



**SYLLABUS OF
BACHELOR OF MUSIC (B.MUS)
NAGALAND UNIVERSITY**

CONTENTS

TOPIC		PAGE
Structure of Bachelor of Music Degree Programme		1
Distribution of Subjects		2
Major Subjects definition and classification		3 – 4
General Subjects definition and classification		5 – 7
Elective Subjects definition and classification		8
Grading System		9
Semester- wise Course Codes		10 – 14
MAJOR SUBJECTS		
PIANO MAJOR		
i.	Applied Major Piano – Individual	15 - 26
ii.	Piano Literature	27 – 31
iii.	Piano Pedagogy	32 – 35
VOICE MAJOR		
i.	Applied Major Voice – Individual	36 – 47
ii.	Voice Literature	48 – 52
iii.	Voice Pedagogy	53 – 55
CONDUCTING MAJOR		
i.	Applied Major Conducting – Individual	56 - 71
ii.	Conducting Literature	72 - 76
iii.	Conducting Pedagogy	77 – 80
GUITAR MAJOR		
i.	Applied Major Guitar – Individual	81 - 102
ii.	Guitar Literature	103 - 111
iii.	Guitar Pedagogy	112 – 117
GENERAL SUBJECTS		
i.	Music Theory	118 - 129
ii.	Forms and Analysis	130 - 133
iii.	Music History	134 - 142
iv.	Sight Singing and Ear Training	143 - 158
v.	Chorus Class	159 – 162
ELECTIVE SUBJECTS		
i.	Elective Subjects Background	163
ii.	Course Code for Elective Subjects	164
iii.	Chapter I: Nagaland Conservatory of Music	165 – 183
iv.	Chapter II: Nagaland College of Music and Fine Arts	184 – 198
v.	Chapter III: Tetso College	199 – 212
vi.	Chapter IV: Platinum College	213 – 229

SYLLABUS OF BACHELOR OF MUSIC

NAGALAND UNIVERSITY

STRUCTURE OF BACHELOR OF MUSIC DEGREE PROGRAMME

A common structure for the implementation of Bachelor of Music (B.Mus) programme as a professional course, under Nagaland University has been formulated in line with best International practices.

The B.Mus programme will follow a comprehensive music syllabus with strong emphasis on performance, composition, theory and music literature.

The Bachelor of Music (B.Mus) shall be for a duration of 4 years.

The programme shall require the student to take one (1) discipline of applied music (performance) as *Major* subject along with *General* and *Elective* subjects as prescribed herein.

BACHELOR OF MUSIC STRUCTURE

Subject distribution	Credits in Percentage	Out of 160 credits
Major	50%	80
General	35%	56
Elective	15%	24
TOTAL CREDITS		160

SEMESTER WISE CREDIT DISTRIBUTION

SEMESTER	MAJOR	GENERAL	ELECTIVE	TOTAL
Semester I	8	8	4	20
Semester II	8	8	4	20
Semester III	10	8	2	20
Semester IV	10	8	2	20
Semester V	10	6	4	20
Semester VI	10	6	4	20
Semester VII	10	6	4	20
Semester VIII	14	6		20
TOTAL	80	56	24	160

DISTRIBUTION OF SUBJECTS

MAJOR		GENERAL		ELECTIVE	
Each student shall choose one discipline from the list given below as major subject		Each student shall be required to take all the general subjects given below		Each student shall be required to take 12 Elective subjects offered by the college from the list given below.	
1	Piano	1	Music Theory	1	Music Software Skills
2	Guitar	2	Music History	2	Sound Management
3	Voice	3	Sight Singing and Ear Training	3	Visual Arts
4	Composition	4	Chorus/Ensemble	4	Drama
5	Conducting			5	Movement Arts
6	Strings			6	English (Communications, Phonetics, Diction)
				7	Foreign Language- Italian/ Latin/ German/ French/ Spanish
				8	Hymnody and Hymnology
				9	Introduction to Church Music
				10	Music in Worship
				11	Indian Music
				12	Pop Culture
				13	Indigenous Music & Art
				14	Folk Music Ensemble
				15	Introduction to Ethnomusicology
				16	Research Works (fieldwork, transcriptions, analysis, documentation)
				17	Introduction to Conducting
				18	Conducting methods
				19	Song Writing
				20	Music Arrangement
				21	Introduction to Music Education
				22	Internship

MAJOR SUBJECTS

The Music Performance major shall carry 80 credits; covering one on one individual lesson, literature of the major subject, pedagogy, laboratory performances, end semester recitals, junior recital on the third year, and a senior recital at the end of the 8th Semester.

MODALITIES IMPLEMENTATION OF THE MAJOR SUBJECT

1. Applied Major:

- The student shall be required to take a 1 ½ hours of one on one lesson/class with a mentor every week.
- The student is required to write a synopsis of no less than 1000 words on each performance piece they perform.
- The student is required to prepare a study plan with the help of the mentor and the same shall be registered in a journal.
- The student is required to log in a minimum of 18 hours of individual practices every week. The students shall maintain a journal to register daily rehearsal inputs and outcomes, and the same shall be submitted to the mentor a day prior to weekly lesson/class to the mentor.

2. Applied Major laboratory:

The applied major being performance oriented; the student shall be required to present a lecture performance in front of an audience under the surveillance of the mentor twice every month. The audience shall comprise of all major students of the same department, who shall critically comment on the lecture performance.

3. Semester Recital:

The student shall be required to study and memorize a minimum of two (2) large works/pieces every semester. They shall have 2 recitals every semester in front of an audience. 1st recital shall be at mid-term, and the 2nd recital shall be at end-term.

4. Literature:

The literature class shall be a group taught class. The pieces assigned to the student are period wise as given in the syllabus, and hence, besides the history lessons, the student shall be required to understand the anatomy of the mediums/equipments, the philosophy of the piece, technical applications of the respective period, the context in which it was written and for what it was written/ composed.

5. Pedagogy:

The pedagogy program shall focus on selection of age/level appropriate pieces and study materials, application of techniques, anatomy of voice or technology of the instrument, analysis of the composition, and preparation of lesson plans as per the need of the target student.

Teaching plan shall be prepared by the student under the guidance of the concerned teacher, and the course shall culminate with practical internship.

6. Senior Recital:

The senior recital shall be at the end of 8th semester, as a partial requirement for the completion of the Bachelor of Music Degree program, similar to a dissertation or thesis in other humanities disciplines.

This component shall be a culmination of the performance oriented Major program, wherein, the student shall showcase the level of proficiency achieved in the 4 years program as a performer. The recital may be in collaboration with other artistes for a minimum of 45 minutes. The performance repertoire shall be prepared in consultation with the mentor and the same shall be approved by the board of faculty of the respective college.

MAJOR SUBJECTS SEMESTER WISE CREDIT DISTRIBUTION
Applied Major (Voice/Piano/Guitar/Conducting/Composition/Strings)

	Practical	Practical	Practical	Theoretical & Practical	Theoretical & Practical	Practical	
Semester	Applied Major	Applied Major Lab	Semester Recital	Literature	Pedagogy	Senior Recital	Total
Semester I	3	3	2				8
Semester II	3	3	2				8
Semester III	3	3	2	2			10
Semester IV	3	3	2	2			10
Semester V	3	3	2	2			10
Semester VI	3	3	2	2			10
Semester VII	3	3	2		2		10
Semester VIII	3	3	2		2	4	14
Total	24	24	16	8	4	4	80

GENERAL SUBJECTS

General subjects refer to the core subjects that all the colleges shall compulsorily implement.

Under this category, the following subjects shall be categorized as general subjects:

THEORY	PRACTICAL
1. Music Theory 2. Music History	3. Sight Singing and Ear Training (SSET) 4. Chorus Class/ Ensemble

1. MUSIC THEORY

Music Theory is a core subject which allows students to study Theory of Music and provides a structured approach leading to a thorough knowledge of music theory.

COURSE OBJECTIVES

For the students to be able to:

- Demonstrate a professional level of fluency in both the reading and writing of musical notation.
- Understand the basic building blocks of musical theory and notation
- Understand higher-level musical language and grammar skills including triad and chord construction, chord identification, harmonization and harmonic analysis
- Understand the basic principles of counterpoint.
- Understand the foundational concept of part writing through a study of Baroque figured bass notation.
- Realize and play simple figured bass notation on the keyboard.
- Write four-part harmony.
- Apply different types of modulation in part writing.
- Use borrowed Chords in the harmony.
- Expand harmonic vocabulary by learning more chromatic chords such as Neapolitan 6th and Augmented 6th chords.
- Analyze forms and other structural elements in music such as motives, phrase structures, etc.

2. MUSIC HISTORY

- The History of Western Music subject is a general subject that aims to help the students understand music from different historical periods through class lectures, readings, researches and listening of different musical works from different eras and different composers.

COURSE OBJECTIVES

For the students to be able to:

- Have an overview understanding of stylistic features, function, and practice of Western music from antiquity through modern era.
- Identify and discuss stylistic features, function, and practice of Western music from different periods.
- Define (and use appropriately) terminology pertaining to the development of musical forms, styles, and compositional procedures.
- Analyze important musical compositions through score study and active listening, assessing stylistic features that identify their historical placement.
- Describe the design, development, and use of musical instruments.

3. SIGHT SINGING AND EAR TRAINING (SSET)

COURSE OBJECTIVES

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Upon successful completion of this course, the student will be able to:

- Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
- Identify chord qualities, intervals and harmonic progressions.
- Distinguish various types of scales and modes.
- Notate and transcribe rhythms, melodies, and harmonies.
- Better understand how music through sound, much like a language, can be a means to communicate.
- Sight read and sight sing any available compositions.

Learning Outcomes

Sight Singing and Ear Training classes enhance student abilities in the following areas:

- Analytical Skills Critical Thinking
- Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

Communication Skills (written and oral)

- Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

Ethical Decision Making

- Students will model ethical decision-making processes whether in musical research, presentation, or performance.

Global and Cultural Perspectives

- Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

4. CHORUS CLASS/ENSEMBLE

The Chorus class provides opportunities to learn about and experience a variety of music styles, to work together with peers to obtain excellence of performance and to sing with other music students of various disciplines. Course content will include the study and performance of choral repertoire from a variety of style, periods with additional study and evaluation in the areas of historical performance practice, vocal/choral pedagogy, and concert performance practice.

COURSE OBJECTIVES

The objectives of this course are to prepare singers to:

- Strive for excellence in rehearsals and presentations.
- Gain an awareness of their part within the fabric of the whole ensemble.
- Understand and participate in the development of choral sound.
- Sing healthily in choral rehearsal and performance.

Course outcome

Upon successful completion of this course, the student should be able to:

- Perform the music studied with correct rhythms, intonations and dynamics in public performances.
- Demonstrate expressive use of the voice while employing healthy singing technique
- Sing a wide variety of choral literature.
- Demonstrate professional standards of stage presence and concert etiquette during Public performances.

GENERAL SUBJECTS SEMESTER WISE CREDIT DISTRIBUTION

Semester	Theoretical	Theoretical	Theoretical	Practical	Practical	Total
	Music Theory	F&A	Music History	SSET	Chorus Class	
Semester I	2		2	2	2	8
Semester II	2		2	2	2	8
Semester III	2		2	2	2	8
Semester IV	2		2	2	2	8
Semester V	2			2	2	6
Semester VI	2			2	2	6
Semester VII	1	1		2	2	6
Semester VIII	1	1		2	2	6
TOTAL	14	2	8	16	16	56

ELECTIVE SUBJECTS

The Music colleges under Nagaland University share distinctive objectives to meet the diversified global demands. It is therefore crucial that the colleges have the liberty to select or adopt any of the given subject matters given below, while ensuring that the composition of the subject shall fulfil 24 Credits. The subjects may be a combination of taught and seminar courses:

Out of the given 24 Elective subjects; each college shall select 12 elective subjects thereby fulfilling 24 credits.

Sl.	COURSE CODE	COURSE TITLE	CREDIT
1	EL-MS	Music Software Skills	2
2	EL- SM	Sound Management	2
3	EL-VA	Visual Arts	2
4	EL-D	Drama	2
5	EL-MA	Movement Arts	2
6	EL-ENG	English (Communications, Phonetics, Diction)	2
7	EL-FL	Foreign Language- Italian/ Latin/ German/ French/ Spanish	2
8	EL-HH	Hymnody and Hymnology	2
9	EL-ICM	Intro to Church Music	2
10	EL-MW	Music in Worship	2
11	EL-IM	Indian Music	2
12	EL-PC	Pop Culture	2
13	EL-IMA	Indigenous Music & Art	2
14	EL-FME	Folk Music Ensemble	2
15	EL-IE	Intro to Ethnomusicology	2
16	EL-RW	Research Works (fieldwork, transcriptions, analysis, documentation)	2
17	EL-IC	Intro to Conducting	2
18	EL-CM	Conducting Methods	2
19	EL-SW	Song Writing	2
20	EL-MUSA	Music Arrangement	2
21	EL-IME	Intro to Music Education	2
22	EL-INT	Internship	2

ELECTIVE SUBJECT SEMESTER WISE CREDIT DISTRIBUTION

SEM I	SEM II	SEM III	SEM IV	SEM V	SEM VI	SEM VII	SEM VIII
4	4	2	2	4	4	4	-

GRADING SYSTEM

Evaluation will have both components of continuous internal assessment and end semester examinations carrying weightage of 40% and 60% respectively. Each course shall be evaluated for 100 marks with 60 marks for internal assessment and 40 marks for end semester examinations.

Pass marks will be 80% for practical subjects, and 60% for theoretical subjects.

GRADES FOR EACH SEMESTER Table 1.0

Continuous Internal Assessment	End Semester Examination	Total
40%	60%	100%

DISTRIBUTION OF GRADES FOR EACH SEMESTER Table 1.1

Subject	Internal		End semester		GRAND TOTAL
	Pass Mark	Full Mark	Pass Mark	Full Mark	Total
Theory	24	40	36	60	100
Practical	32	40	48	60	100

MARKS TO GRADE CONVERSION Table 1.2

PRACTICAL		
Raw Grade	Letter Grade	Adjective Equivalent
96-100	O	Outstanding
92-95.99	A+	Excellent
88-91.99	A	Very Good
84- 87.99	B+	Good
80-83.99	B	Passed
Less than 80	F	Fail

MARKS TO GRADE CONVERSION Table 1.3

THEORITICAL		
Raw Grade	Letter Grade	Adjective Equivalent
95-100	O	Outstanding
90- 94.99	A+	Excellent
80-89.99	A	Very Good
70-79.99	B+	Good
60-69.99	C	Passed
Less than 60	F	Fail

SEMESTER WISE COURSE CODE

SEMESTER WISE COURSE CODE FOR APPLIED MAJOR (MAJOR SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester I	AMAJ01- V/P/G/C/COM/S	Applied Major 01- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester II	AMAJ02- V/P/G/C/COM/S	Applied Major 02- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester III	AMAJ03- V/P/G/C/COM/S	Applied Major 03- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester IV	AMAJ04- V/P/G/C/COM/S	Applied Major 04- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester V	AMAJ05- V/P/G/C/COM/S	Applied Major 05- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester VI	AMAJ06- V/P/G/C/COM/S	Applied Major 06- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester VII	AMAJ07- V/P/G/C/COM/S	Applied Major 07- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester VIII	AMAJ08- V/P/G/C/COM/S	Applied Major 08- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3

SEMESTER WISE COURSE CODE FOR APPLIED MAJOR LABORATORY (MAJOR SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester I	AMAJL01- V/P/G/C/COM/S	Applied Major Laboratory 01- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester II	AMAJL02- V/P/G/C/COM/S	Applied Major Laboratory 02- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester III	AMAJL03- V/P/G/C/COM/S	Applied Major Laboratory 03- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester IV	AMAJL04- V/P/G/C/COM/S	Applied Major Laboratory 04- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester V	AMAJL05- V/P/G/C/COM/S	Applied Major Laboratory 05- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester VI	AMAJL06- V/P/G/C/COM/S	Applied Major Laboratory 06- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester VII	AMAJL07- V/P/G/C/COM/S	Applied Major Laboratory 07- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3
Semester VIII	AMAJL08- V/P/G/C/COM/S	Applied Major Laboratory 08- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	3

SEMESTER WISE COURSE CODE FOR SEMESTER RECITAL (MAJOR SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester I	SEMR01- V/P/G/C/COM/S	Semester Recital 01- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester II	SEMR02- V/P/G/C/COM/S	Semester Recital 02- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester III	SEMR03- V/P/G/C/COM/S	Semester Recital 03- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester IV	SEMR04- V/P/G/C/COM/S	Semester Recital 04- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester V	SEMR05- V/P/G/C/COM/S	Semester Recital 05- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester VI	SEMR06- V/P/G/C/COM/S	Semester Recital 06- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester VII	SEMR07- V/P/G/C/COM/S	Semester Recital 07- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2
Semester VIII	SEMR08- V/P/G/C/COM/S	Semester Recital 08- Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	2

