

Certificate Course

GROUP - A (WESTERN MUSIC)

Paper I Full marks:100

Section -A(Theory) 50Marks

Unit-I History of Western Classical Music (20)

1. The Baroque Era (1600 -1750c)
 - a) Growth and development of Western Music in the Baroque period.
 - b) Nature and classification of Music in Baroque period.
2. The Life sketch of the following Composers and their works:
 - a) Antonio Vivaldi.
 - b) Henry Purcell.

Unit-II Rudiments of Western Classical Music (30)

1. CLEF:
 - a) Treble b) Bass.Staff or Stave: Ledger Lines: Rest and Values, Technical Terms for Notes: Character formation of Notes, Tone, Semitone.
2. PITCH: Duration & Intensity.
3. TIME SIGNATURE:
 - a) Simple Time

Duple 2	Triple 3	Quadruple 4
4	4	4

b) Compound Time

Duple 6	Triple 9	Quadruple 12
8	8	8

4. INTERVAL

Unit-III PRACTICAL (Exercise for Practice) 50 Marks (External 25; Internal 25)

1. Scale from memory:
Major and Harmonic minor scale ascending and descending with both hands together in the key of C, G Major and A, E minor in one octave.
2. Tuning and maintenance of instruments.
3. Compositions

Piano/Keyboard

- i) Slow Air (William Small Wood's Piano Forte Tutor)
- ii) Speed Well (Alfred E. Roland Piano Forte Tutor)
- iii) Daffodil Dell (Alfred E. Roland Piano Forte Tutor)
- iv) God Save the Queen (Alfred E. Roland Piano Forte Tutor)
- v) Air from Mozart (John Thompson's Modern Course for the Piano, 1st Grade Book)
- vi) The Owl's Question (Nocturne) (John Thompson's Modern Course for the Piano, 1st Grade Book)
- vii) The Cuckoo Clock (John Thompson's Modern Course for the Piano, 1st Grade Book)

GUITAR

- i) Birds' Morning Call (Nick Manoloff-Spanish Guitar Method, Book-1)
- ii) Pretty Rainbow (Nick Manoloff-Spanish Guitar Method, Book-1)
- iii) Sailor's March (Nick Manoloff-Spanish Guitar Method, Book-1)
- iv) Rock-A-Bye Baby (Nick Manoloff-Spanish Guitar Method, Book-1)
- v) Home on the Range (Edizioni Musicali Book-1, First performance Piano Organ)
- vi) Short 'Nin' Bread (Edizioni Musicali Book-1, First performance Piano Organ)
- vii) The Quilting Party (Edizioni Musicali Book-1, First performance Piano Organ)

THE VIOLIN

- i) Little Brown Jug (Eta Cohen, The First year Violin Method)
- ii) Cherry Ripe (Eta Cohen, The First year Violin Method)
- iii) French Melody (Eta Cohen, The Third year Violin Method)
- iv) Rousseau's Hymn (The Young Violinist's Tutor and Duet Book)
- v) Queen Mary Scottish Folk Song (Eta Cohen, Violin Method Book-1)
- vi) Vilikins and His Dinah, English Song (Eta Cohen Violin Method Book-1)

GROUP - B (INDIAN CLASSICAL MUSIC)

(Medium- English/Hindi/Bengali/Nepali)

Paper I (Common for Vocal & Tabla) Full marks: 100

- 1. History of Music
 - a) Mythology of the origin of music
 - b) Introductory knowledge of Darjeeling folk music (Nepali, Lepcha, Bhutia, Sherpa etc.)
- 2. Eminent Musicians: Life sketch and their works
 - a) Pandit Vishnu Digambar Paluskar
 - b) Pandit Vishnu Narayan Bhatkhande
- 3. Introductory study of the Forms and Compositions of Modern period
 - a) Sargam Geet (Swarmalika)
 - b) Lakshan Geet
 - c) Khyal (Bada-Khyal and Chota-khyal)
 - d) Sugam Sangeet.
- 4. Introductory knowledge of Musical Instruments
 - a) Tanpura, b) Harmonium,
 - c) Flute, d) Tabla,
 - e) Sitar, f) Sahnai,
 - g) Santoor, h) Sarod,

GROUP - A (WESTERN MUSIC)

Paper II

(Theory 50, Practical 50)

Unit-I History of Western Classical Music (Marks 20)

- 1. The Baroque Era (1600 - 1750c)
The Life Sketch of the following Composers and their works
 - i) Johann Sebastian Bach
 - ii) George F. Handel

Unit-II

- 2. Rudiments of Music (Marks 30)
 - i) Rests and Values: Tied Notes, Repeat Sign, Accidental etc.
 - ii) Chromatic Sign: Sharp; Flat; Natural; Double Sharp; Double Flat.
- 3. Scales
 - i) Formation of Major and Harmonic Minor Scales up to three Sharps and three Flats
 - ii) Scale of Degrees (Technical Names of each Note of a scale)
 - iii) Scale in Sixes and Scale in Threes.
 - iv) The Key (Major and Minor Scale) and the order of placing their Key Signatures up to three Sharps and three Flats.

Unit-III PRACTICAL (Exercises for Practice) (Marks 50) (External 25; Internal 25)

- 1. Arpeggios:
The common chords of C, G majors and A, E minors, in the Root position only with both hands together in one octave.

