

**WESTERN MUSIC *Certificate In*
performing art (W.M.C.P.A.)**

WESTERN MUSIC one year certificate Course

Basic VOCAL/INSTRUMENTAL(Guitar, key board,kepad etc.)

PAPER	SUBJECT- Basic VOCAL/INSTRUMENTAL (Guitar, keyboard,kepad etc.)	MAX	MIN
1	Theory Exam will be through Projects	100	33
2	PRACTICAL- Demonstration & viva	100	33
GRAND TOTAL		200	66

**WESTERN MUSIC Diploma *In*
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Basic VOCAL/INSTRUMENTAL(Guitar, keyboard,kepad etc.)

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1	Theory Exam will be through Projects	100	33
2	PRACTICAL- Demonstration & viva	100	33
GRAND TOTAL		200	66

**WESTERN MUSIC Advance Diploma *In*
performing art (W.M.A.D.P.A.)**

WESTERN MUSIC one year Advance Diploma Course

Basic VOCAL/INSTRUMENTAL(Guitar, keyboard,kepad etc.)

PAPER	SUBJECT- Basic VOCAL/INSTRUMENTAL (Guitar, keyboard,kepad etc.)	MAX	MIN
1	THEORY-I Theory Exam will be through Projects	100	33
2	Theory-II Theory Exam will be through Projects	100	33
3	PRACTICAL -I description viva	100	33
4	PRACTICAL-II Choice STAGE PERFORMANCE	100	33
GRAND TOTAL		400	132

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Time: 3 hours

Total :- 100

Basic Western Music Theory 1

Unit 1: Staff Notation – Treble Clef/Note Identification, Keys and Key Signatures [C, F, G], Time Signatures [4/4, 3/4, 2/4], Rhythms (Whole notes, Half notes, Quarter notes, Eighth notes).

Unit 2: Whole steps and Half steps. Scales – Spelling major scales.

Unit 3: Intervals (Unison, Major/Minor 2nds and 3rds, Perfect 4th and 5th).

Harmony 1

Unit 1: Diatonic chord construction (triads) and secondary dominants.

Unit 2: Diatonic chord progressions, Harmonic Function – Tonic, Sub-dominant, Dominant, Introduce passing diminished chords.

Unit 3: Melody – Melody-Harmony relationships, Upper/Lower neighbor tones, passing tones, appoggiaturas. Transposition of melody and harmony. Analysis of scores/lead sheets. Suggestions – simple Chorales/maybe a jazz/pop standard.

Theory Exam will be through Projects 

As part of this programme the students will have to perform projects and/or case studies. This will be taken into consideration for final evaluation. Accordingly the marks will be allotted out of 100 marks (Theory)

Practical :- Demonstration and viva

Time: 1 hours

Total :- 100

Ear Training 3

Unit 1: Solfege – Major and Minor keys up to 4 sharps and flats. Further work with accidentals.

Unit 2: Rhythmic Studies – Sixteenth Notes, 32nd Notes. Time Signatures – 5/4, 7/4, 5/8, 7/8.

Unit 3: Simple melodic, harmonic and rhythmic dictation. Identification of Major, Minor and diminished triads.

Private Instruction [Guitar] 3

-Sight reading – Syncopated exercises with Eighth and Sixteenth Notes.

-Scales (quarter note = 90bpm) G Major, F Major, Bb Major and Eb Major and their relative minors (minimum 2 octaves).

-Chords – C, F, G, Bb, D Major 7th and Minor 7th.

-2 Etudes, 1 Simple Baroque Piece.

Ear Training 1

Unit 1: Rhythmic studies (Whole, Half, Quarter and Eighth Notes).

Unit 2: Solfege – Movable ‘do’ (Major Keys – C, F, G).

Unit 3: Intervals – Hearing and recognizing intervals. Naming Intervals.

Private Instruction [Guitar] 1

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Basic Western Music Theory 2**

- Simple sight-reading - Exercises with Whole, Half, Quarter, Eighth Notes and Rests.
- Demonstrate scales (quarter note = 60bpm) C, F, G Major and relative minor scales (minimum 1 Octave each).
- Knowledge of Triads in open position.
- 2 Simple Etudes.

Time: 3 hours

Total :- 100

Unit 1: Spelling Scales – Major scales [C, F, G, D, Bb] and minor scales [a, d, e, b, g], Harmonic and Melodic minor scales. Introduce the Bass Clef, Dotted notes, Ties and Time signatures [3/8, 6/8, 9/8].

Unit 2: Continuation of Intervals (Major/Minor 6ths and 7ths, Augmented 4th/Diminished 5th, Compound Intervals), Consonant and dissonant intervals, Accidentals.

Unit 3: Basic Harmonic Theory. Diatonic triads and their inversions (I, IV, V, ii, iii vi). An introduction to instrument families (winds, strings, percussion, etc.) and commonly used instruments and their ranges.

Harmony 2

Unit 1: Chord Construction (Seventh Chords).

Unit 2: Non-Diatonic Chord Progressions (Secondary/Extended Dominants), Passing diminished chords. Modulation and Review of Transposition.

Unit 3: Further Analysis (Chorales/a relevant standard)

Theory Exam will be through Projects ☒

As part of this programme the students will have to perform projects and/or case studies. This will be taken into consideration for final evaluation. Accordingly the marks will be allotted out of 100 marks (Theory)

Practical :- Demonstration and viva

Time: 1 hours

Total :- 100

Ear Training 4

Unit 1: Repeation of last years Certificate syllabus and Solfege in all keys and all accidentals.