SEMESTER WISE COURSE CODE FOR LITERATURE (MAJOR SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester III	V/P/G/C/S-LIT01	Voice/ Piano/ Guitar/ Conducting/ Strings-Literature 01	2
Semester IV	V/P/G/C/S-LIT02	Voice/ Piano/ Guitar/ Conducting/ Strings-Literature 02	2
Semester V	V/P/G/C/S-LIT03	Voice/ Piano/ Guitar/ Conducting/ Strings-Literature 03	2
Semester VI	V/P/G/C/S-LIT04	Voice/ Piano/ Guitar/ Conducting/ Strings-Literature 04	2

SEMESTER WISE COURSE CODE FOR PEDAGOGY (MAJOR SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester VII	V/P/G/C/S- PED01	Voice/ Piano/ Guitar/ Conducting/ Strings-Pedagogy 01	2
Semester VIII	V/P/G/C/S- PED02	Voice/ Piano/ Guitar/ Conducting/ Strings-Pedagogy 02	2

SEMESTER WISE COURSE CODE FOR SENIOR RECITAL (MAJOR SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester VIII	SR-V/P/G/C/COM/S	Senior Recital-Voice/ Piano/ Guitar/ Conducting/ Composition/ Strings	4

SEMESTER WISE COURSE CODE FOR MUSIC THEORY (GENERAL SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester I	MT01	Music Theory 01	2
Semester II	MT02	Music Theory 02	2
Semester III	MT03	Music Theory 03	2
Semester IV	MT04	Music Theory 04	2
Semester V	MT05	Music Theory 05	2
Semester VI	MT06	Music Theory 06	2
Semester VII	MT07	Music Theory 07 (Practical)	1
Semester VIII	MT08	Music Theory 08 (Practical)	1

SEMESTER WISE COURSE CODE FOR FORMS AND ANALYSIS (GENERAL SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester VII	FAA01	Forms and Analysis 01	1
Semester VIII	FAA02	Forms and Analysis 02	1

SEMESTER WISE COURSE CODE FOR MUSIC HISTORY (GENERAL SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester I	MH01	Music History 01	2
Semester II	MH02	Music History 02	2
Semester III	MH03	Music History 03	2
Semester IV	MH04	Music History 04	2

**SEMESTER WISE COURSE CODE FOR SIGHT SINGING AND EAR TRAINING
(GENERAL SUBJECTS)**

Semester	Course Code	Course Title	Credit Hours
Semester I	SSET01	Sight Singing and Ear Training 01	2
Semester II	SSET02	Sight Singing and Ear Training 02	2
Semester III	SSET03	Sight Singing and Ear Training 03	2
Semester IV	SSET04	Sight Singing and Ear Training 04	2
Semester V	SSET05	Sight Singing and Ear Training 05	2
Semester VI	SSET06	Sight Singing and Ear Training 06	2
Semester VII	SSET07	Sight Singing and Ear Training 07	2
Semester VIII	SSET08	Sight Singing and Ear Training 08	2

SEMESTER WISE COURSE CODE FOR CHORUS CLASS (GENERAL SUBJECTS)

Semester	Course Code	Course Title	Credit Hours
Semester I	CC01	Chorus Class 01	2
Semester II	CC02	Chorus Class 02	2
Semester III	CC03	Chorus Class 03	2
Semester IV	CC04	Chorus Class 04	2
Semester V	CC05	Chorus Class 05	2
Semester VI	CC06	Chorus Class 06	2
Semester VII	CC07	Chorus Class 07	2
Semester VIII	CC08	Chorus Class 08	2

COURSE CODE FOR ELECTIVE SUBJECTS
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Sl.	COURSE CODE	COURSE TITLE	CREDIT
1	EL-MS	Music Software Skills	2
2	EL- SM	Sound Management	2
3	EL-VA	Visual Arts	2
4	EL-D	Drama	2
5	EL-MA	Movement Arts	2
6	EL-ENG	English (Communications, Phonetics, Diction)	2
7	EL-FL	Foreign Language- Italian/ Latin/ German/ French/ Spanish	2
8	EL-HH	Hymnody and Hymnology	2
9	EL-ICM	Intro to Church Music	2
10	EL-MW	Music in Worship	2
11	EL-IM	Indian Music	2
12	EL-PC	Pop Culture	2
13	EL-IMA	Indigenous Music & Art	2
14	EL-FME	Folk Music Ensemble	2
15	EL-IE	Intro to Ethnomusicology	2
16	EL-RW	Research Works (fieldwork, transcriptions, analysis, documentation)	2
17	EL-IC	Intro to Conducting	2
18	EL-CM	Conducting Methods	2
19	EL-SW	Song Writing	2
20	EL-MUSA	Music Arrangement	2
21	EL-IME	Intro to Music Education	2
22	EL-INT	Internship	2

MAJOR SUBJECTS

PIANO MAJOR 01 - AMAJ01-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2: COURSE OBJECTIVES

1. Enhance, develop and establish skills in piano.
2. Learn proper piano techniques to build a firm foundation.
3. Learn to balance technique and musicality for greater fluency and musicianship at the piano.
4. Build greater confidence to eventually be a solo performer or an accompanist.
5. Learn to interpret and be able to bring out the stylistic character of different genres of music.
6. Learn proper practice technique.

Article 3: COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 1		
Course code: AMAJ01-P	Semester I	Credit hour: 3
Pieces by Baroque composers		
Objectives: To create an understanding of playing Baroque style of Music in relation to articulation, phrasing and dynamic.		
Early intermediate level		
<i>Reference pieces for the semester</i>		
a. Menuet in 'D' minor (Anna Magdalena Bach) independence of hand contrapuntal playing skills.		
b. Prelude in 'F' major (J.S. Bach)		
c. Prelude in 'G' major (Kuhnau) Legato playing, matching tones and playing of broken cords.		
Additional pieces: a. Horn pipe (Henry Purcell) b. Menuet K42 (Scarlatti)		

****All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal***

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 2.a Things to bring

Final Exam

Clear copy of all the scores to be performed placed in a black folder, arranged in order of performance. (Examiner's copy)

One (1) copy of 'Final Examination Form' to be given on the day of the exam to the head of the Piano department.

Recitalists

A recitalist must be able to pass the AUDITION to be able to perform in the graduation recital.

All recitalists are required to wear FORMAL attire. (Gowns for female, suit for male)

Recitalists may wear their traditional attire if they desire.

The actual recital is counted as the 'final exam' of the recitalist.

All panellists' grades and decisions are final, and cannot be changed.

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Piano teacher. (Formal letter)

If the Piano teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5: AREA OF ASSESSMENT

- (a) Score analysis
- (b) Preparation of rehearsal plans
- (c) Interpretation of music
- (d) Correct execution of conducting patterns

Article 6: GRADING SYSTEM

Student's final grade for each subject will be based on the following:

40% - Assessment Grades

60% - Final Exam

Article 7: COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ01-P	Applied Major 01 Piano	

PIANO MAJOR 02 - AMAJ02-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2: COURSE OBJECTIVES

1. Enhance, develop and establish skills in piano.
2. Learn proper piano techniques to build a firm foundation.
3. Learn to balance technique and musicality for greater fluency and musicianship at the piano.
4. Build greater confidence to eventually be a solo performer or an accompanist.
5. Learn to interpret and be able to bring out the stylistic character of different genres of music.
6. Learn proper practice technique.

Article 3: COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 1		
Course code: AMAJ02-P	Semester II	Credit hour: 3
Objective 1: Consistency in fingering and even scale passage in playing.		
Objective 2: Evenness in small technical movement.		
<i>Reference pieces for the semester</i>		
a. Prelude in 'G' Major (Handel) Master work classic level 6.		
b. Little prelude in C minor (Bach)		
Additional pieces: a. Gigue (Arcangelo Corelli) b. Les Cherubin (Francois Couperin)		

**All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal*

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ02-P	Applied Major 02 Piano	AMAJ01-P

PIANO MAJOR 03 - AMAJ03-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2: COURSE OBJECTIVES

1. Enhance, develop and establish skills in piano.
2. Learn proper piano techniques to build a firm foundation.
3. Learn to balance technique and musicality for greater fluency and musicianship at the piano.
4. Build greater confidence to eventually be a solo performer or an accompanist.
5. Learn to interpret and be able to bring out the stylistic character of different genres of music.
6. Learn proper practice technique.

Article 3: COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 2		
Course code: AMAJ03-P	Semester III	Credit hour: 3
Objective: Articulation in Baroque playing, Ornaments and playing solo with continuo		
<i>Reference pieces for the semester</i>		
A short prelude in C major (Bach)		
Additional pieces: Andante from pieces de clavecin (J.H. Fiocco), Invention in C major (Bach)		

****All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal***

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ03-P	Applied Major 03 Piano	AMAJ02-P

PIANO MAJOR 04 - AMAJ04-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2: COURSE OBJECTIVES

1. Enhance, develop and establish skills in piano.
2. Learn proper piano techniques to build a firm foundation.
3. Learn to balance technique and musicality for greater fluency and musicianship at the piano.
4. Build greater confidence to eventually be a solo performer or an accompanist.
5. Learn to interpret and be able to bring out the stylistic character of different genres of music.
6. Learn proper practice technique.

Article 3: COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 2		
Course code: AMAJ04-P	Semester IV	Credit hour: 3
Introduction of pieces from the classical era alongside Baroque pieces to create and awareness of contrast in style.		
Objective 1: Imitation of voices between Hands.		
Objective 2: Playing of double notes, classic articulation, Fine inflection in passage works.		
<i>Reference pieces for the semester</i>		
Invention in F major (Bach)		
Sonatina in C major (Clementi) Op 36 no.3.		
Additional pieces: Sonatina in G major (James Hook)		

****All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal***

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ04-P	Applied Major 04 Piano	AMAJ03-P

PIANO MAJOR 05 - AMAJ05-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2: COURSE OBJECTIVES

1. Enhance, develop and establish skills in piano.
2. Learn proper piano techniques to build a firm foundation.
3. Learn to balance technique and musicality for greater fluency and musicianship at the piano.
4. Build greater confidence to eventually be a solo performer or an accompanist.
5. Learn to interpret and be able to bring out the stylistic character of different genres of music.
6. Learn proper practice technique.

Article 3: COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 3		
Course code: AMAJ05-P	Semester V	Credit hour: 3
Introduction of Pieces from the Romantic Era. Learn and create awareness of articulation dynamic and expression or nuances of playing pieces from this genre.		
Objective a. Voicing with a single hand. b. control of thicker romantic textures. c. Finesse in syncopated pedaling.		
Objective a. Movement about the keyboard. b. Skill in pedaling. c. control of layers of sound		
<i>Reference pieces for the semester</i>		
A sad story: J.L. Streabog.		
The Swallow: Burgmuller		
Additional pieces: a. Reverie (Tchaikovsky) b. Dear little sister (Robert Fuchs) c. Prelude in E minor (Chopin)		

****All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal***

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ05-P	Applied Major 05 Piano	AMAJ04-P

PIANO MAJOR 06 - AMAJ06-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2. COURSE OBJECTIVES (as Individual class 01 and specifics given below table)

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 3		
Course code: AMAJ06-P	Semester VI	Credit hour: 3
Introduction of pieces from the modern or twentieth century era.		
A ten to fifteen minutes recital is to be presented by the sixth semester. A balanced repertoire including a piece from all genres covered.		
Baroque a. Toccata from sonata in A major (Paradisi) b. Allemande from French suite in G major BWV 816 (Bach)		
Classical era a. Sonata in G major op. 49 no.2 first movement (Beethoven) (<i>Reference pieces for the semester</i>) Objective: a. playing extended sonata allegro b. contrast of musical ideas and sections c. voicing of thicker sonorities d. finesse in phrasing b. Rondo and Allegro from sonata in A major (Kuhlau). Objective: a. finger agility and technical facility b. playing extended or longer work c. finesse in phrasing		
Romantic era: a. Waltz in A minor op. posthumous (Chopin) (<i>Reference pieces for the semester</i>) Objective: a. bringing out the right hand melody line b. playing rapid jumps in the bass line		
Knight Rupert: op. 68 no.12 (Robert Schumann) (<i>Reference pieces for the semester</i>) Objective: a. voicing and musical control of a thick texture b. phrasing and inflection within a passage c. achieving resonant forte sonorities d. voicing within one hand		
Modern or 20 th century pieces The Little Girl Dance (Neils Gade) (<i>Reference pieces for the semester</i>) Objective: Contrast of idea and phrasing Le Petite Negre (<i>Reference pieces for the semester</i>) Objective: a. facility of moving on keyboard b. inflection of short musical idea c. sustaining of short musical idea over moving accompaniment Above is the suggested list. The teacher can choose from this list or any other pieces of equal level keeping in mind the technical and musical level of the student for the junior recital.		

****All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal***

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ06-P	Applied Major 06 Piano	AMAJ05-P

Article 6. JUNIOR RECITAL

Section 1. All students who are taking up Bachelor of Music Major in Piano Performance degree are required to complete a Half concert programme (20 to 30 mins programme) as a final requirement.

Section 2. Requirements

The following are the requirements for the Graduation Recital:

1. Must pass AMAJ05-P
2. Recital Programme
3. Completely filled-out and approved Junior Recital Application Form.

PIANO MAJOR 07 - AMAJ07-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2. COURSE OBJECTIVES (as Individual class 01 and specifics given below table)

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 4		
Course code: MMAJ07-P	Semester VII	Credit hour: 3
Introduction of pieces from the modern or twentieth century era.		
A ten to fifteen minutes recital is to be presented by the sixth semester. A balanced repertoire including a piece from all genres covered.		
Baroque: a. Bach French suite no.2 Allemande and Courante. b. Bach French suite no.5 Allemande and Gavotte. c. Scarlatti sonata in B minor. d. Scarlatti sonata in C major.		
Classical: a. Sonata in E minor or Sonata in G major Hob XVI:27 Haydn Sonata in D major K284 Mozart		
Romantic: a. Selections from Kinderszenen (Schumann) b. Prelude op 16 no.2 Clara Schumann. c. Prelude in D flat major op 28 no.15 Chopin. d. Waltz in A flat major op.70 no.2 Chopin.		
20 th Century pieces:		
a. Remando Tango (Ernesto Nazareth) b. Elite Syncopation (Scott Joplin) c. Jocu Bata (Bela Bartok) d. The Chrysanthemum (Scott Joplin) e. Romance sans paroles (Gabriel Faure)		

**All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal*

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ07-P	Applied Major 07 Piano	AMAJ06-P

PIANO MAJOR 08 - AMAJ08-P

Article 1: COURSE DESCRIPTION

The piano applied is a major subject which aims to help the student develop their skill to help them reach their full potential in their applied area/subject.

Article 2. COURSE OBJECTIVES (as Individual class 01 and specifics given below table)

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 4		
Course code: AMAJ08-P	Semester VIII	Credit hour: 3
<p>A forty to forty five minute undergraduate recital in partial fulfillment of the requirement for the Degree Bachelor of Performing Arts in Music. Major in Piano Performance.</p> <p>A balance repertoire including works from Baroque, Classical, Romantic and 20th Century should be presented.</p> <p>Below is the suggested list. The teacher can choose from this list or any other pieces of equal level keeping in mind the technical and musical level of the student for the junior recital.</p>		
<p>Baroque (<i>Reference pieces</i>)</p> <p>French suite no.5 (Bach)</p> <p>French suite no.2 (Bach)</p> <p>French suite no.4 (Bach)</p> <p>Scarlatti sonata in B minor K.I.L 366</p> <p>Scarlatti sonata in C major</p>		
<p>Classical: A full sonata or at least two movements from any of the classical composers like Mozart, Beethoven, or Haydn etc should be included.</p> <p>Haydn: Sonata in E minor XVI: 34 and sonata in D major</p> <p>Mozart</p> <p>Sonata in G major no 5</p> <p>Fantasia in D minor</p> <p>Sonata in F major KV 280</p> <p>Sonata in C major KV 309</p> <p>Beethoven sonata in C minor no.2, sonata in C major no.13</p>		
<p>Romantic:</p> <p>Pieces</p> <p>Chopin:</p> <p>Mazurka in A minor</p> <p>Prelude in E major</p> <p>Waltz in C sharp minor</p> <p>Mendelssohn: selection for his song without words.</p> <p>Pieces:</p> <p>Sweet Remembrance op.19 no.1</p> <p>Regrets op.19 no.2</p> <p>Duetto op 38 no 6</p>		

Lost Illusion op 67 no 2 Brahms Intermezzos, Schubert Impromptus, Schumann Soaring
20 th Century Pieces Debussy: The Little Sheperd Dr Gradus Ad Parnassum (from his children’s corner Heather from his preludes Tchaikovsky : November – Troika op 37 no 11 (from his the seasons) (Above mentioned works are reference pieces)

****All piano major students are required to practice a minimum of 3 to 4 hours a day and the same shall be recorded in the online portal/journal***

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
AMAJ08-P	Applied Major 08 Piano	AMAJ07-P

Article 6. RECITAL

Section 1. All students who are taking up Bachelor of Music Major in Piano Performance degree are required to complete a Full concert programme (45 to 1 hour programme) as a final requirement.