2. Tuning and maintenance of instruments.
3. Compositions

Piano/Keyboard

- i) Deck the Halls (Welsh Carol) (Sam Fox Publishing Co., New York)
- ii) Little Village in the mountain, Waltz, Folk song (Sam Fox pubs. Co., New York)
- iii) Long, Long, Ago (Sam Fox pubs. Co., New York)
- iv) At the village inn (Sam Fox pubs. Co., New York)
- v) The Cuckoo (John Thompson's Modern Course for the Piano, The 1st Grade Book)
- vi) Lightly Row (John Thompson's Modern Course for the Piano, The 1st Grade Book)
- vii) Falling Leaves (John Thompson's Modern Course for the Piano, The 1st Grade Book)

Guitar

- i) Lightly Row (Nick Manoloff-Spanish Guitar Method Book -1)
- ii) March the Toreadors (Nick Manoloff-Spanish Guitar Method Book -1)
- iii) Frankie and Johnny (Nick Manoloff-Spanish Guitar Method Book -1)
- iv) Fairy Dance (Nick Manoloff-Spanish Guitar Method Book -1)
- V) Yankee Doodle (Edizioni Musicali, First Performance, Piano Organ)
- VI) Reuben and Rachel (Edizioni Musicali, First Performance, Piano Organ)

Violin

- vii) For He's a Jolly Good Fellow (Edizioni Musicali, First Performance, Piano Organ)
- i) Country Dance (Eta Cohen, The 3rd year Violin Method)
- ii) Auld Lang Syne (Eta Cohen, The 3rd year Violin Method)
- iii) The Merry Haymakers (Eta Cohen, The 3rd year Violin Method)
- iv) The Dove, Russian Folk Song (Eta Cohen, Violin Method Book-1)
- v) Melody (Eta Cohen, Violin Method Book-1)
- vi) The Bells of Vendome, French Folk Song (Eta Cohen, Violin Method Book-1)

GROUP - B (INDIAN CLASSICAL MUSIC)

Paper II

(Unit-I is strictly for the VOCALS and Unit-II is for the TABLA students only)

Unit-I (VOCAL)

Section - A (Theory = 50 marks)

- I) Definition of Sound (naad) and its kinds
- II) Definition of Music (sangeet) and its components
- III) Introductory study of the following musical terms:
Swara, Saptak, Shuddhaswara, Vikritswara, Raga, Thata, Aaroha, Avaroha, Pakad, Vadi, Samvadi, Anuvadi, Vivadi, Aalaap, Taan, Tala, Matra, Theka, Sam, Thali, Khali
- IV) Elementary theory of the following Ragas:
a) Alhaiya Bilawal b) Yaman c) Khamaj
d) Bhairav e) Purvi.

Section - B

(Practical = 50 marks) (External 30; Internal 20)

- I) Voice Training and knowledge (Swargyan) of different types of notes
- II) Voice Training and learning of Alankaras, Sargam, exercises and sargam patterns
- III) Practical voice training and knowledge of the following ragas with Aalaap, Sargam, Geet.
Lakshan Geet, Madhyalaya Khyal, Alhaiya Bilawal, Yaman, Khamaj, Bhairav, Purvi.

Unit-II (TABLA)

Section - A (Theory = 50 marks)

- I) Introductory knowledge of the Mechanism of Tabla and Baaya (description of different parts with drawing)
- II) Definitions and understanding of the following musical terms:
Tabla, Laya (Vilambit, Madhya, Drut) Matra, Sam, Tali, Khali, Theka, Vibhag.
- III) Elementary syllables of Tabla and Baaya (Varna)
- IV) Definition of Music (Sangeet) and its components
- v) Elementary study of the following Taalas with notations: Dadra, Kerva, Tritala, Jhaptala, Ektala.

Section - B (Practical = 50 marks)

- I) Practice in different elementary syllables of Tabla and Baaya and their compositions
- II) Tala/Theka practice with Dugun, Chaugun of the following Taals: Dadra, Kerva, Tritala, Jhaptala, Ektala
- III) Practical oral rendering of the above mentioned Taalas.

GROUP - A (WESTERN MUSIC)

Paper III (Theory 50, Practical 50)

Unit-I History of Western Classical Music (20)

- 1) Pre-Classical and Classical Periods (1750-1820c)
- i) Nature and Classification of Music in Pre-Classical and Classical Period.
- 2) The Life Sketch of the following Composers and their works:
 - i) Amadeus Mozart
 - ii) Ludwig Van Beethoven

Unit-II Rudiments (30)

- 1) Formation of Chords: (Major and minor triads)
- 2) Major Diatonic Scale and Naming Chords by using the Roman Numbers
e.g. I, IV, V.
- 3) Detailed Study of the following Musical Instruments:
 - i) Strings
 - ii) Keyboard.
- 4) Some foreign words, Dynamics, Articulation and metronome marks.

Unit-III PRACTICALS (Exercises for Practice) (50) (External 25; Internal 25)

1. Scales from memory
Major and Harmonic minor Scale ascending and descending with both hands together in:
The Keys of F, B flat Majors and D, G minors in one octave.
2. Tuning and maintenance of instruments
3. Compositions

Piano/Keyboard

- a) Serenade (Sam Fox Publishing Co., New York)
- b) Lightly Row (Sam Fox Publishing Co., New York)
- c) Peasant Dance (Polka) (Sam Fox Publishing Co., New York)
- d) Evening Waltz (Folk Song) (Sam Fox Publishing Co., New York)
- e) Dutch Dance (John Thompson's Modern Course for the Piano, 1st Grade Book)
- f) The Fairy Court (John Thompson's Modern Course for the Piano, 1st Grade Book)
- g) Tiresome Woodpecker (John Thompson's Modern Course for the Piano, 1st Grade Book)