Unit 2: Introduce more complex Rhythmic Studies, Odd Meters, Poly-Rhythms and Tuplets.

Unit 3: Continuation of melodic and Rhythmic Dictation. Harmonic Dictation with Diatonic Chords and Secondary Dominants.

Private Instruction [Guitar] 4

-Sight Reading exercises.

-Scales (quarter note 90bpm) A, E, D, G Harmonic and Melodic Minor Scales.

-Chords and Arpeggios – Review C, F, G, Bb, D Major Seventh, Minor Seventh Chords. Introduce Dominant 7th Chords.

-2 Etudes, 1 Intermediate Baroque Piece.

Ear Training 2

Unit 1: Solfege – More major keys [C, F, G, D, Bb] and their relative Minor Scales, Introduce chromaticism/notes outside the scale or mode.

Unit 2: Continuation of Rhythmic Studies (introduce tied notes), Simple Syncopation.

Unit 3: Continuation of Intervals; Very simple rhythmic and melodic dictation; Basics of transposition.

Private Instruction [Guitar] 2

-Sight-reading – Exercises with Eighth notes and Sixteenth Notes.

-Scales (quarter note = 60 bpm) G, F, D major, Bb Major and their relative minor scales (1 Octave each)

-Knowledge of Triads open position as well as Barre Chords. -3 Simple Etudes

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Western Music Theory I Papar

Time: 3 hours

Total :- 100

Unit 1: Introduction to Chord Scale Theory – Diatonic Chord Scales, and Secondary and extended Dominant Chord Scales and related II-7. Harmonic analysis and Exercises on spelling and naming chord scales.

Unit 2: Figured Bass and analysis of Chorales. Short exercises on figured bass.

Harmony 3

Unit 1: Substitute dominants, Related II-7 and Deceptive resolution of diatonic chords and secondary dominants. Introduction to the Blues and Popular Song forms (AABA, ABA, ABAC, etc.) through analysis of representative works.

Unit 2: Introduction to the modes of the Major scale and how they are derived. Simple Modal Harmony – Cadential and Tonic Function.

Unit 3: Intro to Figured Bass, Further analysis of Chorales, applying figured bass.

Counterpoint 1

Unit 1: Review of Stepwise motion vs. Leaps, Upper and Lower neighbor tones, Passing tones, Diatonic/Chromatic approach notes, Appoggiatura, Cambiata, Consonant and Dissonant Intervals.

Unit 2: Cantus Firmus, 1st and 2nd Species Counterpoint.

Analysis of simple Canons and 2-part Inventions. Suggested repertoire – J.S.Bach.

Theory Exam will be through Projects ☒

As part of this programme the students will have to perform projects and/or case studies. This will be taken into consideration for final evaluation. Accordingly the marks will be allotted out of 100 marks (Theory)

Western Music Theory II Papar

Time: 3 hours

Total :- 100

Unit 1: Further study of Chord Scales – Substitute Dominant chord scales and related II-7, Modal Interchange chord scales. Exercises in spelling and naming the Chord scales.

Unit 2: Further study of Figured Bass including Augmented Sixth chords (French, German and Italian Sixths). Writing a 16 to 24 measure 4-part chorale (SATB).

Harmony 4

Unit 1: Modal Interchange (Subdominant Minor), Functional Reharmonisation.

Unit 2: Compound chords, hybrid chords and Constant structures.

Unit 3: Analysis of relevant pieces.

Counterpoint 2

Unit 1: 3rd and 4th species and florid (5th species) counterpoint.

Unit 2: Analysis of a simple Canon and a simple Invention (Suggested repertoire – J.S.Bach).

Final project should be to write a simple Canon or 2-part Invention (approximately 16 measures).

Theory Exam will be through Projects ☒

As part of this programme the students will have to perform projects and/or case studies. This will be taken into consideration for final evaluation. Accordingly the marks will be allotted out of 100 marks (Theory)

Practical :-1 Demonstration and viva

Time: 1 hours

Total :- 100

Western Music Practical

Repetition of last years diploma syllabus and -Sight reading exercises, and knowledge of diatonic chords and their available tensions. Dominant chords with tensions and altered tensions.
 -Ability to play non-diatonic chord progressions with extended and substitute dominants as well as Modal Interchange. Knowledge of their appropriate chord scales.
 -Improvisation over chord progressions with extended and substitute dominants as well as Modal Interchange using the appropriate chord scales

Private Instruction [Guitar] 5

-Sight reading exercises.
 -Scales (quarter note 90bpm) E, D, G Melodic Minor, and Modes of C and F Major.
 -Chords and Arpeggios – C, F, G, Bb, D Minor 7(b5), Diminished triads, Dominant chords with alterations.
 -1 Etude
 In-Class Performance - 2 appropriate pieces chosen by the teacher, 1 piece chosen by the student (solo or accompanied).

Private Instruction [Guitar] 6

-Sight reading exercises.
 -Scales (quarter note 90bpm) Modes of C melodic minor. G, Bb Major and their modes.
 -Diatonic and Non-Diatonic Chords.
 -1 Etude.
 In-Class Performance – 2 appropriate pieces chosen by the teacher, 1 piece chosen by the student (solo or accompanied).

Practical :-2 Stage Performance

Time: 1 hours

Total :- 100

-Recital (Stage Performance): 1 Classical piece (Suggested repertoire- Mateo Carcassi/Dionisio Aguado/D. Scarlatti) and 2 other appropriate pieces - Solo or Accompanied.

Syllabus Designed By Dr. Sanjay Kumar Singh

H.O.D.