Section 2. Requirements

The following are the requirements for the Graduation Recital:

1. Must pass AMAJ06-P
2. Recital Programme: Song Requirements – See Article 2, Section 4 (AMAJ07-P)
3. Completely filled-out and approved Recital Application Form
4. Must pass the recital audition.

PIANO LITERATURE 01- PL01

This course is a required course for all piano majors:

Article 1. COURSE DESCRIPTION

1. Survey the development of keyboard music in western classical music from 1600 to the present.
2. To present the stylistic hallmarks given for the music of each period of music history.
3. To achieve perceptive and convincing performance of pieces by communicating the stylistic characteristics of each era.

Article 2. COURSE REQUIREMENTS

Year Level 2		
Course code:PL01	Semester III	Credit Hours: 2
Baroque 1600-1750		
Imitative and contrapuntal aspect in keyboard work		
Survey the evolution of Harpsichord and clavichord (Baroque keyboard) to the modern piano.		
Composer Bach		
Listening guide: All Bach inventions, Preludes and fugue, Scarlatti Sonatas.		
Study guide: instrumental music in the late Baroque period (chapter 11 – A History of Western Music, Donald J. Grout and Claude V. Palisca.)		
Assignments: Analyzing of Fugue.		
Play a short Baroque piece in class and point out the Baroque features presented in the piece.		

Article 3. COURSE EXPECTATIONS

- Students are expected to attend all class meetings. As this is a lecture, discussion, listening, and performance-based course, it is impossible to make up missed material that was covered in class. A total of two absences are allowed for any reason without affecting your grade. If you exceed two absences, your grade will be lowered by one half letter grade per additional absence. (For example, with 3 absences, an A becomes an A-, 4 absences takes an A to a B+, etc.)
- Punctuality is expected. Three tardies (late by 10 minutes or more) will constitute one absence.
- Students are expected to participate actively in every class. Be prepared to demonstrate your knowledge of assigned material through class discussions and activities.
- Students are expected to keep up with all reading and written assignments. The standard amount of study time per week is 2 hours. Please take this into account as you plan your schedule and prepare your listening assignments, performances, and other assigned projects.
- No late work will be accepted. Missed exams or quizzes can be made up only with a doctor's written diagnosis of illness or the documentation of an emergency that occurred on the day of the test.
- Primary means of communication outside of class shall be communicated by the subject teacher.

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening Test (15%) 	60%

Article 5. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
PL01	Piano literature 01	

PIANO LITERATURE 02 - PL02

This course is a required course for all piano majors:

Article 1. COURSE DESCRIPTION

1. Survey the development of keyboard music in western classical music from 1600 to the present.
2. To present the stylistic hallmarks given for the music of each period of music history.
3. To achieve perceptive and convincing performance of pieces by communicating the stylistic characteristics of each era.

Article 2. COURSE REQUIREMENTS

Year Level 2		
Course code: PL02	Semester IV	Credit hours 2
1730 to 1820 classical era		
Classical Sonata Allegro		
Composers, Haydn and Beethoven		
Listening guide – Beethoven sonatas Haydn sonatas and Mozart sonatas		
Assignments: 1 analyzing of the classical sonata allegro form		

Article 3. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening Test (15%) 	60%

Article 4. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
PL02	Piano literature 02	PL 01

PIANO LITERATURE 03 - PL03

This course is a required course for all piano majors:

Article 1. COURSE DESCRIPTION

1. Survey the development of keyboard music in western classical music from 1600 to the present.
2. To present the stylistic hallmarks given for the music of each period of music history.
3. To achieve perceptive and convincing performance of pieces by communicating the stylistic characteristics of each era.

Article 2. COURSE REQUIREMENTS

Year Level 3		
Course code: PL03	Semester V	Credit hours 2
1830 – 1900 Romantic era		
Study the main features of the Romantic era in music,		
Composer: Mendelssohn Chopin		
Listening guide – Mendelssohn songs without words		
Chopin preludes and nocturne, Schubert Impromptus		
Study guide – The nineteenth century instrumental music, Chapter 17 from an history of western music by Donald J. Grout and Claude V. Palisca.		
Assignments: Analyze one piece from a composer of the romantic era and mention the romantic features present in it. No.2 Listen to an excerpt of one Baroque and one romantic piece, compare and contrast the characteristics of the two pieces.		

Article 3. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening Test (15%) 	60%

Article 4. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
PL03	Piano literature 03	PL 02

PIANO LITERATURE 04 - PL04

This course is a required course for all piano majors:

Article 1. COURSE DESCRIPTION

1. Survey the development of keyboard music in western classical music from 1600 to the present.
2. To present the stylistic hallmarks given for the music of each period of music history.
3. To achieve perceptive and convincing performance of pieces by communicating the stylistic characteristics of each era.

Article 2. COURSE REQUIREMENTS

Year Level 3		
Course code: PL04	Semester VI	Credit hours 2
1900 – present twentieth century era		
Introduction of the main features of 20 th century piano composition to have a broad understanding of the different styles of music from the four different genres studied.		
Introduction of a. musical styles related to folk idioms b. neo classicism and related movements		
Stravinsky Schoenberg		
Listening guide		
Debussy 1862-1918 Edward Elgar 1857-1934 Ralph Vaugan William		
Igor Stravinsky 1882-1971 LILI Boulanger 1839-1930 Benjamin Britten 1913-1976		
Dimitri Shostakovich 1906-1975 Leonard Bernstein		
Assignment: write a brief biography of the life and works of Bela Bartok		
Listen to 2 modern pieces and compare and contrast which feature of the 20 th century music you may notice		

Article 3. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening Test (15%) 	60%

Article 3. COURSE CODE SUMMARY

Course code	Description	Pre-Requisite (must pass)
PL04	Piano literature 04	PL 03

PIANO PEDAGOGY 01 – P-Ped01

Article 1: COURSE DESCRIPTION

This class explores the art of teaching a musical instrument (in this case the piano). A general overview of educational and pedagogical principles is followed by instrument specific study in an instrument (piano), focusing on teaching beginning students by actually teaching a student in class, and learning about basic approaches to teaching students in technique, note-reading, practicing, and musical expression.

Article 2. COURSE OBJECTIVES

The course aims to:

- Teaching skills: Students learn how to teach piano basics such as rhythm, note reading, hand position, and technique. They also learn how to motivate students and help them practice efficiently.
- Teaching strategies: Students learn about different teaching strategies for piano, including how to teach in group and private lessons.
- Lesson planning: Students learn how to create effective lesson plans that include theory, technique, and repertoire.
- Teaching materials: Students learn how to evaluate and select appropriate teaching materials for students with different backgrounds.
- Learning environment: Students learn how to create a safe and positive learning environment.
- Educational philosophy: Students develop an educational philosophy for piano pedagogy.

Article 3. COURSE CONTENT

Year Level 4	
Course Code: P-Ped01	Semester: VII
Credit Hour: 2	
1.	General Section
2.	Learning Principles & teaching beginners
3.	Technique and interpretation
4.	Piano: Practical: teaching a student
5.	Difficulty assessment
6.	Class Practicum 1

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Section 3. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 4. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 5. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
P-Ped01	Piano Pedagogy Level 01	

Article 6. SUGGESTED READINGS AND REFERENCES

- Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. Belmont: Schirmer, 2000.
- Gerig, Reginald. *Famous Pianists & Their Technique*. Washington-New York: Robert B. Luce, Inc, 1974.
- Jacobson, Jeanine. *Professional Piano Teaching*. Los Angeles: Alfred Music, 2015.

PIANO PEDAGOGY 02 – P-Ped02

Article 1: COURSE DESCRIPTION

This class explores the art of teaching a musical instrument (in this case the piano). A general overview of educational and pedagogical principles is followed by instrument specific study in an instrument (piano), focusing on teaching beginning students by actually teaching a student in class, and learning about basic approaches to teaching students in technique, note-reading, practicing, and musical expression.

Article 2. COURSE OBJECTIVES

The course aims to:

- Teaching skills: Students learn how to teach piano basics such as rhythm, note reading, hand position, and technique. They also learn how to motivate students and help them practice efficiently.
- Teaching strategies: Students learn about different teaching strategies for piano, including how to teach in group and private lessons.
- Lesson planning: Students learn how to create effective lesson plans that include theory, technique, and repertoire.
- Teaching materials: Students learn how to evaluate and select appropriate teaching materials for students with different backgrounds.
- Learning environment: Students learn how to create a safe and positive learning environment.
- Educational philosophy: Students develop an educational philosophy for piano pedagogy.

Article 3. COURSE CONTENT

Year Level 4	
Course Code: P-Ped02	Semester: VIII
Credit Hour: 2	
1.	Lecture 1 (Repertoire)
2.	Class Practicum 2
3.	Lecture 2 (Technique)
4.	Class Practicum 3
5.	Internship

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Section 3. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 4. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 5. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
P-Ped02	Piano Pedagogy Level 2	P-Ped01

Article 6. SUGGESTED READINGS AND REFERENCES

- Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. Belmont: Schirmer, 2000.
- Gerig, Reginald. *Famous Pianists & Their Technique*. Washington-New York: Robert B. Luce, Inc, 1974.
- Jacobson, Jeanine. *Professional Piano Teaching*. Los Angeles: Alfred Music, 2015.

MAJOR SUBJECTS

VOICE MAJOR 01 - AMAJ01-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 1		
Course code: AMAJ01-V	Semester I	Credit hour: 3
(1) Italian songs (Italian anthology, early music, or operatic aria – beginner’s level)		
(1) German songs (Lied)		
(1) English songs (Art song, early music)		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 3. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student’s responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3.a Things to bring

Final Exam

Clear copy of all the scores to be performed placed in a black folder, arranged in order of performance.
(Pianist's copy)

One (1) copy of 'Final Examination Form' to be given on the day of the exam to the head of the Voice Department.

Recitalists

A recitalist must be able to pass the AUDITION to be able to perform in the graduation recital.

All recitalists are required to wear FORMAL attire. (Gowns for female, suit for male)

Recitalists may wear their traditional attire if they desire.

The actual recital is counted as the 'final exam' of the recitalist.

All panellists' grades and decisions are final, and cannot be changed.

Section 4. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the voice teacher. (Formal letter or verbal)

If the voice teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 5. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ01-V	Applied Major 01 Voice	

VOICE MAJOR 02 - AMAJ02-V

Article 1. COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 1		
<i>Course code:</i> AMAJ02-V	Semester II	Credit hour: 3
(1) Italian songs (Italian anthology, early music, or operatic aria – beginner's level)		
(1) German songs (Lied)		
(1) English songs (Art song, early music)		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ02-V	Applied Major 02 Voice	AMAJ01-V

VOICE MAJOR 03 - AMAJ03-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 2		
Course code: AMAJ03-V	Semester III	Credit hour: 3
(1) Italian songs (Italian anthology, aria Baroque)		
(1) German songs (Lied)		
(1) English songs (Art song, early music)		
(1) Sacred Songs (Italian, German, French, English, Latin, or other European language)		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ03-V	Applied Major 03 Voice	AMAJ02-V

VOICE MAJOR 04 - AMAJ04-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

Enhance, develop and establish skills in voice

- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 2		
Course code: AMAJ04-V	Semester IV	Credit hour: 3
(2) Italian songs (Italian anthology, operatic aria)		
(2) German songs (Lied)		
(2) English songs (Art song, early music, aria)		
(1) Sacred Songs (Italian, German, French, English, Latin, or other European language)		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ04-V	Applied Major 04 Voice	AMAJ03-V

VOICE MAJOR 05 - AMAJ05-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

A student is required to perform the following:

Year Level 3		
Course code: AMAJ05-V	Semester V	Credit hour: 3
(2) Italian songs (Italian anthology, operatic aria)		
(2) German songs (Lied or Aria)		
(2) English songs (Art song, aria)		
(2) Sacred Songs (Italian, German, French, English, Latin, or other European language)		
(1) French song		
<i>** The instructor may give song cycle in any language in place of one of the categories on the list, considering performance time, and may be included in the graduation recital programme.</i>		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ05-V	Applied Major 05 Voice	AMAJ04-V

VOICE MAJOR 06 - AMAJ06-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

The programme for AMAJ05 & AMAJ06 is a combined programme. The whole programme for this section must be performed at AMAJ06 exam (Junior Recital)

A student is required to perform the following:

Year Level 3		
Course code: AMAJ06-V	Semester VI	Credit hour: 3
(2) Italian songs (Italian anthology, operatic aria)		
(2) German songs (Lied or Aria)		
(2) English songs (Art song, aria)		
(2) Sacred Songs (Italian, German, French, English, Latin, or other European language)		
(1) French song		
<i>** The instructor may give song cycle in any language in place of one of the categories on the list, considering performance time, and may be included in the graduation recital programme.</i>		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ06-V	Applied Major 06 Voice	AMAJ05-V

Article 6. JUNIOR RECITAL

Section 1. All students who are taking up Bachelor of Music Major in Vocal Performance degree are required to complete a Half concert programme (20 to 30 mins programme) as a final requirement.

Section 2. Requirements

The following are the requirements for the Graduation Recital:

1. Must pass AMAJ05-V
2. Recital Programme: Song Requirements – See *Article 2*, Section 4 (AMAJ05)
3. Completely filled-out and approved Junior Recital Application Form.

VOICE MAJOR 07 - AMAJ07-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

Senior Recital Programme – *student will be working on his/her recital programme for two semesters.*

A student is required to perform the following:

Year Level 4		
<i>Course code: AMAJ07-V</i>	Semester VII	Credit hour: 3
(2) Italian songs		
(2) German songs		
(2) English songs		
(2) Sacred Songs		
(2) French song		
(2) Spanish songs		
Types of songs: Arias, Art Songs: Lieder (German), Mélodie & Chanson (French), Canzone (Italian) & Canción (Spanish)		
<i>** The instructor may give song cycle in any language in place of one of the categories on the list, considering performance time, and may be included in the graduation recital programme.</i>		
Time Requirement: Minimum of 45 mins		
-Or-		
One (1) Whole Opera / Musical Theatre Production as permitted by the teacher		
Time Requirement: At least 1 hour performance time (Full concert programme)		
<i>Note: Student may perform the previous songs from previous semesters.</i>		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ07-V	Applied Major 07 Voice	AMAJ06-V

Article 6. RECITAL

Section 1. All students who are taking up Bachelor of Music Major in Vocal Performance degree are required to complete a Full concert programme (45 to 1 hour programme) as a final requirement.

Section 2. Requirements

The following are the requirements for the Graduation Recital:

1. Must pass AMAJ06-V
2. Recital Programme: Song Requirements – See *Article 2*, Section 4 (AMAJ07-V)
3. Completely filled-out and approved Recital Application Form
4. Must pass the recital audition.

VOICE MAJOR 08 - AMAJ08-V

Article 1: COURSE DESCRIPTION

The Voice subject is a Major/minor subject which aims to help the students improve and explore their vocal capabilities, and to be able to give them the skill to become a better musician.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Enhance, develop and establish skills in voice
- Learn techniques in singing
- Learn how to utilize their voice properly
- Expose the students in various classical songs
- Perform classical and church music

Article 3. COURSE REQUIREMENTS

Senior Recital Programme – *student will be working on his/her recital programme for two semesters.*

A student is required to perform the following:

Year Level 4		
<i>Course code: AMAJ08-V</i>	Semester VIII	Credit hour: 3
(2) Italian songs		
(2) German songs		
(2) English songs		
(2) Sacred Songs		
(2) French song		
(2) Spanish songs		
Types of songs: Arias, Art Songs: Lieder (German), Mélodie & Chanson (French), Canzone (Italian) & Canción (Spanish)		
<i>** The instructor may give song cycle in any language in place of one of the categories on the list, considering performance time, and may be included in the graduation recital programme.</i>		
Time Requirement: Minimum of 45 mins		
-Or-		
One (1) Whole Opera / Musical Theatre Production as permitted by the teacher		
Time Requirement: At least 1 hour performance time (Full concert programme)		
<i>Note: Student may perform the previous songs from previous semesters.</i>		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Vocalises singing (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ08-V	Applied Major 08 Voice	AMAJ07-V

Article 6. RECITAL

Section 1. All students who are taking up Bachelor of Music Major in Vocal Performance degree are required to complete a Full concert programme (45 to 1 hour programme) as a final requirement.

Section 2. Requirements

The following are the requirements for the Graduation Recital:

1. Must pass AMAJ06
2. Recital Programme: Song Requirements – See *Article 2*, Section 4 (AMAJ07)
3. Completely filled-out and approved Recital Application Form
4. Must pass the recital audition.

VOICE LITERATURE 01 - VL01

This course is required for all vocal performance majors.