Guitar

- i) The Water is Wide (Massimo Montarese, Guitar for Beginners)
- ii) Spanish is the Loving Tongue (Massimo Montarese, Guitar for Beginners)
- iii) On Top of Old Smoky (Edizioni Musicali, First performance, Piano Organ)
- iv) Marine's Hymn (Edizioni Musicali, First performance, Piano Organ)
- v) Oh, My Darling Clementine (Edizioni Musicali, First performance, Piano Organ)

- vi) GoodByeOldPaint(EdizioniMusicali,Firstperformance,PianoOrgan)
- vii) ALOHA OE (EdizioniMusicali, First performance, PianoOrgan)

Violin

- i) The Blue Bells of Scotland (The Young Violinist's tutor and Duetbook)
- ii) Be kind to Thy Fathers (The Young Violinist's tutor and Duetbook)
- iii) The Ash Grove (Eta Cohen,The 3rd year Violin Method)
- iv) The River (Eta Cohen, The 3rd year ViolinMethod)
- v) In the Forest (Eta Cohen, The 3rd year ViolinMethod)
- vi) The Keys of Canterbury (Eta Cohen, The 3rd year ViolinMethod)
- viii) There is a happy Land, Indian Air. (Eta Cohen, Violin Method Book-1)

GROUP - B (INDIAN CLASSICAL MUSIC)

Paper III

(Unit-I is strictly for the VOCALS and Unit-II is for the TABLA students only)

Unit-I (VOCAL)

Section-A (Theory = 50 marks)

- I) Introduction, learning and writing of PanditBhatkhande's Musical notation system
- II) WritingandformingdifferenttypesofAlankaras(Exercises)Aalap,Taanin ragas under practicalstudy.
- III) Study of the following Talaswith their notations: Dadra, Kerva, Tritala, Jhaptala,Ektala
- IV) Elementary study of the following ragas: Marwa, Kaffi, Asawari, Bhairavi,Todi.

Section-B (Practical = 50 marks) (External 30; Internal 20)

- I) Practical study and knowledge of the following ragas with Aalap, Sargamgeet,LakshangeetandMadhya-layaKhyal:
 - a) Marwa b) Kaffi c) Asawari d) Bhairavi e)Todi.
- II) Studyandrenderingofthefollowingtaalaswiththeirtaliandkhali:
 - a) Dadra b) Kerwa c) Tritala d) Jhaptala e)Ektala
- III) Light musicsinging
- Bhajans, RabindraSangeet, Folk songs of Darjeeling.

Unit-II (TABLA)

Section-A (Theory = 50 marks)

- I) History and development ofTabla
- II) Practiceinwritingofthefollowingtaalaswiththeirthekas,Kaidas,Mukras, Tukras, Tihai in Tablanotation:
 - a) Dadra b) Kerwa c) Tritala d) Jhaptala e)Ektala
- III) Practice in writing the taal as in Dugun, Chaugun innotation
- IV) Life-sketch of your favouriteTablaplayer

Section-B (Practical = 50 marks)

- I) TablaPractice of thefollowing:
 - a) Tritaal - Two kaidas with three variations and oneTihai
 - b) Jhaptala - Two kaidas with three variations and oneTihai
 - c) Dadra - One rela and oneTihai
 - d) Ektala - One kaidas with two variations and amukra
- II) Practice in accompanying vocal compositions or Bhajans set to Dadra, Tritala, Jhaptala, Kerwa,Roopak
- III) Practice in tuningTabla

Diploma Course

GROUP - A (WESTERN MUSIC)

Paper I

(Theory 60, Practical 50)

Unit-I History of Western Classical Music (20)

1. The Romantic Era (1820 -1920c)
 - i) Growth and development of Western Music in the Romantic period
 - ii) Nature and classification of Music in Romantic period
2. The Life-sketch of the following Composers and their works:
 - i) Johan Brahms
 - ii) Peter Ilich Tchaikovsky

Unit-II Rudiments of Western Music (40)

1. CLEF (Contd.)
Treble, Bass, Alto, Tenor.
2. Time signature (Contd.)
 - i) Simple Time
 - ii) Compound Time
3. Transpositions:
Transposing short melodies from one key to another by using intervals- Up Major 2nd; Up Major 3rd; Up Perfect 4th and Up Perfect 5th.
4. SCALES (Contd.)
 - i) The key (Major and minor Scales) and the Order of Placing their key signatures up to five Sharps and five Flats.
 - ii) Mode or Modal Scales: The Seven Steps of a Scale and their technical names.

Unit-III PRACTICAL (Exercises for Practice) (50) (External 25; Internal 25)

1. Scales from Memory:
Major and Minor (Harmonic and Melodic) Scales ascending and descending with both hands together in the key of D, A Major and B, F# Minors in two Octaves.
2. Tuning and Transpose
3. Composition:

Piano/Keyboard

- i) Auld Lang Syne (Alfred E. Roland, Piano Forte Tutor)
- ii) Rousseau's Dream (Alfred E. Roland, Piano Forte Tutor)
- iii) Happy Go Lucky, Primo (Alfred E. Roland, Piano Forte Tutor)
- iv) Hungarian Melody (William Smallwood's Piano Forte Tutor)
- v) The Little Waltz (John Thompson's Modern Course for the Piano, 1st Grade Book)
- vi) To Celia (John Thompson's Modern Course for the Piano, 1st Grade Book)
- vii) Cradle Song (C.M. Von Weber) (E.M. Schumann, Children's Piano pieces)

Guitar

- i) Little Jordan Waltz (Nick Manoloff, Spanish Guitar Method, Book-1)
- ii) Dew Drops Waltz (Nick Manoloff, Spanish Guitar Method, Book-1)
- iii) On! Mary don't you weep (Massimo Montarese, Guitar for Beginners)
- iv) My Country, 'Tis of thee (Massimo Montarese, Guitar for Beginners)
- v) Bring Back My Bonnie (Edizioni Musicali, First Performance, Piano Organ)
- vi) Santa Lucia (Edizioni Musicali, First Performance, Piano Organ)

