency, amplitude, wavelength, pitch and tone, with reference to sound, acoustic RT, echo, reflection, absorption and transmission of sound, different

measures of loudness, quality of sound-pink sound, white sound, distortion, vow and flutter, other noises.

UNIT II Elements of digital audio

What is digital audio-digitizing audio, meaning of the term sampling rate, bits depth and waveforms with reference to digital audio, compression of audio, important digital audio sound formats- AIFF, WAV, MP3, CDA, Ogg Vorbiss etc. and their usage.

Unit III Principles of MIDI

What is MIDI, differences between MIDI audio format an digital formats, MIDI Messages-different types of MIDI, Messages, standard MIDI file formats, General MIDI program assignments and general MIDI drum assignments.

PART B

SUGGETED PRACTICAL –SCORE CRATION

Creating music scores using a software package

Setting up the composition, entering and editing the music., Lyrics, chord symbols, dynamic and articulation, auditioning the score, saving the score as MIDI and printing the score.

PART C

PROJECT-AUDIO SEQUENCEING

Arranging and sequencing Digital and MIDI audio using a sequencing soft ware package. The elements of the sequencer interface. The playing control of the software. Recording importing and inputting in other ways digital and MIDI audio into the sequencer interface n(SI) arranging tracks and clips-selecting, moving and editing clips in the tracks, using markers, adding effects in the tracks, changing tempo, Editing MIDI events and controllers editing MIDI audio using the tools available in the SI, selecting and editing MIDI events-transposing, inserting time or measures, stretching or shrinking events, entering and editing controllers and automation data, adding effects to a MIDI track, an overview of MIDI effects available in the SI

Editing Digital Audio

Basic editing of audio clips-editing clips properties, splitting audio clips, auditioning audio clips, audio processing, adding effects to a digital audio track, an overview of audio effects available IN the SI. Mixing and effects patching.

Mixing MIDI audio, converting MIDI audio to digital audio, routing and mixing digital audio, using real time effects, mixing down and distributing audio, saving your working different formats for different purposes.

SUGGESTED READINGS

16. Aikin Glyn, Sound Recording and Reproduction, Focal, Oxford,1996
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OTHER COMPULSORY ELECTIVE COURSES OF SECTION IV ARE THE FOLLOWING:

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