Article 1. COURSE DESCRIPTION

For the students to be able to:

- Survey the development of western solo vocal literature from approximately Antiquity to the present, with emphasis on Italian, German, French, English, and American song. Opera and oratorio literature will be discussed as it pertains to the progression of solo song.
- Learn about important styles and composers of vocal literature and study representative selections of the standard vocal literature through listening assignments, song performances, and other projects.
- Exposed to histories great singers / interpreters of art song, and will continue to develop their interpretive understanding of each genre through discussion, analysis, and listening. Furthermore, a working knowledge of appropriate vocal repertoire for students and various voice types will be explored.

Article 2. COURSE REQUIREMENTS

Year Level 2	
Course code: VL01	Semester III
Credit hours: 2	
1	Antiquity to 1400 Classes, Forms, and Types of Chant Non-liturgical and secular Monody Polyphony: Organum and Motet Italian Trecento Music
2	Italian and English Madrigals
3	Composers: William Byrd, Thomas Morley,

Article 3. SUGGESTED READINGS

- Grout, Donald Jay and Palisca, Claude V., A History of Western Music, *Sixth Edition*. NY: W. W. Norton, 2011
- Ledger, Philip. The Oxford Book of English Madrigals. Oxford University Press, 1978
- Stevens, Denis. A History of Song. New York: W. W. Norton & Company, 1970.
- Bernac, Pierre. The Interpretation of French Song. New York: W. W. Norton & Company, 1976.
- Johnson, Graham & Stokes, Richard. A French Song Companion. New York: Oxford University Press, 2000.
- Reed, John. The Schubert Song Companion. New York: Mandolin, 1997.
- Donington, Robert. The Interpretation of Early Music. New York: W. W. Norton & Company, 1989.
- Emmons, Shirley. The Art of the Song Recital. Prospect Heights: Waveland Press, 2002.
- Kagen, Sergius. Music for the Voice. Bloomington: Indiana University Press, 1968.
- Coffin, Berton. Singer's Repertoire, 2nd Edition, v. 1-4. New York: Scarecrow Press, 1960-62.

Article 4. REFERENCE WEBSITES

- WhatsApp – Reading and listening assignments will be posted on WhatsApp. Please print out the readings so that we may refer to them in class.
- <http://www.recmusic.org/lieder/> - offers translation to most song texts (that are not under copyright). Also, under each poem a fairly comprehensive list of the most important composers who set the text is given.
- <http://imslp.org/wiki/> - offers free downloads of sheet music that is in public domain.
- <http://www.bach-cantatas.com/> - offers information regarding each Bach cantata, and scores to many.

Article 5. COURSE EXPECTATIONS

- Students are expected to attend all class meetings. As this is a lecture, discussion, listening, and performance-based course, it is impossible to make up missed material that was covered in class. A total of two absences are allowed for any reason without affecting your grade. If you exceed two absences, your grade will be lowered by one half letter grade per additional absence. (For example, with 3 absences, an A becomes an A-, 4 absences takes an A to a B+, etc.)
- Punctuality is expected. Three tardies (late by 10 minutes or more) will constitute one absence.
- Students are expected to participate actively in every class. Be prepared to demonstrate your knowledge of assigned material through class discussions and activities.
- Students are expected to keep up with all reading and written assignments. The Nagaland Conservatory of Music standard amount of study time per week is 2 hours. Please take this into account as you plan your schedule and prepare your listening assignments, performances, and other assigned projects.
- No late work will be accepted. Missed exams or quizzes can be made up only with a doctor's written diagnosis of illness or the documentation of an emergency that occurred on the day of the test.

Article 6. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> First Quarterly Evaluation (10%) Second Quarterly Evaluation (10%) Attendance (10%) Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> Objective answers (20%) Short answers (15%) Long answers (10%) Listening Test (15%) 	60%

Article 7. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
VL01	Voice Literature 01	

VOICE LITERATURE 02 - VL02

This course is required for all vocal performance majors.

Article 1. COURSE DESCRIPTION

For the students to be able to:

- Survey the development of western solo vocal literature from approximately Antiquity to the present, with emphasis on Italian, German, French, English, and American song. Opera and oratorio literature will be discussed as it pertains to the progression of solo song.
- Learn about important styles and composers of vocal literature and study representative selections of the standard vocal literature through listening assignments, song performances, and other projects.
- Exposed to histories great singers / interpreters of art song, and will continue to develop their interpretive understanding of each genre through discussion, analysis, and listening. Furthermore, a working knowledge of appropriate vocal repertoire for students and various voice types will be explored.

Article 2. COURSE REQUIREMENTS

Year Level 2	
Course code: VL02	Semester IV
Credit hours: 2	
1	Baroque Opera: Italian, French, German and English Operas The Birth of Opera Opera Seria Tragédie Lyrique Singspiel Ballad Opera
2	Composers: John Dowland, Henry Purcell, Jean-Baptiste Lully, Alessandro Scarlatti & Claudio Monteverdi
3	Classical Opera: Italian, German and French Classical Operas and their sub genres. Opera Buffa Mozart Singspiel Opéra Comique
4	Composer: Christoph Willibald Gluck, Wolfgang Amadeus Mozart

Article 3. EXAM PROCEDURES AND REQUIREMENTS (Same as course code VL01)

Article 4. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
VL02	Voice Literature 02	VL01

VOICE LITERATURE 03 - VL03

This course is required for all vocal performance majors.

Article 1. COURSE DESCRIPTION

For the students to be able to:

- Survey the development of western solo vocal literature from approximately Antiquity to the present, with emphasis on Italian, German, French, English, and American song. Opera and oratorio literature will be discussed as it pertains to the progression of solo song.
- Learn about important styles and composers of vocal literature and study representative selections of the standard vocal literature through listening assignments, song performances, and other projects.
- Exposed to histories great singers / interpreters of art song, and will continue to develop their interpretive understanding of each genre through discussion, analysis, and listening. Furthermore, a working knowledge of appropriate vocal repertoire for students and various voice types will be explored.

Article 2. COURSE REQUIREMENTS

Year Level 3	
<i>Course code: VL03</i>	Semester V
<i>Credit hours: 2</i>	
1	Romantic Opera: Italian, German and French Opera Bel canto Verismo Opera semiseria Grand Opéra
2	Composer: Giuseppe Verdi, Giacomo Puccini, Richard Wagner & Georges Bizet
3	Opera: 20 th Century Italian, German and French Opera
4	Composer: Richard Strauss, Igor Stravinsky

Article 3. EXAM PROCEDURES AND REQUIREMENTS (Same as course code VL01)

Article 4. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
VL03	Voice Literature 03	VL02

VOICE LITERATURE 04 - VL04

This course is required for all vocal performance majors.

Article 1. COURSE DESCRIPTION

For the students to be able to:

- Survey the development of western solo vocal literature from approximately Antiquity to the present, with emphasis on Italian, German, French, English, and American song. Opera and oratorio literature will be discussed as it pertains to the progression of solo song.
- Learn about important styles and composers of vocal literature and study representative selections of the standard vocal literature through listening assignments, song performances, and other projects.
- Exposed to histories great singers / interpreters of art song, and will continue to develop their interpretive understanding of each genre through discussion, analysis, and listening. Furthermore, a working knowledge of appropriate vocal repertoire for students and various voice types will be explored.

Article 2. COURSE REQUIREMENTS

Year Level 3	
Course code: VL04	Semester VI
Credit hours: 2	
1	Oratorio: Baroque and beyond
2	Composers: George Frideric Handel, Johann Sebastian Bach, Felix Mendelssohn
3	Art Songs: Lieder (German) Mélodie (French) Canzone (Italian) Canción (Spanish)
4	Composers: Franz Schubert, Gabriel Fauré, Paolo Tosti & Manuel de Falla
5	Broadway

Article 3. EXAM PROCEDURES AND REQUIREMENTS (same as course code VL01)

Article 4. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
VL04	Voice Literature 04	VL03

VOICE PEDAGOGY 01 – V-Ped01

Article 1. COURSE DESCRIPTIVE

Vocal pedagogy encompasses the science and art of singing and the profession of teaching—it is an aggregate of principles, rules, and procedures pertaining to the development and practice of the art of singing.

Article 2. COURSE OBJECTIVES

- Students will develop a working knowledge of the anatomy and physiology of the voice.
- Students will have an awareness of the basic tenets of good vocal health and longevity.
- Students will have an awareness of the theories and the major research dealing with vocal resonance.
- Students will have an awareness of the theories and major research dealing with vocal registers.
- Students will have an awareness of the theories and major research dealing with vocal acoustics.
- Students will have an awareness of the theories and practice regarding voice classification.
- Students will be familiar with general trends in voice teaching as practiced in England, France, Germany, and Italy.

Article 3. COURSE REQUIREMENTS

Year Level 4	
<i>Course code: V-Ped01</i>	<i>Semester VII</i>
<i>Credit hours: 2</i>	
1	Vocal Pedagogical Attitudes and Methodologies
2	Anatomy
3	Breathing and Support
4	Larynx and Vocal Folds
5	Resonance
6	Voice Analysis
7	Vocal Health- Vocal Abuse & Misuse
8	Registration
9	Articulation
10	Repertoire
11	Class Practicum 1

Article 4. COURSE OUTLINE

1. Students will be introduced to major aspects of the anatomy and physiology of the voice.
2. Students will be introduced to the basic tenets of good vocal health and longevity.
3. Students will be introduced to major theories and current research dealing with vocal resonance.
4. Students will be introduced to major theories and current research dealing with vocal registers.
5. Students will be introduced to major theories and current research dealing with vocal acoustics.
6. Students will be introduced to ideas about voice classification.
7. Students will be introduced to general trends in the teaching of voice in England, France, Germany, and Italy.

Article 5. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
V-Ped01	Voice Pedagogy 01	

VOICE PEDAGOGY 02 – V-Ped02

Article 1: COURSE DESCRIPTION

Vocal pedagogy encompasses the science and art of singing and the profession of teaching—it is an aggregate of principles, rules, and procedures pertaining to the development and practice of the art of singing.

Article 2. COURSE OBJECTIVES

- Students will develop a working knowledge of the anatomy and physiology of the voice.
- Students will have an awareness of the basic tenets of good vocal health and longevity.
- Students will have an awareness of the theories and the major research dealing with vocal resonance.
- Students will have an awareness of the theories and major research dealing with vocal registers.
- Students will have an awareness of the theories and major research dealing with vocal acoustics.
- Students will have an awareness of the theories and practice regarding voice classification.
- Students will be familiar with general trends in voice teaching as practiced in England, France, Germany, and Italy.

Article 3. COURSE REQUIREMENTS

Year Level 4	
<i>Course code:</i> V-Ped02	Semester VIII
<i>Credit hours:</i> 2	
1	Lecture 1 (Repertoire)
2	Class Practicum 2
3	Lecture 2 (Techniques for different types of voice)
4	Class Practicum 3
5	Internship

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
V-Ped02	Voice Pedagogy 02	V-Ped01

MAJOR SUBJECTS
CHORAL CONDUCTING 01 - AMAJ01-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 1		
Course Code: AMAJ01-C	Semester I	Credit hour: 3
Beating technique/Conducting patterns <ul style="list-style-type: none"> • Common meters • Compounded meters • Unequal Divisions Conducting. 		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory <ul style="list-style-type: none"> • Score requirement: 1. One (1) plainsong/chant 2. One (1) two parts Choral Piece 		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ01-C	Applied Major 01 Choral Conducting	

Article 7. TEXT AND MATERIALS:

- The Modern Conductor: Elizabeth A H Green, University of Michigan, Mark Gibson.
- A practical guide to choral conducting : Harold Rosenbaum
- Martin Behrmann School of thought: Conducting Techniques.
- Handouts, scores, recordings, Choral Scores.

CHORAL CONDUCTING 02 - AMAJ02-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 1		
Course Code: AMAJ02-C	Semester II	Credit hour: 3
Beating technique: Common meters Compounded meters Unequal Divisions Conducting Subdivided Meters.		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory. <ul style="list-style-type: none"> • Score requirement: 1. One (1) Renaissance motet <li style="padding-left: 40px;">2. One (1) modern 3 parts piece 		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ02-C	Applied Major 02 Choral Conducting	AMAJ01-C

CHORAL CONDUCTING 03 - AMAJ03-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 2		
Course Code: AMAJ03-C	Semester III	Credit hour: 3
Lecture: <ul style="list-style-type: none"> • The Choir Conductor's role 		
Beating techniques: Complimentary Rhythm Horizontally Vertically		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory. Score requirement: one piece each of Renaissances Polyphony- Madrigal, Chanson		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ03-C	Applied Major 03 Choral Conducting	AMAJ02-C

CHORAL CONDUCTING 04 - AMAJ04-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 2		
<i>Course Code:</i> AMAJ04-C	Semester IV	Credit hour: 3
Beating techniques: Complimentary Rhythm & Harmony Horizontally Vertically		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory (CCL) Score requirement: One piece each of Baroque Mass, 20 th century		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ04-C	Applied Major 04 Choral Conducting	AMAJ03-C

CHORAL CONDUCTING 05 - AMAJ05-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 3		
Course Code: AMAJ05-C	Semester V	Credit hour: 3
Beating techniques: Conducting complex rhythmic composition The student will practice the beating techniques on the pieces selected for the semester		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory (CCL) Score requirement: One piece each of Classical: Mass or Requiem, Asian compositions		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ05-C	Applied Major 05 Choral Conducting	AMAJ04-C

CHORAL CONDUCTING 06 - AMAJ06-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 3		
Course Code: AMAJ06-C	Semester VI	Credit hour: 3
Beating technique: The student will practice the beating techniques on the pieces selected for the semester		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory (CCL) Score requirement: One piece each of Romantic Mass, Spirituals		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ06-C	Applied Major 06 Choral Conducting	AMAJ05-C

CHORAL CONDUCTING 07 - AMAJ07-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 4		
Course Code: AMAJ07-C	Semester: VII	Credit hour: 3
Beating technique: The student will practice beating techniques on all the songs selected for the senior recital.		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory (CCL) Score requirement: The student will submit a 60 minutes repertoire for the Senior Recital Preparation covering all periods. They will teach the choir at least half of the repertoire in this semester		

Article 4: EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ07-C	Applied Major 07 Choral Conducting	AMAJ06-C

CHORAL CONDUCTING 08 - AMAJ08-C

Article 1. COURSE DESCRIPTION:

This course is a compulsory Subject to be taken up by all the conducting Major students.

Article 2. COURSE OBJECTIVES:

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

- A clear, efficient, and expressive conducting technique
- An ability to independently study and prepare a score for rehearsal and performance
- An ability to sequence learning and plan for rehearsal
- Conducting with Chorus Laboratory (CCL) shall be the **pedagogy class** where the student shall demonstrate and teach a choir under the supervision of the teacher.

Article 3. COURSE REQUIREMENTS

Year Level 4		
Course Code: AMAJ08-C	Semester: VIII	Credit hour: 3
Beating technique: The student will practice beating techniques on all the songs selected for the senior recital.		
Score analysis and preparation of rehearsal plans		
Conducting with Chorus Laboratory (CCL) Score requirement: The student will submit a 60 minutes repertoire for the Senior Recital Preparation covering all periods. They will teach the choir all the pieces in this semester		
Performance Guide lines Senior Recital Preparation		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Effective use of rehearsal methods and conducting techniques (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the voice teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the Conducting Teacher. (Formal letter or verbal)

If the Conducting teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. ASSESSMENT OF INDIVIDUAL PERFORMANCE

1. Score analysis
2. Preparation of rehearsal plans
3. Interpretation of music
4. Correct execution of conducting patterns

Article 6. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ08-C	Applied Major 08 Choral Conducting	AMAJ07-C

CONDUCTING LITERATURE 01 - CL01

This course is required for all Conducting performance majors.

Article 1. COURSE DESCRIPTION

- Survey the development of Choral music from approximately Medieval to the present, with emphasis on their repertoire, style and expression of each particular period.
- Learn about composers and the distinctive styles they employed during their period by studying their works through listening assignments, score analysis, song performances, and other projects.
- Furthermore, the role of a conductor and their responsibilities will be studied

Article 2. COURSE REQUIREMENTS

Year Level 2		
Course code: CL01	Semester III	Credit hours: 2
Repertoire study <ol style="list-style-type: none"> 1. Origin and practices of the early plain chants, Gregorian Chants and Organum. 2. Sacred and Secular Music of the Renaissance Motet, Mass, Chanson, Lied, Psalter, Madrigals 3. Baroque Choral Music <ol style="list-style-type: none"> a. Polyphonic Choral works. b. Choral Music of the Italian, German, French and English Baroque c. Motets, Cantatas, Masses, Oratorios and Passions 		

Article 3. COURSE EXPECTATIONS

1. Students are expected to attend all class meetings. As this is a lecture, discussion, listening, and performance-based course, it is impossible to make up missed material that was covered in class. A total of two absences are allowed for any reason without affecting your grade. If you exceed two absences, your grade will be lowered by one half letter grade per additional absence. (For example, with 3 absences, an A becomes an A-, 4 absences takes an A to a B+, etc.)
2. Punctuality is expected. Three tardies (late by 10 minutes or more) will constitute one absence.
3. Students are expected to participate actively in every class. Be prepared to demonstrate your knowledge of assigned material through class discussions and activities.
4. Students are expected to keep up with all reading and written assignments. The Nagaland Conservatory of Music standard amount of study time per week is 2 hours. Please take this into account as you plan your schedule and prepare your listening assignments, performances, and other assigned projects.
5. No late work will be accepted. Missed exams or quizzes can be made up only with a doctor's written diagnosis of illness or the documentation of an emergency that occurred on the day of the test.