Violin

Loch Lomond (Edizioni Musicali, First Performance, Piano Organ)

- i) Grand Father's Clock (The young Violinist's tutor and Duet Book)
- ii) Ten Little Niggers (The young Violinist's tutor and Duet Book)
- iii) Bohemian Polka (Eta Cohen, 3rd year Violin Method)
- iv) Minuet (Eta Cohen, 3rd year Violin Method)
- v) Ballet- by J.S. Bach (James Brown, Violin, Polichordia String Tutor, Step-3)
- vi) Swedish Dance (Lottie is Dead) (James Brown, Violin, Polichordia String Tutor, Step-3)
- vii) Read Sky at Night (James Brown, Violin, Polichordia String Tutor, Step- 3)

GROUP - B (INDIAN CLASSICAL MUSIC)

Paper I

(Common for Vocal and Tabla) Full marks: 100

1. History of Music
 - a) Different opinions about the origin of Music
 - b) Music during the Vedic period
2. Life-sketch of the Musicians and their contributions
 - a) Amir Khusro b) Tansen
3. Introduction to "Bharata Natyashastra"
4. Introductory study of the following compositions
 - i) Dhrupad
 - ii) Dhamar
 - iii) Tarana
 - iv) Chaturang
 - v) Trivatta
 - vi) Thumri
 - vii) Tappa

GROUP - A (WESTERN MUSIC)

Paper - II (Theory 60, Practical 60)

Unit-I History of Western Classical Music (20)

- 1) The Romantic Era (1820 -1920c)
The Life-sketch of the following Composers and their works
 - i) Franz Schubert
 - ii) Robert Schuman

Unit-II Rudiments of Western Classical Music (40)

- 1) Some irregular Time Signatures:

2	4	3	5	7	6	12
2	2	8	4	4	4	16

- 2) Grouping of Notes and Four Bars Rhythm

SCALES (Contd.)

- 1) Writing Major and Minor (both Harmonic and Melodic) Scales up to five Sharps and five Flats- key Signatures.
- 2) Diatonic Scales (with Chords) both in Major and Harmonic minor Scales.

Unit-III Formation of Chords

- 1) Major and Minor (Triads), Augmented 5th and Diminished 7th.
- 2) Chords with inversion up to 3rd inversion by using interval.

Unit-IV PRACTICAL (Exercises for Practice) (60) (External 30; Internal 30)

1. Arpeggios:

The Common Chords of D, A Majors and B, F# Minors, in root position with both hands together in one Octave.

2. Tuning and Transpose

3. Compositions:

Piano/Keyboard

- i) "Boy Scouts" March (Alfred E. Roland, Piano Forte Tutor)
- ii) Sun Shine Shower (Alfred E. Roland, Piano Forte Tutor)
- iii) The First Violet (Alfred E. Roland, Piano Forte Tutor)
- iv) March (William Smallwood's Piano Forte Tutor)

- v) Rose, Rose, Bloom for Me. (L. Kohler), (Ernest Haywood, The ECLIPSE Piano Tutor)
- vi) Bourree, An Old French Dance (Ernest Haywood, The ECLIPSE Piano Tutor)
- vii) Listen To the Mill (L. Kohler) (Ernest Haywood, The ECLIPSE Piano Tutor)

Guitar

- i) Elvira Waltz (Nick Manoloff, Spanish Guitar Method Book-1)
- ii) Greensleeves (Massimo Montarese, Guitar for Beginners)
- iii) House of the Rising Sun (Massimo Montarese, Guitar for Beginners)
- iv) The Ash Grove (Massimo Montarese, Guitar for Beginners)
- v) Juanita (Edizioni Musicali First performance, Piano Organ)
- vi) No body knows the trouble I've seen (Edizioni Musicali First performance, Piano Organ)
- vii) How D'ye Do (Edizioni Musicali First performance, Piano Organ)

Violin

- i) Hebrew Folk Tune (Eta Cohen, The 3rd year Violin method)
- ii) The ash Grove (Eta Cohen, The 3rd year Violin method)
- iii) Song of Freedom (Eta Cohen, The 3rd year Violin method)
- iv) A Little romance (Eta Cohen, The 3rd year Violin method)
- v) Oh, Dear, What can the matter be, English song (Eta Cohen, The 3rd year Violin method)
- vi) The High Land Lad, Scottish Folk Song (Eta Cohen, Violin method Book-1)
- vii) Water of Tyne (Eta Cohen, Violin method Book-1)

GROUP - B (INDIAN CLASSICAL MUSIC) Full Marks: 125

Paper II

(Unit-I is strictly for the VOCALS and Unit-II is for the TABLA students only)

Unit-I (VOCAL)

Section - A (Theory = 50 marks)

- I) Formation of Thata and its methods in Hindustani Music
- II) Formation of Ragas
- III) Ten Thata system of Pandit Bhatkhande

IV) Introductory study of the following Terms:

Alphaswara, Meendswara, Kandswara, Tadiswara, Agantukswara, Varjyaswara

V) Study of the following Ragas:

Bhimpalās, Malkauns, Kedar, Bageshree, Desh.

Section - B (Practical = 75 marks)

- I) Swargyan through advanced sargam exercises and Alankaras.
- II) Practical study of the following ragas with Aalap, Sargamgeet, Lakshangeet, Madhyalaya Khyal:

-Bhimpalas, Malkauns, Kedar, Bageshree, Desh.