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening test (15%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
CL01	Conducting Literature 01	

CONDUCTING LITERATURE 02 - CL02

This course is required for all Conducting performance majors.

Article 1. COURSE DESCRIPTION

- Survey the development of Choral music from approximately Medieval to the present, with emphasis on their repertoire, style and expression of each particular period.
- Learn about composers and the distinctive styles they employed during their period by studying their works through listening assignments, score analysis, song performances, and other projects.
- Furthermore, the role of a conductor and their responsibilities will be studied

Article 2. COURSE REQUIREMENTS

Year Level 2		
Course code: CL02	Semester IV	Credit hours: 2
Repertoire study: <ol style="list-style-type: none"> 1. Classical Choral Music Mass, Requiems and Oratorios. 2. Romantic Choral Music Requiems, Oratorios, Part Songs (SATB, TTBB, SSA, SSAA) Choral Symphony 3. Control of harmonic tension. 4. Dissonance and consonance. 		

Article 3. COURSE EXPECTATIONS

1. Students are expected to attend all class meetings. As this is a lecture, discussion, listening, and performance-based course, it is impossible to make up missed material that was covered in class. A total of two absences are allowed for any reason without affecting your grade. If you exceed two absences, your grade will be lowered by one half letter grade per additional absence. (For example, with 3 absences, an A becomes an A-, 4 absences takes an A to a B+, etc.)
2. Punctuality is expected. Three tardies (late by 10 minutes or more) will constitute one absence.
3. Students are expected to participate actively in every class. Be prepared to demonstrate your knowledge of assigned material through class discussions and activities.
4. Students are expected to keep up with all reading and written assignments. The Nagaland Conservatory of Music standard amount of study time per week is 2 hours. Please take this into account as you plan your schedule and prepare your listening assignments, performances, and other assigned projects.
5. No late work will be accepted. Missed exams or quizzes can be made up only with a doctor's written diagnosis of illness or the documentation of an emergency that occurred on the day of the test.

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code CL01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
CL02	Conducting Literature 02	CL01

CONDUCTING LITERATURE 03 - CL03

This course is required for all Conducting performance majors.

Article 1. COURSE DESCRIPTION

- Survey the development of Choral music from approximately Medieval to the present, with emphasis on their repertoire, style and expression of each particular period .
- Learn about composers and the distinctive styles they employed during their period by studying their works through listening assignments, score analysis, song performances, and other projects.
- Furthermore, the role of a conductor and their responsibilities will be studied

Article 2. COURSE REQUIREMENTS

Year Level 3		
Course code: CL03	Semester V	Credit hours: 2
Repertoire study <ol style="list-style-type: none"> 1. 20th Century Choral Music 2. 21st Century Choral Music 3. Modern style of Choral Music 		

Article 3. COURSE EXPECTATIONS

1. Students are expected to attend all class meetings. As this is a lecture, discussion, listening, and performance-based course, it is impossible to make up missed material that was covered in class. A total of two absences are allowed for any reason without affecting your grade. If you exceed two absences, your grade will be lowered by one half letter grade per additional absence. (For example, with 3 absences, an A becomes an A-, 4 absences takes an A to a B+, etc.)
2. Punctuality is expected. Three tardies (late by 10 minutes or more) will constitute one absence.
3. Students are expected to participate actively in every class. Be prepared to demonstrate your knowledge of assigned material through class discussions and activities.
4. Students are expected to keep up with all reading and written assignments. The Nagaland Conservatory of Music standard amount of study time per week is 2 hours. Please take this into account as you plan your schedule and prepare your listening assignments, performances, and other assigned projects.
5. No late work will be accepted. Missed exams or quizzes can be made up only with a doctor's written diagnosis of illness or the documentation of an emergency that occurred on the day of the test.

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code CL01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
CL03	Conducting Literature 03	CL02

CONDUCTING LITERATURE 04 - CL04

This course is required for all Conducting performance majors.

Article 1. COURSE DESCRIPTION

- Survey the development of Choral music from approximately Medieval to the present, with emphasis on their repertoire, style and expression of each particular period .
- Learn about composers and the distinctive styles they employed during their period by studying their works through listening assignments, score analysis, song performances, and other projects.
- Furthermore, the role of a conductor and their responsibilities will be studied

Article 2. COURSE REQUIREMENTS

Year Level 3		
Course code: CL04	Semester VI	Credit hours: 2
Repertoire study <ol style="list-style-type: none"> 1. Origin and History of Black Spirituals 2. Black Spiritual Repertoire 3. Western Composers 4. Asian Composers 		

Article 3. COURSE EXPECTATIONS

1. Students are expected to attend all class meetings. As this is a lecture, discussion, listening, and performance-based course, it is impossible to make up missed material that was covered in class. A total of two absences are allowed for any reason without affecting your grade. If you exceed two absences, your grade will be lowered by one half letter grade per additional absence. (For example, with 3 absences, an A becomes an A-, 4 absences takes an A to a B+, etc.)
2. Punctuality is expected. Three tardies (late by 10 minutes or more) will constitute one absence.
3. Students are expected to participate actively in every class. Be prepared to demonstrate your knowledge of assigned material through class discussions and activities.
4. Students are expected to keep up with all reading and written assignments. The Nagaland Conservatory of Music standard amount of study time per week is 2 hours. Please take this into account as you plan your schedule and prepare your listening assignments, performances, and other assigned projects.
5. No late work will be accepted. Missed exams or quizzes can be made up only with a doctor's written diagnosis of illness or the documentation of an emergency that occurred on the day of the test.

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code CL01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
CL04	Conducting Literature 04	CL03

CONDUCTING PEDAGOGY 01 – C-Ped01

Article 1. COURSE DESCRIPTIVE AND OBJECTIVE

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

1. A clear, efficient, and expressive conducting technique
2. A knowledge of representative choral works selected from the major style and periods and genres
3. An ability to interpret with stylistic understanding various forms and styles of choral compositions
4. An ability to independently study and prepare a score for rehearsal and performance
5. An ability to sequence learning and plan for rehearsal
6. An ability to express musical ideas through gesture; an ability to respond in rehearsal to the choir's performance; and an ability to deliver clear, concise verbal directions
7. An ability to choose appropriate non-verbal cues to shape and develop choral sound
8. Observation and self-observation techniques
9. Error detection and prescriptive skills
10. A proficiency in conducting patterns and gestures (e.g. preparatory exercises, basic beat patterns, cueing and release gestures, fermatas, mixed meters, asymmetrical meters, gradual changes in tempo, dynamics, and articulation contrasts)
11. To broaden gesture vocabulary
12. Facility using each gesture with intent not habit
13. Become an active observer in your ensemble rehearsals (responding to conductors' directives, thinking about conductors' decisions, both gestural and musical, during rehearsal)

Article 2. COURSE REQUIREMENTS

Year Level 4		
Course code: C-Ped01	Semester VII	Credit hours: 2
1.	Interpretation techniques of a choral score. Expressive gestures. Cues and developing the left hand. Executing and controlling dynamics, speed, rubato, etc The Choir Conductor's role	
2.	Methodology: Martin Berhmann methodology of choir rehearsals	

Article 3. ASSESSMENT

1. Effective and correct usage of rehearsal methodology
2. Ability to communicate effectively
3. Solving issues in choral performance
4. Demonstrate technical knowledge

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
C-Ped01	Conducting Pedagogy 01	

CONDUCTING PEDAGOGY 02 - C-Ped02

Article 1. COURSE DESCRIPTIVE AND OBJECTIVE

This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:

1. A clear, efficient, and expressive conducting technique
2. A knowledge of representative choral works selected from the major style and periods and genres
3. An ability to interpret with stylistic understanding various forms and styles of choral compositions
4. An ability to independently study and prepare a score for rehearsal and performance
5. An ability to sequence learning and plan for rehearsal
6. An ability to express musical ideas through gesture; an ability to respond in rehearsal to the choir's performance; and an ability to deliver clear, concise verbal directions
7. An ability to choose appropriate non-verbal cues to shape and develop choral sound
8. Observation and self-observation techniques
9. Error detection and prescriptive skills
10. A proficiency in conducting patterns and gestures (e.g. preparatory exercises, basic beat patterns, cueing and release gestures, fermatas, mixed meters, asymmetrical meters, gradual changes in tempo, dynamics, and articulation contrasts)
11. To broaden gesture vocabulary
12. Facility using each gesture with intent not habit
13. Become an active observer in your ensemble rehearsals (responding to conductors' directives, thinking about conductors' decisions, both gestural and musical, during rehearsal)

Article 2. COURSE REQUIREMENTS

Year Level 4		
Course code: C-Ped02	Semester VIII	Credit hours: 2
1.	Lecture: Vocal and collective singing techniques: How to work with choirs to improve their singing Intonation: How to improve intonation Aural training: How to work with aural training in choirs	
2.	Methodology: Martin Berhmann methodology of choir rehearsals	
3	Internship	

Article 3. ASESSMENT

1. Effective and correct usage of rehearsal methodology
2. Ability to communicate effectively
3. Solving issues in choral performance
4. Demonstrate technical knowledge

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
C-Ped02	Conducting Pedagogy 02	C-Ped01

MAJOR SUBJECTS
GUITAR 01 – AMAJ01-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 1	
Course Code: AMAJ01-G	Semester I
Credit Hour: 3	
1.	Explanation of basic tools for music literacy. The following items have to be clearly shown, defined and operationally demonstrated: a) staff b) clef/s c) notes and rests d) time signatures e) accidentals.
2.	Brief description of the parts of the guitar and how they operate and contribute to the sound of the instrument.
3.	Seating position/posture and brief explanations as how it helps in performance.
4.	Identification of labels for left hand fingers (1-index, 2-middle, 3-ring, 4-pinky) and right hand fingers (p-thumb, i-index, m-middle, a-ring, c or ch-pinky from Spanish pulgar, indice, medio, annular, chico).
5.	Explanation of the left hand-arm mechanism, the concept of position on the fingerboard both vertical and horizontal and corresponding exercises to integrate both concepts.
6.	Explanation of the right hand-arm mechanism, its position and relationship with timbre (tone color) and dynamics. The following terms have to be clearly defined and operationally demonstrated: p, mp, mf, f, ff, and fff and dolce/tastiera, natural/normal and ponticello/metallico.
7.	Explanation of the basic right hand techniques: the rules for alternations, free strokes (tirando) and rest strokes (apoyando). Exercises with simple alternations integrated with rest strokes and free strokes.
COURSE REQUIREMENTS: The student will perform from memory any two etudes from the given set or anything similar to be chosen from at least two composers and any two pieces from the given set or anything of corresponding difficulty.	

<i>Reference Pieces for the semester</i>
<p>ETUDES:</p> <ol style="list-style-type: none"> 1. C major and G major Scale 2. Prelude from G major 3. Galop from C major <p><i>(from Carcassi Method Book)</i></p>
<p>PIECES:</p> <ol style="list-style-type: none"> 1. Pavanas – Luis Milan 2. Suite in A minor – Comte de Logy 3. Adelita – Francisco Tarrega 4. Lagrima – Francisco Tarrega 5. Seis Preludios Cortos – Manuel Ponce 6. Sarabande – Francois Poulenc 7. Minuet in C – Fernando Sor

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ01-G	Applied Major 01 Guitar	

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 02 – AMAJ02-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 1	
Course Code: AMAJ02-G	Semester II
Credit Hour: 3	
1.	Notes in the 1 st position: Basis reading exercises using whole notes, half notes and quarter notes and basic time signatures 4/4, 3/4, 2/4, and 6/8 in a single voice; separate exercises should be used for accidentals and two voices. The same exercises should use to demonstrate the Tarrega rules for the right hand . Arpeggio exercises in the 1 st position; in C major (I and V7) to be done in free strokes only and again with rest strokes on selected top notes of arpeggios. Explanation and demonstration of basic right hand fingering for chords and arpeggios. Simple and easy pieces in the 1 st position in C major. Introduction and explanation of the scale and cadence with simple pieces using arpeggios, rest strokes for melodies, with emphasis on distinction between vocal, instrumental and dance style in composition. Continuation of simple pieces in the 1 st position in different keys. G major, D major, A major with emphasis on Tarrega rules for the right hand and rest strokes/free strokes. At least one piece each in vocal, instrumental, and dance style.
2.	Explanation of slurs with corresponding exercises.
3.	Introduction to basic intervals [3rds, 6ths, and 8ves] with corresponding exercises.
4.	Exercises for identifying and performing notes in the upper positions [beyond the 2 nd position and higher].
5.	One piece integrating the basic knowledge of slurs, basic intervals and upper position.
<p>COURSE REQUIREMENTS: The student will perform from memory any three etudes from the given set or anything similar to be chosen from at least two composers and any two pieces from the given set or anything of corresponding difficulty.</p>	

<i>Reference Pieces for the semester</i>
<p>ETUDES:</p> <ol style="list-style-type: none"> 4. C major and G major Scale 5. Prelude from G major 6. Galop from C major <p><i>(from Carcassi Method Book)</i></p>
<p>PIECES:</p> <ol style="list-style-type: none"> 8. Pavanas – Luis Milan 9. Suite in A minor – Comte de Logy 10. Adelita – Francisco Tarrega 11. Lagrima – Francisco Tarrega 12. Seis Preludios Cortos – Manuel Ponce 13. Sarabande – Francois Poulenc 14. Minuet in C – Fernando Sor

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp.

It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ02-G	Applied Major 02 Guitar	AMAJ01-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 03 – AMAJ03-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 2		
Course Code: AMAJ03-G	Semester III	Credit Hour: 3
<p>COURSE REQUIREMENTS: The student will perform from memory any three etudes from the given set or of similar difficulty and two pieces from at least two different stylistic periods.</p>		
<i>Reference Pieces for the semester</i>		
<p>ETUDES:</p> <ol style="list-style-type: none"> 1. Etudes, Francisco Tarrega Prelude from G major 2. Fernando Sor, Etudes 5-9 3. Mauro Giuliani, Etudes 20-23 4. Leo Brouwer, Estudios Sencillos 11-20 		
<p>PIECES:</p> <ol style="list-style-type: none"> 1. From the Renaissance, any dance or instrumental piece of appropriate difficulty preferably from the English Renaissance composers like Dowland, Rosseter, et al. 2. Any pieces from the Baroque Guitar repertory of appropriate difficulty preferably from suites by De Visee, Roncalli, Corbetta, et al. 3. Rondo – Fernando Sor/ Giuliani (Sonata in C) 4. Minueto in Do – Agustin Barrios-Mangore 5. Canciones Populares Catalanes – Miguel Llobet 6. Prelude in E – Francisco Tarrega 7. Pavana – Francisco Tarrega 8. Preludes – Manuel Ponce 9. Tres Canciones Mexicanos – Manuel Ponce 		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ03-G	Applied Major 03 Guitar	AMAJ02-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 04 – AMAJ04-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 2		
Course Code: AMAJ04-G	Semester IV	Credit Hour: 3
<p>COURSE REQUIREMENTS: The student will perform from memory any five etudes from the given set or of similar difficulty (<i>including the etudes played from Semester III</i>) and one piece from each stylistic period, i.e. Renaissance, Baroque, Classical, Romantic, and Modern [<i>20th century</i>] or any similar pieces of appropriate difficulty (<i>including the pieces played from Semester III</i>).</p>		
<i>Reference Pieces for the semester</i>		
<p>ETUDES:</p> <ol style="list-style-type: none"> 5. Etudes, Francisco Tarrega Prelude from G major 6. Fernando Sor, Etudes 5-9 7. Mauro Giuliani, Etudes 20-23 8. Leo Brouwer, Estudios Sencillos 11-20 		
<p>PIECES:</p> <ol style="list-style-type: none"> 10. From the Renaissance, any dance or instrumental piece of appropriate difficulty preferably from the English Renaissance composers like Dowland, Rosseter, et al. 11. Any pieces from the Baroque Guitar repertory of appropriate difficulty preferably from suites by De Visee, Roncalli, Corbetta, et al. 12. Rondo – Fernando Sor/ Giuliani (Sonata in C) 13. Minueto in Do – Agustin Barrios-Mangore 14. Canciones Populares Catalanes – Miguel Llobet 15. Prelude in E – Francisco Tarrega 16. Pavana – Francisco Tarrega 17. Preludes – Manuel Ponce 18. Tres Canciones Mexicanos – Manuel Ponce 		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ04-G	Applied Major 04 Guitar	AMAJ03-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 05 – AMAJ05-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 3		
Course Code: AMAJ05-G	Semester V	Credit Hour: 3
<p>COURSE REQUIREMENTS: From the studies, the student shall perform from memory three etudes. For the pieces, the student shall perform from memory two pieces from two different stylistic periods.</p>		
<p><i>Reference Pieces for the semester</i></p>		
<p>ETUDES:</p> <ol style="list-style-type: none"> 1. Fernando Sor, Etudes 10, 11, and 18 [Segovia ed.] 2. Heitor Villa-Lobos – Etude 1-6 3. Francisco Tarrega – Recuerdos de la Alhambra 4. Francisco Tarrega – Sueno 5. Francisco Tarrega – Estudio Brillante de Alard 6. Julio Sagregas – El Colibri 7. Luigi Legnani – 36 Caprices 		
<p>PIECES:</p> <ol style="list-style-type: none"> 1. Any pieces from the Spanish Baroque Guitar repertory of appropriate difficulty like Gaspar Sanz, Guerau, Ribayaz, et al. 2. Any dance from any of the Lute Suites by J.S. Bach or S.L. Weiss 3. Fernando Sor – Sonata in C major, 1st mvt. 4. Mauro Giuliani – Sonata in C major, 1st mvt. 5. Agustin Barrios-Mangore – Julia Florida 6. Anton Diabelli – any Sonata, 1st movement 7. Enrique Granados – Danza No. 5 8. Francisco Tarrega – Mazurka in G 9. Francisco Tarrega – Capricho Arabe 10. Leo Brouwer – Danza Caracteristica 		

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| 11. Heitor Villa-Lobos – Five Preludes
12. Fernando Sor – Variations on a Theme by Mozart
13. Mauro Giuliani – Variations on a Theme by Handel
14. Heitor Villa-Lobos – Suite Populares Brasileiras |
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Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ05-G	Applied Major 05 Guitar	AMAJ04-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 06 – AMAJ06-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 3		
Course Code: AMAJ06-G	Semester VI	Credit Hour: 3
<p>COURSE REQUIREMENTS: From the studies, the student shall perform from memory one tremolo etude and one velocity etude and three more etudes from the set (<i>including the etudes played from Semester V</i>) for a total of five etudes. For the pieces, the student shall perform from memory one piece from each stylistic period (<i>including the pieces played/performed from Semester V</i>).</p>		
<i>Reference Pieces for the semester</i>		
<p>ETUDES:</p> <ol style="list-style-type: none"> 8. Fernando Sor, Etudes 10, 11, and 18 [Segovia ed.] 9. Heitor Villa-Lobos – Etude 1-6 10. Francisco Tarrega – Recuerdos de la Alhambra 11. Francisco Tarrega – Sueno 12. Francisco Tarrega – Estudio Brillante de Alard 13. Julio Sagregas – El Colibri 14. Luigi Legnani – 36 Caprices 		
<p>PIECES:</p> <ol style="list-style-type: none"> 15. Any pieces from the Spanish Baroque Guitar repertory of appropriate difficulty like Gaspar Sanz, Guerau, Ribayaz, et al. 16. Any dance from any of the Lute Suites by J.S. Bach or S.L. Weiss 17. Fernando Sor – Sonata in C major, 1st mvt. 18. Mauro Giuliani – Sonata in C major, 1st mvt. 19. Agustin Barrios-Mangore – Julia Florida 20. Anton Diabelli – any Sonata, 1st movement 21. Enrique Granados – Danza No. 5 22. Francisco Tarrega – Mazurka in G 		

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| <ul style="list-style-type: none"> 23. Francisco Tarrega – Capricho Arabe 24. Leo Brouwer – Danza Caracteristica 25. Heitor Villa-Lobos – Five Preludes 26. Fernando Sor – Variations on a Theme by Mozart 27. Mauro Giuliani – Variations on a Theme by Handel 28. Heitor Villa-Lobos – Suite Populares Braziliene |
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Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ06-G	Applied Major 06 Guitar	AMAJ05-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 07 – AMAJ07-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 4		
Course Code: AMAJ07-G	Semester VII	Credit Hour: 3
COURSE REQUIREMENTS: The student shall perform 1 etude from 12 etudes of Heitor Villalobos, 2 sets of pieces from 2 stylistic periods from the set.		
<i>Reference Pieces for the semester</i>		
SUPPLEMENTAL STUDIES: <ol style="list-style-type: none"> 1. Heitor Villa-Lobos – Etude 1-12 2. Luigi Legnani – 36 Caprices 		
PIECES: <ol style="list-style-type: none"> 1. J.S. Bach (any of the Lute Suites) 2. S.L. Weiss (any Suite) 3. S.L. Weiss – Passacaglia in D major 4. Fernando Sor – Variations on a Theme by Mozart 5. Mauro Giuliani – Variation on a Theme by Handel 6. Mauro Giuliani – Grand Overture or any Sonata 7. Fernando Sor – Grand Solo or any Sonata 8. Francisco Tarrega – Capricho Arabe 9. Barrios-Mangore – La Catedral 10. Barrios-Mangore – Vals op. 8 and 4 11. Barrios-Mangore – Un Limosna por el Amor de Dios 12. Manuel Ponce – Sonatina Meridional 13. Frederico Mompou – Suite Compostelana 14. Heitor Villa-Lobos – Suite Populares Brasileiense 15. Leo Brouwer – Elogio de la Danza 		

CONCERTO:

1. Castelnuovo-Tedesco – Concerto in D, 1st or 3rd movement
2. Giluliani – Concerto in A, 1st or 3rd movement
3. Rodrigo – Canarios from Fantasia Gentilhombre
4. Rodrigo – Concerto de Aranjuez, 1st or 3rd movement
5. Brouwer – Concerto Elegiac, 1st or 3rd movement
6. Manuel Ponce – Concerto del Sur, 1st or 3rd movement
7. Villa-Lobos – 1st or 3rd movement

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ07-G	Applied Major 07 Guitar	AMAJ06-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR 08 – AMAJ08-G

Article 1. COURSE DESCRIPTION

The Classical Guitar Performance program prepares students with the training and background to succeed as professional classical guitarists. Students graduate with comprehensive musicianship skills, performance capability, analytic abilities and stylistic knowledge.

Article 2. COURSE OBJECTIVES

It is the objective of the Bachelor of Music in Classical Guitar to provide the necessary training to thrive as a multifaceted professional classical guitarist. In addition to developing comprehensive musicianship skills, analytic abilities, and stylistic knowledge, the student will:

- Become acquainted with guitar literature through study, analysis, and performance of a cross-section of the standard repertory, encompassing all stylistic periods;
- Develop technical facility in a systematic fashion;
- Progressively develop collaborative and practical skills;
- Gain an introductory knowledge of principles and methods for teaching;
- Develop chamber music skills.

Article 3. COURSE CONTENT

Year Level 4		
Course Code: AMAJ08-G	Semester VIII	Credit Hour: 3
<p>COURSE REQUIREMENTS:</p> <p>The student shall perform from memory one suite from <i>Baroque</i> and one movement from any Sonata [Sonata Allegro form] from the <i>Classical</i> period. For the <i>Romantic</i>, the student shall perform two pieces from the same composer or a set piece and for the <i>Modern</i> [20th Century] pieces, any from the set or other pieces of similar formal and formal difficulty (<i>including the pieces played/performed from Semester VII</i>). For the <i>Concerto</i>, only one movement is required, either the 1st or 3rd movement.</p>		
<i>Reference Pieces for the semester</i>		
<p>SUPPLEMENTAL STUDIES:</p> <ol style="list-style-type: none"> 3. Heitor Villa-Lobos – Etude 1-12 4. Luigi Legnani – 36 Caprices 		
<p>PIECES:</p> <ol style="list-style-type: none"> 16. J.S. Bach (any of the Lute Suites) 17. S.L. Weiss (any Suite) 18. S.L. Weiss – Passacaglia in D major 19. Fernando Sor – Variations on a Theme by Mozart 20. Mauro Giuliani – Variation on a Theme by Handel 21. Mauro Giuliani – Grand Overture or any Sonata 22. Fernando Sor – Grand Solo or any Sonata 23. Francisco Tarrega – Capricho Arabe 24. Barrio-Mangore – La Catedral 25. Barrios-Mangore – Vals op. 8 and 4 26. Barrios-Mangore – Un Limosna por el Amor de Dios 27. Manuel Ponce – Sonatina Meridional 		

28. Frederico Mompou – Suite Compostelana 29. Heitor Villa-Lobos – Suite Populares Brasileiras 30. Leo Brouwer – Elogio de la Danza
CONCERTO: 8. Castelnuovo-Tedesco – Concerto in D, 1 st or 3 rd movement 9. Giluliani – Concerto in A, 1 st or 3 rd movement 10. Rodrigo – Canarios from Fantasia Gentilhombre 11. Rodrigo – Concerto de Aranjuez, 1 st or 3 rd movement 12. Brouwer – Concerto Elegiac, 1 st or 3 rd movement 13. Manuel Ponce – Concerto del Sur, 1 st or 3 rd movement 14. Villa-Lobos – 1 st or 3 rd movement

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Perform two pieces by memory (40%) b. Appropriate technical skill of scales and arpeggios (10%) c. Viva voce on the historical background of the pieces (10%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date. (*Rules and regulations for non-appearance, See Article 3, section 4*)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
AMAJ08-G	Applied Major 08 Guitar	AMAJ07-G

Article 6. SUGGESTED BOOKS AND MATERIALS

- CARCASSI - Classical Guitar Method - *Carl Fischer edition.*
- THE COMPLETE CARCASSI GUITAR METHOD - *Mel Bay edition*
- The Lute Works of Johann Sebastian Bach - *Frank Koonce edition*
- VILLASLOBOS DOUZE ETUDES - *Max Eschig edition*
- The Renaissance Guitar, the Frederick Noad Guitar Anthology - *Frederick Noad edition*
- FERNANDO SOR - 20 Studies for Guitar - *Andres Segovia edition*
- CLASSICAL GUITAR TREASURY, Duets and Ensembles - *Frederick Noad edition*

GUITAR LITERATURE 01 - GL01

Article 1. COURSE DESCRIPTION

In Guitar Literature class, students will be learning the different musical styles of different eras, the Renaissance, Baroque, Classical, Romantic and the 20th century. Guitar Literature classes in general are performance based classes. This will not only expand their knowledge on the early musical styles for their assigned instrument as a soloist, they will be learning about music for different chamber groups and works written for instruments other than the guitar. This course will also provide them with the necessary skills and knowledge on chamber music performance to prepare them for their collaborative music class. In general, Guitar Literature classes aim to increase the students' familiarity with the different styles, composers, and repertoire of music for solo and chamber music performance from the different eras of music.

Article 2. COURSE OBJECTIVES

The course aims to:

Knowledge

1. Distinguish the different styles of music
2. Identify the origins and developments of these forms of music
3. Identify themselves with musical or historical context of these forms skills
 - a) Interpret a musical piece with a historically informed performance
 - b) Interpret a musical piece with the standard musical performance practice for music in different eras
 - c) Interpret pieces as a soloist and chamber musician
4. Identify the historical and musical context of their pieces values
 - a) Demonstrate the discipline of studying a piece with regards to historical performance practices
 - b) Demonstrate an appreciation for earlier music repertoire

Article 3. COURSE CONTENT

Year Level 2	
Course Code: GL01	Semester III
Credit Hour: 2	
1.	Renaissance Music
2.	The Lute Transcriptions of music for the Lute Italian Renaissance composers Renaissance performance practices and stylized performance
3.	The Vihuela Transcriptions of music for the Vihuela Spanish Renaissance composers Renaissance performance practices and stylized performance
4.	Lute music English Renaissance lute music Lute Songs Other European renaissance composers for the lute and their music
Transcriptions for more than 1 guitar: Duets, Trios, etc. Transcriptions of works originally for different instruments apart from the lute and vihuela Renaissance performance practices and stylized performance	

5.	Rococo and Baroque music Form and style of Baroque Music
6.	Choral, keyboard and different compositional style other than the lute style
7.	Composers and their works German, French, and English Baroque composers and their works Italian and Spanish composers and their works Music of other European Baroque composers
Transcriptions for more than 1 guitar: Duets, Trios, etc. Transcriptions of works originally for different instruments apart from the lute and other plucked string instruments Baroque performance practices and stylized performance	

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening Test (15%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
GL01	Guitar Literature 01	

Article 6. SUGGESTED READINGS AND REFERENCES

- Burkholder, J. Peter, Grout, Donald Jay, and Palisca, Claude (2019). *A History of Western Music*, 10th Ed. W. W. Norton and Company.
- Greenberg, Yoel (2022). *How Sonata Forms: A Bottom-up Approach to Musical Form*.
- Lehmann, Friedrich Johann (2022). *The Analysis of From of Music*.
- Benward, B., & Saker, M. N. (2009). *Music in theory and practice*. Boston: McGraw-Hill.
- Burton, A. *A Performer's Guide to Music of the Classical Period*. 2002. The Associated Board of the Royal Schools of Music.
- Burton, A. *A Performer's Guide to Music of the Romantic Period*. 2015. The Associated Board of the Royal Schools of Music.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 2 Studies and Duets*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 3 Arrangements of Other Composers*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Giuliani, Mauro. *Mauro Giuliani: The Complete Works* edited by Brian Jeffery Vol. 1 – 39. Tecla Editions.
- Giuliani, Mauro. *Mauro Giuliani – The Complete Studies for Guitar*, edited by Brian Jeffery. Tecla Editions.
- Lawson, C. & Stowell, R. *The Historical Performance of Music: An Introduciton*. 2004. Cambridge University Press.
- Mangore, Agustin Barrios. (2003). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 1. Mel Bay Publications, Inc.
- Mangore, Agustin Barrios. (2015). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 2. Mel Bay Publications, Inc.
- Sor, Fernando. *Fernando Sor – The Complete Studies, Lessons and Exercises* edited by Brian Jeffery. Tecla Editions.
- Sor, Fernando. *Fernando Sor – The New Complete Works for Guitar Solo and Guitar Duet*, edited by Brian Jeffery Vol. 1 - 11. Tecla Editions.
- Stein, Leon. (1979). *Structure & Style (Expanded Edition): The Study and Analysis of Musical Forms*. New Jersey: Summy-Birchard Music.
- Tarrega, Francisco. (2000). *Tarrega: Collected Guitar Works, Vol. 1*. Mel Bay Publications, Inc.

GUITAR LITERATURE 02 - GL02

Article 1. COURSE DESCRIPTION

In Guitar Literature class, students will be learning the different musical styles of different eras, the Renaissance, Baroque, Classical, Romantic and the 20th century. Guitar Literature classes in general are performance based classes. This will not only expand their knowledge on the early musical styles for their assigned instrument as a soloist, they will be learning about music for different chamber groups and works written for instruments other than the guitar. This course will also provide them with the necessary skills and knowledge on chamber music performance to prepare them for their collaborative music class. In general, Guitar Literature classes aim to increase the students' familiarity with the different styles, composers, and repertoire of music for solo and chamber music performance from the different eras of music.

Article 2. COURSE OBJECTIVES

The course aims to:

Knowledge

1. Distinguish the different styles of music
2. Identify the origins and developments of these forms of music
3. Identify themselves with musical or historical context of these forms skills
 - a) Interpret a musical piece with a historically informed performance
 - b) Interpret a musical piece with the standard musical performance practice for music in different eras
 - c) Interpret pieces as a soloist and chamber musician
4. Identify the historical and musical context of their pieces values
 - a) Demonstrate the discipline of studying a piece with regards to historical performance practices
 - b) Demonstrate an appreciation for earlier music repertoire

Article 3. COURSE CONTENT

Year Level 2	
Course Code: GL02	Semester IV
Credit Hour: 2	
1.	The history of the Classical period Music of the Classical period The Guitar in the Classical period
2.	Composers and their works for solo guitar in the Classical period
3.	Chamber works Chamber works for more than one guitar: Duets, Trios, Quartets, Etc. Chamber works for guitar and other instruments
4.	Guitar Concerto/s of the classical period
5.	Works by classical composers that are transcribed for guitar: Solo, Duet, Trio, Quartet

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code GL01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
GL02	Guitar Literature 02	GL01

Article 6. SUGGESTED READINGS AND REFERENCES

- Burkholder, J. Peter, Grout, Donald Jay, and Palisca, Claude (2019). *A History of Western Music*, 10th Ed. W. W. Norton and Company.
- Greenberg, Yoel (2022). *How Sonata Forms: A Bottom-up Approach to Musical Form*.
- Lehmann, Friedrich Johann (2022). *The Analysis of From of Music*.
- Benward, B., & Saker, M. N. (2009). *Music in theory and practice*. Boston: McGraw-Hill.
- Burton, A. *A Performer's Guide to Music of the Classical Period*. 2002. The Associated Board of the Royal Schools of Music.
- Burton, A. *A Performer's Guide to Music of the Romantic Period*. 2015. The Associated Board of the Royal Schools of Music.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 2 Studies and Duets*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 3 Arrangements of Other Composers*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Giuliani, Mauro. *Mauro Giuliani: The Complete Works* edited by Brian Jeffery Vol. 1 – 39. Tecla Editions.
- Giuliani, Mauro. *Mauro Giuliani – The Complete Studies for Guitar*, edited by Brian Jeffery. Tecla Editions.
- Lawson, C. & Stowell, R. *The Historical Performance of Music: An Introduciton*. 2004. Cambridge University Press.
- Mangore, Agustin Barrios. (2003). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 1. Mel Bay Publications, Inc.
- Mangore, Agustin Barrios. (2015). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 2. Mel Bay Publications, Inc.
- Sor, Fernando. *Fernando Sor – The Complete Studies, Lessons and Exercises* edited by Brian Jeffery. Tecla Editions.
- Sor, Fernando. *Fernando Sor – The New Complete Works for Guitar Solo and Guitar Duet*, edited by Brian Jeffery Vol. 1 - 11. Tecla Editions.
- Stein, Leon. (1979). *Structure & Style (Expanded Edition): The Study and Analysis of Musical Forms*. New Jersey: Summy-Birchard Music.
- Tarrega, Francisco. (2000). *Tarrega: Collected Guitar Works, Vol. 1*. Mel Bay Publications, Inc.