III) IntensivestudyofthefollowingragaswithAalapandTaanwithoneVilambitkhyal and one Madhyalayakhyal:

a) Yamanb)Bhairav.

Unit-II (TABLA)

Section - A (Theory = 50 marks)

1. Elementary knowledge of the importance of Rhythmic accompaniment in Indian Classical Music.
2. Definition of Peshkar and its application in Solo playing.
3. Definitions and understanding of the following Terms:
Tihai, Kaidas, Avratan, Rela, Mukra, aTukra, Chaugun, Tigun.
4. Study of the following Taalas with their notations: Chautala, Deepchaudi, Jhoomra, Roopak, Tilwada.

Section - B (Practical = 75 marks) (External 45; Internal 30)

1. Revision of the Certificate Syllabus, viz. Dadra, Tritala, Jhaptala and Ektala.
2. Taala/ Theka practice with Dugun, Chaugun and Tigun of the following taalas: Chautala, Deepchandi, Jhoomra, Roopak and Tilwada.
3. Oral rendering of Theka Bol-compositions of the Taalas covered so far.

GROUP - A (WESTERN MUSIC)

Paper III (Theory 60, Practical 60)

Unit-I History of Western Classical Music (20)

1. The Romantic Era (1820 -1920c)

The Life-sketch of the following Composers and their works:

- i) Felix Mendelssohn
- ii) Frederic Chopin

Unit-II Rudiments of Western Music (40)

1. The Chromatic Scales: C, G and D
2. Naming Chords with Inversion from the given extract.
3. Some important Ornaments:
Arpeggio, Acciaccatura, Appoggiatura, Trill or Shake, Upper and Lower Mordent.
4. Some foreign words, Dynamics and Articulation (Contd.)

Unit-III Detailed Study of the following Musical Instruments (Contd.)

i) Strings ii) Keyboard iii) Percussion

Unit-IV Compositions, Cadence and Voice

1. Composing Melody of eight Bars long by continuing from the given Opening Bar, Mention Tempo, Dynamics, Articulation and the name of instrument.
2. Chords at Cadential points: Perfect, Imperfect and Plagal Cadence.
3. Voice in Score: Soprano, Alto, Tenor and Bass.

Unit-V PRACTICAL (Exercises for Practice) (60) (External 30; Internal 30)

1. Scales from Memory:
Major and Minor (Harmonic and Melodic) Scales ascending and descending with both hands together in the key of Eb, Ab majors and C, F minors in two Octaves.
2. Tuning and Transpose
3. Compositions:

Piano/Keyboard

- i) Lullaby (Alfred E. Roland, Piano Forte Tutor)
- ii) Speedwell (Alfred E. Roland, Piano Forte Tutor)
- iii) Melody (William Smallwood's Piano Forte Tutor)

- iv) Waltz (Alfred E. Roland, Piano Forte Tutor)
- v) The Sleigh (John Thompson's Modern Course for the Piano, 1st Grade Book)
- vi) Evening Bells (John Thompson's Modern Course for the Piano, 1st Grade Book)
- vii) The Knight and The Lady (John Thompson's Modern Course for the Piano, 1st Grade Book)

Guitar

- i) All through the Night (Welsh Lullaby) (Massimo Montarese, Guitar for Beginners)
- ii) Scarborough Fair (English Ballad) (Massimo Montarese, Guitar for Beginners)
- iii) Amazing Grace (Massimo Montarese, Guitar for Beginners)
- iv) Hark! The Herald Angel Sing (Massimo Montarese, Guitar for Beginners)
- v) Auld Lang Syne (Edizioni Musicali First performance, Piano Organ)
- vi) Little Brown Jug (Edizioni Musicali First performance, Piano Organ)
- vii) Deep River (Edizioni Musicali First performance, Piano Organ)

Violin

- i) Greensleeves (Eta Cohen, The 3rd Violin method)
- ii) First Loss (Eta Cohen, The 3rd Violin method)
- iii) Spring Song (Eta Cohen, The 3rd Violin method)
- iv) The River (Eta Cohen, The 3rd Violin method)
- v) Merry May (Eta Cohen, The Violin method Book-1)
- vi) May Day (Eta Cohen, The Violin method Book-1)
- vii) Little Brown Jug (Eta Cohen, The Violin method Book-1)

GROUP - B (INDIAN CLASSICAL MUSIC) Full marks: 125

Paper III

(Unit-I is strictly for the VOCALS and Unit-II is for the TABLA students only)

Unit-I (VOCAL)

Section - A (Theory = 50 marks)

1. Forming and writing different Alankaras, Aalap, Taan in ragas under practical study
2. Notation of compositions under practical study
3. Study of the following Taalas with their notations:
Dadra, Kerwa, Tritala, Jhaptala, a Ektala, Roopak, Chautala, Deepchandi, Jhoomra, Addha (Thumrianga)
4. Study of the following ragas:
Hamir, Brindavanisarang, Durga, Jounpuri, Sohini.
5. Comparative study of the following ragas
i) Bihag-Kalyan ii) Bhimpalsai-Bageshree

Section - B (Practical = 75 marks)

1. Practical study of the following ragas with Aalap, Sargamgeet, Lakshangeet and Madhyalayakhyal, Hamir, Brindavanisarang, Durga, Jounpuri, Sohini.
2. Intensive learning of the following ragas with Aalap, Taan, Vilambitkhyal and Madhalayakhyal:
i) Bihag ii) Bhupali
3. Oral rendering of the following Taalas: Roopak, Chautal, Deepchandi, Jhoomra
4. Light Music singing
Bhajans, Rabindra Sangeet, Folk songs of Darjeeling.