GUITAR LITERATURE 03 - GL03

Article 1. COURSE DESCRIPTION

In Guitar Literature class, students will be learning the different musical styles of different eras, the Renaissance, Baroque, Classical, Romantic and the 20th century. Guitar Literature classes in general are performance based classes. This will not only expand their knowledge on the early musical styles for their assigned instrument as a soloist, they will be learning about music for different chamber groups and works written for instruments other than the guitar. This course will also provide them with the necessary skills and knowledge on chamber music performance to prepare them for their collaborative music class. In general, Guitar Literature classes aim to increase the students' familiarity with the different styles, composers, and repertoire of music for solo and chamber music performance from the different eras of music.

Article 2. COURSE OBJECTIVES

The course aims to:

Knowledge

1. Distinguish the different styles of music
2. Identify the origins and developments of these forms of music
3. Identify themselves with musical or historical context of these forms skills
 - a. Interpret a musical piece with a historically informed performance
 - b. Interpret a musical piece with the standard musical performance practice for music in different eras
 - c. Interpret pieces as a soloist and chamber musician
4. Identify the historical and musical context of their pieces values
 - a. Demonstrate the discipline of studying a piece with regards to historical performance practices
 - b. Demonstrate an appreciation for earlier music repertoire

Article 3. COURSE CONTENT

Year Level 3		
Course Code: GL03	Semester V	Credit Hour: 2
The music of early Romantic composers and the transitional figures to the Romantic period		
The history of the Romantic period Music of the Romantic period The Guitar in the Romantic period		
Composers and their works for solo guitar in the Romantic period		
Chamber works Chamber works for more than one guitar: Duets, Trios, Quartets, Etc. Chamber works for guitar and other instruments		
Works by romantic composers that are transcribed for guitar: Solo, Duet, Trio and Quartet		
The music of late Romantic composers and the transitional figures to the 20 th century		

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code GL01)**Article 5. COURSE CODE SUMMARY**

Course Code	Description	Pre-requisite (must pass)
GL03	Guitar Literature 03	GL02

Article 6. SUGGESTED READINGS AND REFERENCES

- Burkholder, J. Peter, Grout, Donald Jay, and Palisca, Claude (2019). *A History of Western Music*, 10th Ed. W. W. Norton and Company.
- Greenberg, Yoel (2022). *How Sonata Forms: A Bottom-up Approach to Musical Form*.
- Lehmann, Friedrich Johann (2022). *The Analysis of From of Music*.
- Benward, B., & Saker, M. N. (2009). *Music in theory and practice*. Boston: McGraw-Hill.
- Burton, A. *A Performer's Guide to Music of the Classical Period*. 2002. The Associated Board of the Royal Schools of Music.
- Burton, A. *A Performer's Guide to Music of the Romantic Period*. 2015. The Associated Board of the Royal Schools of Music.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 2 Studies and Duets*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 3 Arrangements of Other Composers*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Giuliani, Mauro. *Mauro Giuliani: The Complete Works* edited by Brian Jeffery Vol. 1 – 39. Tecla Editions.
- Giuliani, Mauro. *Mauro Giuliani – The Complete Studies for Guitar*, edited by Brian Jeffery. Tecla Editions.
- Lawson, C. & Stowell, R. *The Historical Performance of Music: An Introduciton*. 2004. Cambridge University Press.
- Mangore, Agustin Barrios. (2003). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 1. Mel Bay Publications, Inc.
- Mangore, Agustin Barrios. (2015). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 2. Mel Bay Publications, Inc.
- Sor, Fernando. *Fernando Sor – The Complete Studies, Lessons and Exercises* edited by Brian Jeffery. Tecla Editions.
- Sor, Fernando. *Fernando Sor – The New Complete Works for Guitar Solo and Guitar Duet*, edited by Brian Jeffery Vol. 1 - 11. Tecla Editions.
- Stein, Leon. (1979). *Structure & Style (Expanded Edition): The Study and Analysis of Musical Forms*. New Jersey: Summy-Birchard Music.
- Tarrega, Francisco. (2000). *Tarrega: Collected Guitar Works, Vol. 1*. Mel Bay Publications, Inc.

GUITAR LITERATURE 04 - GL04

Article 1. COURSE DESCRIPTION

In Guitar Literature class, students will be learning the different musical styles of different eras, the Renaissance, Baroque, Classical, Romantic and the 20th century. Guitar Literature classes in general are performance based classes. This will not only expand their knowledge on the early musical styles for their assigned instrument as a soloist, they will be learning about music for different chamber groups and works written for instruments other than the guitar. This course will also provide them with the necessary skills and knowledge on chamber music performance to prepare them for their collaborative music class. In general, Guitar Literature classes aim to increase the students' familiarity with the different styles, composers, and repertoire of music for solo and chamber music performance from the different eras of music.

Article 2. COURSE OBJECTIVES

The course aims to:

Knowledge

1. Distinguish the different styles of music
2. Identify the origins and developments of these forms of music
3. Identify themselves with musical or historical context of these forms skills
 - a. Interpret a musical piece with a historically informed performance
 - b. Interpret a musical piece with the standard musical performance practice for music in different eras
 - c. Interpret pieces as a soloist and chamber musician
4. Identify the historical and musical context of their pieces values
 - a. Demonstrate the discipline of studying a piece with regards to historical performance practices
 - b. Demonstrate an appreciation for earlier music repertoire

Article 3. COURSE CONTENT

Year Level 3		
Course Code: GL04	Semester VI	Credit Hour: 2
The music of the early 20 th century – musical forms, styles, and trends		
Nationalism and Impressionism		
Chamber works		
Chamber works for more than one guitar: Duets, Trios, Quartets, Etc.		
Chamber works for guitar and other instruments		
Works by late romantic and early 20 th century composers that are transcribed for guitar: Solo, Duet, Trio and Quartet		
The mid to late 20 th century -musical, forms, styles, and trends		
Music from America		
Nationalism in 20 th century music		
Works by 20 th century composers that are transcribed for guitar: Solo, Duet, Trio and Quartet		

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code GL01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
GL04	Guitar Literature 04	GL03

Article 6: SUGGESTED READINGS AND REFERENCES

- Burkholder, J. Peter, Grout, Donald Jay, and Palisca, Claude (2019). *A History of Western Music*, 10th Ed. W. W. Norton and Company.
- Greenberg, Yoel (2022). *How Sonata Forms: A Bottom-up Approach to Musical Form*.
- Lehmann, Friedrich Johann (2022). *The Analysis of From of Music*.
- Benward, B., & Saker, M. N. (2009). *Music in theory and practice*. Boston: McGraw-Hill.
- Burton, A. *A Performer's Guide to Music of the Classical Period*. 2002. The Associated Board of the Royal Schools of Music.
- Burton, A. *A Performer's Guide to Music of the Romantic Period*. 2015. The Associated Board of the Royal Schools of Music.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 2 Studies and Duets*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Calderon, R & Sheppard F. *Agustin Barrios Mangoré: El Libro de Oro Vol. 3 Arrangements of Other Composers*. 2019. Quebec. Les Productions d'OZ 2000 Inc.
- Giuliani, Mauro. *Mauro Giuliani: The Complete Works* edited by Brian Jeffery Vol. 1 – 39. Tecla Editions.
- Giuliani, Mauro. *Mauro Giuliani – The Complete Studies for Guitar*, edited by Brian Jeffery. Tecla Editions.
- Lawson, C. & Stowell, R. *The Historical Performance of Music: An Introduciton*. 2004. Cambridge University Press.
- Mangore, Agustin Barrios. (2003). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 1. Mel Bay Publications, Inc.
- Mangore, Agustin Barrios. (2015). *The Complete Works of Agustin Barrios Mangore for Guitar* compiled and edited by Rico Stover Vol. 2. Mel Bay Publications, Inc.
- Sor, Fernando. *Fernando Sor – The Complete Studies, Lessons and Exercises* edited by Brian Jeffery. Tecla Editions.
- Sor, Fernando. *Fernando Sor – The New Complete Works for Guitar Solo and Guitar Duet*, edited by Brian Jeffery Vol. 1 - 11. Tecla Editions.
- Stein, Leon. (1979). *Structure & Style (Expanded Edition): The Study and Analysis of Musical Forms*. New Jersey: Summy-Birchard Music.
- Tarrega, Francisco. (2000). *Tarrega: Collected Guitar Works, Vol. 1*. Mel Bay Publications, Inc.

GUITAR PEDAGOGY 01 – G-Ped01

Article 1. COURSE DESCRIPTION

Guitar Pedagogy is a course on practice teaching. The student will need to find his/her own learner to which he/she shall teach guitar playing and apply the discussed strategies. Reports and assessments on the learner's progress and the effectiveness of teaching strategies will be monitored weekly by the professor. These learners will need to present what they have learned through recitals at the midterm and final grading period. This course will focus on 4 stages of teaching guitar: basic mechanics, basic performance, intermediate performance, and teaching guitar for popular music.

Article 2. COURSE OBJECTIVES

The course aims to:

Knowledge

- Familiarize themselves with existing teaching strategies for guitar instruction
- Develop their own ideas for a teaching strategy with or without incorporating ideas from the class discussion
- Learn the dynamics of on-on-one and face-to-face guitar teaching
- Learn how to troubleshoot during actual teaching

Skills

- Determine an appropriate teaching strategy for a student
- Teach a learner the basic mechanics and performance of the guitar
- Teach a learner the basics of note reading
- Adjust a teaching strategy for different situations
- Troubleshoot problems with learner's technique and comprehension

Values

- Acquire the discipline of systematized guitar and music teaching
- Appreciate the different approaches to classical guitar teaching

Article 3. COURSE REQUIREMENT

Year Level 4	
Course Code: G-Ped01	Semester VII
Credit Hour: 2	
1.	<p>Actual practice teaching on these topics:</p> <p>Parts of the guitar</p> <p>Basic left hand mechanics</p> <p>Basic right hand mechanics</p> <ul style="list-style-type: none"> • Free stroke • Rest stroke <p>The staff</p> <p>Basic note values</p> <p>Reading instructions on a score</p> <p>Note reading in the 1st position</p> <ul style="list-style-type: none"> • Basic approach (learning the notes per string) • Intermediate (learning notes of one whole position)

2.	Actual practice teaching using a teaching strategy of the student or a synthesized strategy from the methods of Carcassi, Sor, Tarrega, Carlevaro, Pujol, etc.
3.	Different approaches to troubleshooting
4.	Actual practice teaching on more intermediate levels: Interpretation, Analysis, Etudes, Form
5.	Incorporating different teaching strategies of Carcassi, Sor, Tarrega, Carlevaro, Pujol, etc.
6.	Different approaches to troubleshooting
7.	Actual practice teaching for different kinds of guitar playing: <ul style="list-style-type: none"> • Pop guitar: <ul style="list-style-type: none"> ○ Strumming ○ Plucking ○ Arranging for pop guitar • Rock/Electric guitar: <ul style="list-style-type: none"> ○ Basic rock/electric guitar technique • Teaching with tablature • Aural and visual teaching strategies

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
G-Ped01	Guitar Pedagogy 01	

Article 6. SUGGESTED READINGS AND REFERENCES

- Fischer, Karl (1946). Carcassi Classical Guitar Method. New York: Karl Fischer Music.
- Tennant, Scott. (2016). Pumping Nylon: The Classical Guitarist's Technique Handbook. Alfred Music.
- Carlevaro, Abel. Cuadernos - Didactic Series for Solo Guitar. Barry Editorial.
- Rak, Stepan. (1985). Rozmary (Humours): a Cycle of Instructive Compositions for Guitar. Prague: Panton.
- Sor, Fernando. (1832). Sor's Method for the Spanish Guitar, translated from the original by A. Merrick. London: Robert Cocks & Co.
- Roch, P. & Tarrega, F. A Modern Method for the Guitar (School of Tarrega) in Three Volumes. G. Schirmer Inc.
- Burrows, Terry. Play Rock Guitar. 2002. London. Carlton Books Limited.
- Horne, G. Mastering Acoustic Guitar. USA. Alfred Publishing Co., Inc.
- Pujol, Emilio (1956). Escuela Razonada de la Guitarra Basada en los principios de la técnica de Tárrega. Ricordi Americana. Buenos Aires.

GUITAR PEDAGOGY 02 – G-Ped02

Article 1. COURSE DESCRIPTION

Guitar Pedagogy is a course on practice teaching. The student will need to find his/her own learner to which he/she shall teach guitar playing and apply the discussed strategies. Reports and assessments on the learner's progress and the effectiveness of teaching strategies will be monitored weekly by the professor. These learners will need to present what they have learned through recitals at the midterm and final grading period. This course will focus on 4 stages of teaching guitar: basic mechanics, basic performance, intermediate performance, and teaching guitar for popular music.

Article 2. COURSE OBJECTIVES

The course aims to:

Knowledge

- Familiarize themselves with existing teaching strategies for guitar instruction
- Develop their own ideas for a teaching strategy with or without incorporating ideas from the class discussion
- Learn the dynamics of on-on-one and face-to-face guitar teaching
- Learn how to troubleshoot during actual teaching

Skills

- Determine an appropriate teaching strategy for a student
- Teach a learner the basic mechanics and performance of the guitar
- Teach a learner the basics of note reading
- Adjust a teaching strategy for different situations
- Troubleshoot problems with learner's technique and comprehension

Values

- Acquire the discipline of systematized guitar and music teaching
- Appreciate the different approaches to classical guitar teaching

Article 3. COURSE REQUIREMENT

Year Level 4	
Course Code: G-Ped02	Semester VIII
Credit Hour: 2	
1.	Lecture 1 (Repertoire)
2.	Class Practicum 2
3.	Lecture 2 (Techniques)
4.	Class Practicum 3
5.	Internship

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the teacher. (Formal letter or verbal)

If the teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
G-Ped02	Guitar Pedagogy 02	G-Ped01

Article 6. SUGGESTED READINGS AND REFERENCES

- Fischer, Karl (1946). Carcassi Classical Guitar Method. New York: Karl Fischer Music.
- Tennant, Scott. (2016). Pumping Nylon: The Classical Guitarist's Technique Handbook. Alfred Music.
- Carlevaro, Abel. Cuadernos - Didactic Series for Solo Guitar. Barry Editorial.
- Rak, Stepan. (1985). Rozmary (Humours): a Cycle of Instructive Compositions for Guitar. Prague: Panton.
- Sor, Fernando. (1832). Sor's Method for the Spanish Guitar, translated from the original by A. Merrick. London: Robert Cocks & Co.
- Roch, P. & Tarrega, F. A Modern Method for the Guitar (School of Tarrega) in Three Volumes. G. Schirmer Inc.
- Burrows, Terry. Play Rock Guitar. 2002. London. Carlton Books Limited.
- Horne, G. Mastering Acoustic Guitar. USA. Alfred Publishing Co., Inc.
- Pujol, Emilio (1956). Escuela Razonada de la Guitarra Basada en los principios de la técnica de Tárrega. Ricordi Americana. Buenos Aires.

GENERAL SUBJECT I**MUSIC THEORY 01 - MT01****Article 1. COURSE DESCRIPTION**

Music Theory is a core subject which allows students to study Theory of Music and provides a structured approach leading to a thorough knowledge of music theory.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Demonstrate a professional level of fluency in both the reading and writing of musical notation.
- Understand the basic building blocks of musical theory and notation
- Understand higher-level musical language and grammar skills including triad and chord construction, chord identification, harmonization and harmonic analysis
- Understand the basic principles of counterpoint.
- Understand the foundational concept of part writing through a study of Baroque figured bass notation.
- Realize and play simple figured bass notation on the keyboard.
- Write four-part harmony.
- Apply different types of modulation in part writing.
- Use borrowed Chords in the harmony.
- Expand harmonic vocabulary by learning more chromatic chords such as Neapolitan 6th and Augmented 6th chords.
- Analyse forms and other structural elements in music such as motives, phrase structures, etc.