Unit-II (TABLA)

Section - B (Practical = 75 marks) (External 45; Internal 30)

1. Advanced playing in Tritala, Jhaptal, Ektal with extra kaidas, relas, tukhras and tihais
2. Execution and oral rendering of the following Taalas: Dhamar, Adachautaal, Sultaal, Gaj-Jhampa, Punjabi-

Tritaal

3. Practice in playing with Thumri, Gazals, Geet and Bhajans.

Advanced Diploma Course GROUP - A (WESTERN MUSIC)

Paper I

(Theory 60, Practical 50)

Unit-I History of Western Classical Music (20)

1. The Modern Period (1920 -)
 - i) Growth and development of Western Classical Music in the Modern period.
 - ii) Nature and Classification of Western Classical Music in Modern period.
2. The Life-sketch of the following Composers and their works:
 - i) Arnold Schoenberg.
 - ii) Elliott Carter.

Unit-II

1. Transpositions (Contd.)

Transposing short melodies from one key to another by using Intervals- Up and down Major 2nd; Up and down Major 3rd; Up and down Perfect 4th; Up and down Perfect 5th; Up and down Major 6th; Up and down Major 7th; Up and down Minor 2nd; Up and down Minor 3rd; Up and down Minor 6th; Up and down Minor 7th.
2. SCALES (Contd.)
 - i) The key (Major and Minor Scales) and the Order of placing their key signatures up to Seven Sharps and Seven Flats.
 - ii) Writing Major and Minor (both Harmonic and Melodic) Scales ascending only by using with or without key Signatures up to Seven Sharps and Seven Flats.
 - iii) Chromatic Scales: A; F and B Flat.

Unit-III Practical (Exercises for Practice) (50) (External 25; Internal 25)

1. Scales from Memory
Major and Minor (Harmonic and Melodic) Scales ascending and descending with both hands together in the keys of E; B Majors and D Flat; A Flat Minors in two Octaves.
2. Tuning, maintenance and Transpose
3. Composition:

Piano/Keyboard

- i) Long, Long, Ago (T.H. Bayly) (E.M. Schumann's Children's Piano pieces, Book-1)
- ii) Prelude in A Major (Chopin) (John Thompson's Modern course for the Piano, 2nd Grade Bk)
- iii) Minuet from Don Juan (Mozart) (John Thompson's Modern course for the Piano, 2 Grd. Bk)
- iv) True Love, Thuringian Air (Ernest Haywood) (The ECLIPSE Piano tutor)
- v) All through the Night (Ernest Haywood, The ECLIPSE Piano tutor)
- vi) Soldier's March (Ernest Haywood, The ECLIPSE Piano tutor)
- vii) The British Grenadiers (Ernest Haywood, The ECLIPSE Piano tutor)

Guitar

- i) Minuet (Alfred E. Roland, Roland's Violin method)
- ii) Daffodil (Alfred E. Roland, Roland's Violin method)
- iii) Lullaby (Alfred E. Roland, Roland's Violin method)
- iv) Al Fresco (Alfred E. Roland, Roland's Violin method)
- v) The First violet (Alfred E. Roland, Roland's Violin method)
- vi) On Top of Old Smoky (Edizioni Musicali- First performance Piano Organ)
- vii) Up The River (Runnemed) (James Brown, Polichordia String Tutor, Step-3)
- viii) Red Sky at night (James Brown, Polichordia String Tutor, Step-3)

Violin

- i) Journey(ChristianHeinrichHohmann,PracticalmethodfortheViolin)
- ii) The Minuet (Christian Heinrich Hohmann, Practical method for the Violin)
- iii) At the Seashore (Christian Heinrich Hohmann, Practical method for theViolin)
- iv) TheClown(ChristianHeinrichHohmann,PracticalmethodfortheViolin)
- v) Sailing (Christian Heinrich Hohmann, Practical method for theViolin)
- vi) Hopping(ChristianHeinrichHohmann,PracticalmethodfortheViolin)
- vii) The Sunset (Christian Heinrich Hohmann, Practical method for the Violin)

GROUP - B (INDIAN CLASSICAL MUSIC)

Paper I

Common for VocalandTabla Full marks:100

- 1. History ofMusic
 - a) IntroductoryHistoryofthedevelopmentofMusicofMedievalandModern period
 - b) Evolution of Music from Folk Musicalforms
 - c) Study of one of the Folk Musical forms of Darjeeling (Nepali, Lepcha, Bhutia,Sherpa)
- 2. Eminent Musicians: Life-sketch and theirworks:
 - A. Bharat
SharangdevPanditBhatkhandePanditPaluskar
 - B. Surdas
MeerabaiSadarangFaiyaz Khan
- 3. Introduction to Musicalworks:
 - a) NatyaShastra
 - b) SangeetRatnakar
 - c) SangeetParijaat
 - d) RagaTanrangini
- 4. Detailed study of the followingcompositions:
 - a) Dhrupad-Dhamar
 - b) Khyal
 - c) Thumri
 - d) Tappa
- 5. Introductory study of different Gharanas of both vocal and instrumental music.

GROUP - A (WESTERN MUSIC)

Paper II

(Theory 60, Practical 60)

Unit-I History of Western Classical Music (20)

- 1. The Modern Period (1920-)
The Life-sketch of the following Composers and their works:
 - i) JohnCage
 - ii) RichardStrauss
 - iii) Stravinski

Unit-II Formation of Chords (Contd.) (40)

- 1. Major and Minor (Triads), Augmented 5th and Diminished 7th. Augmented 6th Chords (Italian 6th; French 6th and German 6th) Neopolitan 6thChords
- 2. Harmony-Chords of the Seventh (Dom7th)
- 3. Naming Chords with Inversion from the givenextract
- 4. ChromaticHarmony
- 5. Dischords and furtherDischords
- 6. Counterpoint
- 7. FiguredBasses.

Unit-III

1. Harmony in Fourparts
2. HarmonicProgression
3. Setting words toMusic
4. Four-part Voices (S.A.T.B.) by using figuredbass.

Unit-IV Detailed study of the following Musical instruments(Contd.)

- i) Strings ii) Keyboard iii)Percussions
iv)Brass v) Woodwind.

Unit-V PRACTICAL (Exercises for Practice) (60) (External 30; Internal 30)

1. Arpeggios:
The Common Chords of E; B Majors and D Flat; A Flat Minors, in root position with both hands together in oneOctave.
2. Tuning, Maintenance andTranspose
3. Compositions:

Piano/Keyboard

- i) IntheGarden(L.Kohler)(EarnestHaywood,TheECLIPSEPianotutor)
- ii) TheTightLittleIsland,IrishAir(EarnestHaywood,TheECLIPSEPiano tutor)
- iii) Home Sweet Home (Earnest Haywood, The ECLIPSE Pianotutor)
- iv) Batti, Batti (Don Giovanni) Mozart (Earnest Haywood, The ECLIPSE Pianotutor)
- v) Two Little Duets (Shepherd's Song) (Earnest Haywood, The ECLIPSE Pianotutor)
- vi) The Cuckoo (Earnest Haywood, The ECLIPSE Pianotutor)
- vii) Chorus of Fisherman (Earnest Haywood, The ECLIPSE Pianotutor)

Guitar

- i) Where has my Little Dog gone (EdizioniMusicali- First performance PianoOrgan)
- ii) Waltz, "Wild Roses" (James Brown, Polichordia String Tutor,Step-3)
- iii) TheHappyTinker(JamesBrown,PolichordiaStringTutor,Step-3)
- iv) March (James Brown, Polichordia String Tutor,Step-3)
- v) March "Alceste" (James Brown, Polichordia String Tutor,Step-3)
- vi) Gavotte by Handel (James Brown, Polichordia String Tutor,Step-3)
- vii) O Mistress Mine (James Brown, Polichordia String Tutor,Step-3)

Violin

- i) The Woodland path (Christian Heinrich Hoohmann, Practical method for theViolin)
- ii) Fairy Dance (Christian Heinrich Hoohmann, Practical method for the Violin)
- iii) Dance in Spring (Christian Heinrich Hoohmann, Practical method for theViolin)
- iv) March (Christian Heinrich Hoohmann, Practical method for theViolin)
- v) Yankee Doodle, Arranged by L.J.B. (Christian Heinrich Hoohmann, Practical method for theViolin)
- vi) The Boy Scouts (Christian Heinrich Hoohmann, Practical method for theViolin)
- vii) The Stubborn Mules (Christian Heinrich Hoohmann, Practical method for theViolin)

GROUP - (INDIAN CLASSICAL MUSIC) Full marks: 125

Paper II Unit-I (VOCAL)

Section - A (Theory = 50 marks)

1. Defifnition of the following from physics point ofview:
a) Sound b) Pitch c)Intensity
d)Frequency e) Timbre f) Velocity
2. Derivation of Thatas from musicalscales
a) 72 Thatas of PanditVyankatamakhi

- b) 32 Thatas of North Indian Music
- c) Ancient Musical scales by the use of Murchanas
3. Time theory of Ragas and its principles and its uses
4. Theory of Rasa according to "Bharat Natya Shastra"
5. Study of the following Ragas
Purya, Chayanat, Adana, Shuddha Kalyan, Pilu
6. Comparative study of the following pairs of Ragas Purya - Sohini
Todi - Multani

Section - B (Practical = 75 marks) (External 45; Internal 30)

1. Practical study of the following Ragas with Aalap, Sargamgeet, Lakshangeet, Madhyalayakhyal
Purya, Chayanat, Adana, Shuddha Kalyan, Pilu
2. Intensive study of the following Ragas with Aalap, Taan, one vilambit khayal and one Madhyalayakhyal:
a) Bhimpalasi b) Malkauns c) Allaiya Bilawal

Unit-II (TABLA)

Section - A (Theory = 50 marks)

1. Comparative study of Khulla and Band Baz
2. Main difference between Tabla and Pakhawaj with proper examples of Bol-compositions
3. Definitions of three places of the Tabla (Puri) where different syllables are executed (Chant, Maidan, Shiyali)
4. Definitions and understanding of the following terms:
a) Sadth Sangat b) Ad and Ruad layas c) Tripalli
d) Peshkar e) Laggi
5. Study of the following Taals with their notations: Brahma, Matta, Shikhar, Pashtu, Vasant.

Section - B (Practical = 75 marks)

1. Revision of the Diploma course syllabus under practical study Dadra, Tritala, Ektala, Roopak, Tilwada
2. Tala/Theka practice with Dugun, Chaugun, Tigun of the following Taalas: Brahma, Matta, Shikhar, Pashtu, Vasant
3. Oral rendering of Thekas, Bol-compositions of the Taalas covered so far.

GROUP - A (WESTERN MUSIC)

Paper III (Theory 60, Practical 60)

Unit-I History of Western Classical Music (20)

1. The Modern Period (1920-)
- The Life-sketch of the following Composers and their works
- i) Hans Werner Henze
 - ii) Benjamin Britten
 - iii) Ravel

Unit-II (40)

1. Some important Ornaments (Contd.)
i) Arpeggio ii) Acciaccatura iii) Appoggiatura
iv) Trill or Shake v) Upper and Lower Mordent.
2. Some foreign words, Dynamics and Articulation (Contd.)
3. Detailed study of the following Musical Instruments (Contd.)
i) Strings ii) Keyboard iii) Percussion
iv) Brass v) Woodwind

Unit-III

1. Phrasing marks
2. Melodic Decoration (Passing Note, Accented Passing Note, An Auxiliary Note or Non-Harmony Note,

Escape Note, Anticipation etc.)

3. Harmonising a Melody - Writing a Bass
4. Writing a Melody above a Bass.

Unit-IV Compositions (Contd.)

1. Composing Melody with Modulation of eight Bars long by Continuing from the given opening Bar. Mention Tempo, Dynamics, Articulation and the Name of the Instruments.
2. Harmonising a Melody - Writing a Bass
3. Writing a Melody above a Bass.

Unit-V PRACTICAL (Exercises for Practice) (60) (External 30; Internal 30)

1. Scales from Memory
Major and Minor (Harmonic and Melodic) Scales Ascending and Descending with both hands together in the keys of Db, Gb Majors and Bb, Eb Minors in two Octaves.
2. Tuning, Maintenance and Transpose
3. Compositions:

Piano/Keyboard

- i) Ash Grove (Ernest Haywood, The ECLIPSE Piano Tutor)
- ii) Toreador Song (Ernest Haywood, The ECLIPSE Piano Tutor)
- iii) LA CI Dream, Mozart (Ernest Haywood, The ECLIPSE Piano Tutor)
- iv) Menuet DELA Reine (Ernest Haywood, The ECLIPSE Piano Tutor)
- v) "Surprise Symphony, Theme from Andante (Joseph Haydn) (E.M. Schumann's Children's Piano pieces, Book-1)
- vi) Melody (Robert Schumann, Opera-68) (Joseph Haydn) (E.M. Schumann's Children's Piano pieces, Book-1)
- vii) Oh, Susanna! (Stephen Foster) (Sam Fox Pubs. Co., New York, © MCM XXXIX)

Guitar

- i) Minuet Henry Purcell (James Brown, Polichordia String Tutor, Step-3)
- ii) Ballet J.S. Bach (James Brown, Polichordia String Tutor, Step-3)
- iii) March "Scipio" Handel (James Brown, Polichordia String Tutor, Step-3)
- iv) Swedish Dance (James Brown, Polichordia String Tutor, Step-3)
- v) Minuet and Trio (James Brown, Polichordia String Tutor, Step-3)
- vi) O Lubly Lubly Dinah (James Brown, Polichordia String Tutor, Step-3)
- vii) Bourree (James Brown, Polichordia String Tutor, Step-3)

Violin

- i) The Campbells are coming, Arranged by L.J.B. (Christian Heinrich Hohmann, Practical method for the Violin)
- ii) The winding stream, L. Spohr (Christian Heinrich Hohmann, Practical method for the Violin)
- iii) Chorus from Faust, Arranged by L.J.B. (Christian Heinrich Hohmann, Practical method for the Violin)
- iv) Killarney (Christian Heinrich Hohmann, Practical method for the Violin)
- v) Hallowe'en (Christian Heinrich Hohmann, Practical method for the Violin)
- vi) Court Dance, Spohr (Christian Heinrich Hohmann, Practical method for the Violin)
- vii) The Minstrels (Christian Heinrich Hohmann, Practical method for the Violin)

GROUP - B (INDIAN CLASSICAL MUSIC) Full marks: 125

Paper III Unit-I (VOCAL)

Section - A (Theory = 50 marks)

1. Forming and writing different Alankars, Aalap, Taan in Ragas under Practical study
2. Notations of compositions under practical study

3. Study of following Taalas with their notation system:
 - a) Dhamar b) Ada Chautal c) Sultaal
 - d) Gajjhampa e) Tilwada.
 All the previous Taalas included
4. Study of the following Ragas
 - a) Sohini b) Hindol c) Kamod
 - d) Shankara e) Ramkali
5. Comparative study of the following pairs: Deskar - Bhupali
Ramkali - Bhairav

Section - B (Practical = 75 marks) (External 45; Internal 30)

1. Practical study of the following Ragas with Aalap, Sargamgeet, Lakshangeet and Madhyalayakhyal: Sohini, Hindol, Kamod, Shankara, Ramkali
2. Intensive study of the following ragas with Aalap, Taan with one Vilambit Khyal and one Madhyalaya Khyal: Kedar, Bageshree, Jounpuri

Unit-II (TABLA)

Section - A (Theory = 50 marks)

1. Practice in writing of the prescribed Taalas, Thekas, Kaidas, Tikhras, etc. in notation Roopak, Chautala, Deepchandi, Jhoomra, Addha, Dhamar, Ada- Chautala, Sultaal, Gaj-Jhampa, Punjabi-tritala.
2. Comparative study of the different taalas of the same matras
3. Introductory knowledge of the following styles of Tabla playing:
 - a) Delhi b) Poorab c) Farrukhabad d) Ajrada
4. Life-sketch and contribution of the Tabla exponent of your choice
5. General knowledge of percussion instruments of India.

Section - B (Practical = 75 marks) (External 45; Internal 30)

1. Advanced playing in Trital, Jhaptal, Ektal, Roopak with extra Kaidas, Relas, Tukhras and Chakradhar Tihais.
2. Execution and oral rendering of the following taalas: Kerwa, Dadra, Tritala, Jhaptala, Ektala, Roopak, Chautala, Deepchandi, Jhoomra, Ada-Chautala, Dhamar, Sultaal, Gaj-jhampa, Punjabi tritala, Addha.
3. Practice in playing with the following compositions: Khyal, Thumri, Gazals and Bhajans etc.