Article 3: COURSE CONTENT

Year Level 1	
Course Code: MT01	Semester I
Credit hour: 2	
1	ELEMENTS OF PITCH AND RHYTHM
Staffs (Treble, Bass, Alto and Tenor) Lines and space Legers Whole steps and Half steps: Unision, Diatonic, Chromatic and Enharmonic Identification, Construction, Singing and Dictation of Whole Steps and Half steps Note and Rest Values, Dotted Notes and Rests, Ties Beat Divisions: Regular, Irregular and Borrowed Tempo and Tempo Markings	
2.	METER AND METER SIGNATURES
Simple, Compound and Irregular Meters Inserting bar lines in different Meters Identification of Meters Beat Units Beaming	

3.	SCALES
	Major Scale Minor Scale: Natural, Harmonic and Melodic Chromatic and Whole-Tone Scales Pentatonic Scales: Hemitonic and Anhemitonic Relative Major and Relative Minor Scale Structures Parallel Major and Parallel Minor Scale Structures
4.	KEY SIGNATURES
	Placement of Sharps and Flats Major and Minor Key Signatures Circle of Fifths
5.	INTERVALS
	Numerical Classification Quality Classification Perfect Intervals Imperfect intervals: Major and Minor Augmented and Diminished Intervals Tritone Enharmonic Intervals Compound Intervals Inversion of Intervals

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (20%) c. Long answers (20%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through Whatsapp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date.

If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the theory teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

Approval from the theory teacher. (Formal letter or verbal)

If the theory teacher approves, the student needs to obtain a new exam schedule, if not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT01	Music Theory Level 01	

Article 6. TEXT BOOKS

- Michael Zinn and Robert Hogenson. *Basics of Music (Opus 1)* Second Edition. Shimmer, Thomson Learning, 1994
- Richard Sorce, *Music Theory for The Music Professional*, Ardsley House Publishers, INC., New York, 1995
- Benward, Bruce and Saker, Marilyn. *Music in Theory and Practice Eighth Edition*. NY: McGraw Hill, 2009
- Ottman, Robert W. *Elementary Harmony Theory and Practice Fifth Edition*. Addison Wesley Longman, 2000
- Stefan Kostka, Dorothy Payne and Byron Almen. *Tonal Harmony with Introduction to Twentieth Century Music Seventh Edition*. McGraw Hill Humanities/Social Science/Language, 2003

MUSIC THEORY 02 - MT02

Article 1. COURSE DESCRIPTION (same as course code MT01)

Article 2. COURSE OBJECTIVES (same as course code MT01)

Article 3. COURSE CONTENT

Year Level 1	
Course Code: MT02	Semester II
Credit Hour: 2	
1.	TRIADS
Basic Triads Quality of Triads: Major, Minor, Augmented and Diminished Inversion of Triads: First Inversion and Second Inversion Structural Configuration of Figured Bass Symbol (<i>Triads</i>) Identification and Construction of Triads (<i>Close and Open Harmony</i>)	
2.	DIATONIC TRIADS
Roman Numeral Identification Diatonic Triads in Major Key Diatonic Triads in Minor Key: Natural, Harmonic and Melodic Primary and Secondary Triads	
3.	7TH CHORDS
Qualities of 7 th Chords: Major Major 7 th , Minor Minor 7 th , Minor Major 7 th , Dominant 7 th , Half-diminished 7 th , Fully-diminished 7 th Inversions of 7 th Chords: First Inversion, Second Inversion and Third Inversion Structural Configuration of Figured Bass Symbol (<i>7th Chords</i>)	
4.	HARMONIZATION 1
Principles of Voice Leading Rules of Doubling SATB voicing for Single Triad or 7 th Chords (<i>without chord resolution, which will be studied in Harmonization 2</i>) Harmonizing a Melody using Chord Symbols and Roman Numeral Functions (<i>strict harmonic progression rule may not be applied, which will be studied in Harmonization 2</i>)	
5.	NON-CHORD TONES
Passing Tones, Neighbouring Tones, Appoggiaturas, Escape Tones, Anticipations, Suspensions, Retardations, Successive Neighbouring Tones, Pedal Tones and Intervallic Expansions	

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code MT01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT02	Music Theory Level 02	MT01

MUSIC THEORY 03 - MT03

Article 1. COURSE DESCRIPTION (same as course code MT01)

Article 2. COURSE OBJECTIVES (same as course code MT01)

Article 3: COURSE CONTENT

Year Level 2		
Course Code: MT03	Semester III	Credit Hour: 2
1.	CADENCE	
Final Cadences: <i>Authentic (Perfect and Imperfect)</i> and <i>Plagal (Perfect and Imperfect)</i> Non-final Cadences: Half Cadence and Deceptive Cadence		
2.	MOTIVE STRUCTURES	
Motive Structures: <i>Repetition, Transposition, Sequence, Retrograde, Deletion, Embellishment, Intervallic Expansion and Contraction</i>		
3.	BASIC FORMS IN MUSIC	
Strophic and Through Compose Phrase Structures Musical Period and sentence Two-Part (<i>Binary</i>) and Three Part (<i>Ternary</i>) Form		
4.	CHROMATIC CHORDS: SECONDARY CHORDS FUNCTIONS	
Secondary Dominant or Dominant 7 th Resolution of Secondary Dominant Chords Secondary Leading-Tone or Leading-Tone 7 th Resolution of Secondary Leading-Tone Chords		

Article 4. EXAM PROCEDURES AND REQUIREMENTS(Same as course code MT01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT03	Music Theory Level 03	MT02

MUSIC THEORY 04 - MT04

Article 1. COURSE DESCRIPTION (same as course code MT01)

Article 2. COURSE OBJECTIVES (same as course code MT01)

Article 3. COURSE CONTENTS

Year Level 2		
Course Code: MT04	Semester IV	Credit Hour: 2
1.	PRE REQUISITE FOR COUNTERPOINT	
Church modes Consonant and Dissonant Intervals Perfect and Imperfect Intervals Voice Motions: Similar, Parallel, Contrary and Oblique Parallel Perfects and Direct Perfects Hidden 5 th and Hidden 8 th Voice Crossing and Musica Ficta		
2.	SPECIES COUNTERPOINT	
1 st Species (Above and Below Cantus Firmus) 2 nd Species (Above and Below Cantus Firmus) 3 rd Species (Above and Below Cantus Firmus) 4 th Species (Above and Below Cantus Firmus) 5 th Species (Above and Below Cantus Firmus)		
3.	INTRO TO FIGURED BASS NOTATION	
Figured Bass Symbols Review on Principles of Voice Leading Review on Rules of Doubling		
4.	FIGURED BASS	
Figured Bass Realization in Close Harmony/ Piano Voicing Figured Bass Realization with Triads in Root Position, 1 st Inversion and 2 nd Inversion Figured Bass Realization with 7 th Chords in Root Position, 1 st Inversion, 2 nd Inversion and 3 rd Inversion		

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code MT01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT04	Music Theory Level 04	MT03

MUSIC THEORY 05 - MT05

Article 1. COURSE DESCRIPTION (same as course code MT01)

Article 2. COURSE OBJECTIVES (same as course code MT01)

Article 3. COURSE CONTENTS

Year Level 3		
Course Code: MT05	Semester V	Credit Hour: 2
1.	HARMONIZATION 2	
Harmonic Rhythm Harmonic Sequence Chord Progression and Chord Retrogression Outer Voice and Inner Voice Four Part writing		
2.	MODULATION	
Direct Modulation Common Chord Modulation Common Tone Modulation Diminished 7 th Modulation (Enharmonic Modulation) Four-Part harmonization with Common Chord Modulation and Diminished 7 th Modulation Analyzing Common Chord Modulation and Diminished 7 th Modulation		
3.	BORROWED CHORDS	
Borrowed Chords in Minor Borrowed Chords in Major Borrowed Chords in Major: The use of $\flat 6$		
4.	NEAPOLITAN 6th CHORDS	
Construction of Neapolitan 6 th Chords Identification of Neapolitan 6 th Chords in harmony Modulation involving Neapolitan 6 th Chords		

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code MT01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT05	Music Theory Level 05	MT04

MUSIC THEORY 06 - MT06

Article 1. COURSE DESCRIPTION (same as course code MT01)

Article 2. COURSE OBJECTIVES (same as course code MT01)

Article 3. COURSE CONTENTS

Year Level 3		
Course Code: MT06	Semester VI	Credit Hour: 2
1.	AUGMENTED 6TH CHORDS	
Construction, Identification and Resolution of Augmented 6 th Chords Italian Augmented 6 th Chord French Augmented 6 th Chord German Augmented 6 th Chord Enharmonic German Augmented 6 th Chord Modulation involving German Augmented 6 th Chord (Enharmonic/Chromatic Modulation)		
2.	MODAL EXCHANGE	
Exchange harmony to different modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian and Aeolian modes.		
3.	SCALE FORMATIONS IN POST-TONAL MUSIC	
Five-note Scales Six-notes Scales Seven-notes Scales Eight-notes Scales Chromatic Scale in 12 tone music Microtonal Scale		
4.	EXTENDED TERTIAN HARMONIES	
Ninth Chord Eleventh Chord Thirteenth Chord		

Article 4. EXAM PROCEDURES AND REQUIREMENTS (Same as course code MT01)

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT06	Music Theory Level 06	MT05

MUSIC THEORY 07 - MT07

Article 1. COURSE DESCRIPTION

MT 07&08. These two final semester courses are designed to equip the students to be able to understand music theory with more in-depth through teaching approaches. It also aims to help the student become efficient theory teachers after completing their degree

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Understand music theory with more in-depth through teaching approach
- Prepare lesson plan to teach basic music theory for classroom/workshop/seminar setting
- Teach basic music theory in classroom/workshop/seminar setting
- Find creative solutions to tackle various problems in teaching music theory

Article 3. COURSE CONTENT

Year Level 4		
Course Code: MT07	Semester VII	Credit Hour: 1
<i>A comprehensive study of music theory focusing on pedagogical studies for teaching in Classroom Setting</i>		
1.	TEACHING METHODS	
Class lecture on fundamentals of teaching methods		
2.	GROUP DISCUSSION	
The prerequisites and the procedure to teach each topic from Theory 1 and Theory 2 will be thoroughly discussed in group classes.		
3.	LESSON PLAN	
Students will prepare detailed lesson plans of the topics they are assigned following the guideline given by the teacher. This lesson plan will be submitted to the teacher to be reviewed before the lesson is executed.		
4.	CLASSROOM PRACTICUM	
Teaching exercises will be conducted within the class before the students are sent to an assigned classroom to teach.		
5.	INTERNSHIP	
The students will be required to teach student/s(group or individual) outside of the college and submit a report on the procedure, progress and various challenges encountered through the exercise.		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT07	Music Theory Level 07	MT06

MUSIC THEORY 08 - MT08

Article 1. COURSE DESCRIPTION

MT 07&08. These two final semester courses are designed to equip the students to be able to understand music theory with more in-depth through teaching approaches. It also aims to help the student become efficient theory teachers after completing their degree

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Understand music theory with more in-depth through teaching approach
- Prepare lesson plan to teach basic music theory for classroom/workshop/seminar setting
- Teach basic music theory in classroom/workshop/seminar setting
- Find creative solutions to tackle various problems in teaching music theory

Article 3. COURSE CONTENT

Year Level 4		
Course Code: MT08	Semester VIII	Credit Hour: 1
<i>A comprehensive study of music theory focusing on pedagogical studies for teaching in Workshop Setting</i>		
1.	TEACHING METHODS	
Class lecture on fundamentals of teaching methods		
2.	GROUP DISCUSSION	
The prerequisites and the procedure to teach each topic from Theory 1 and Theory 2 will be thoroughly discussed in group classes.		
3.	LESSON PLAN	
Students will prepare detailed lesson plans of the topics they are assigned following the guideline given by the teacher. This lesson plan will be submitted to the teacher to be reviewed before the lesson is executed.		
4.	CLASSROOM PRACTICUM	
Teaching exercises will be conducted within the class before the students are sent to an assigned classroom to teach.		
5.	INTERNSHIP	
The students will be required to teach student/s(group or individual) outside of the college and submit a report on the procedure, progress and various challenges encountered through the exercise.		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Lesson Plan (15%) b. Final Practicum (15%) c. Report Submission (30%) 	60%

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MT08	Music Theory Level 08	MT07

FORMS AND ANALYSIS 01 - FA01

Article 1. COURSE DESCRIPTION

This course is a comprehensive introduction to the study of form in music. The course is based on the premise that form must be perceived aurally, and that the most effective analysis is based on critical listening. Topics covered are the general structural aspects of music, small-scale units of form, and larger-scale units of form. Evaluation will be based on the student's ability to describe, analyze, and evaluate the function of formal units in various pieces of music in class and in written prose.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- To recognize examples of these forms in a variety of musical styles.
- To consider the relationship between musical analysis and performance.
- To write a persuasive essay demonstrating an understanding of the course material.
- To write short compositions in the forms studied.

Article 3. COURSE CONTENT

Year Level 4	
Course Code: FA01	Semester VII
Credit Hour: 1	
1	FORMAL STRUCTURES IN MUSIC
Introduction to formal structures Review – Motive, Phrase, Period, Sentence and Cadences	
2.	BASIC FORMS IN MUSIC
Binary Forms Rounded Binary Forms Ternary Forms Rondo Form	
3.	SONATA ALLEGRO FORM
The Classical Sonata Allegro Form Double Exposition Sonata Form Sonata-Rondo form	
4.	MULTI-MOVEMENT WORKS
Concerto Forms Theme and Variations The Symphony and Multi-Movement relationships	

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam Analysis submission of two pieces on the following: <ul style="list-style-type: none"> a. Harmonic analysis (10%) b. Phrase relation analysis (10%) c. Form analysis (40%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the theory teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

1. Approval from the theory teacher. (Formal letter or verbal)
2. If the theory teacher approves, the student needs to obtain a new exam schedule. If not, the student will take the removal exam schedule.

Section 4. Removal Exam

1. If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule.
2. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam.
3. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date.
4. If the student doesn't appear on the removal exam, his/her final exam grade is considered a **fail** mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
FA01	Forms and Analysis Level 01	

Article 6. TEXT BOOKS

- Berry, Wallace. Forms in Music, 2nd Edition, 1985
- Hepokoski, James. Darcy, Warren. Elements of Sonata Theory. Oxford University Press, 2006
- Kostka, Stefan and Santa, Matthew. Materials and Techniques of Post-Tonal Music, 5th ed., NY: Routledge, 2018
- Mertens, Wim. American Minimal Music: La Monte Young, Terry Riley, Steve Reich, Philip Glass, London: Kahn & Averill, 2004

FORMS AND ANALYSIS 02 - FA02

Article 1. COURSE DESCRIPTION

This course is a comprehensive introduction to the study of form in music. The course is based on the premise that form must be perceived aurally, and that the most effective analysis is based on critical listening. Topics covered are the general structural aspects of music, small-scale units of form, and larger-scale units of form. Evaluation will be based on the student's ability to describe, analyze, and evaluate the function of formal units in various pieces of music in class and in written prose.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- To recognize examples of these forms in a variety of musical styles.
- To consider the relationship between musical analysis and performance.
- To write a persuasive essay demonstrating an understanding of the course material.
- To write short compositions in the forms studied.

Article 3. COURSE CONTENT

Year Level 4		
Course Code: FA02	Semester VIII	Credit Hour: 1
1.	BAROQUE FORMS	
Two-Part Invention Fugue Canon Passacaglia Chaconne Tocatta Baroque Suite		
2.	UNDERSTANDING TWENTIETH CENTURY MUSIC (PITCH)	
Suspended Tonality and Atonality Quartal, Quintal and Secundal Chords Polychords and Polytonality Parallelism Serialism		
3.	UNDERSTANDING TWENTIETH CENTURY MUSIC (RHYTHM)	
Polymeter Added values Polyrhythm		
4.	INTRODUCTION TO NEW CONCEPTS	
Parallelism Serialism Minimalism in Music		

Article 4. EXAM PROCEDURES AND REQUIREMENTS**Section 1.**

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam Analysis submission of two pieces on the following: <ul style="list-style-type: none"> a. Harmonic analysis (10%) b. Phrase relation analysis (10%) c. Form analysis (40%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the theory teacher before the exam date.

(Rules and regulations for non-appearance, See Article 3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

1. Approval from the theory teacher. (Formal letter or verbal)
2. If the theory teacher approves, the student needs to obtain a new exam schedule. If not, the student will take the removal exam schedule.

Section 4. Removal Exam

1. If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule.
2. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam.
3. The student will not obtain perfect score during removals, as penalty. There will only be one removal exam date.
4. If the student doesn't appear on the removal exam, his/her final exam grade is considered a **fail** mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
FA02	Forms and Analysis Level 02	FA01

Article 6. TEXT BOOKS

- Berry, Wallace. Forms in Music, 2nd Edition, 1985
- Hepokoski, James. Darcy, Warren. Elements of Sonata Theory. Oxford University Press, 2006
- Kostka, Stefan and Santa, Matthew. Materials and Techniques of Post-Tonal Music, 5th ed., NY: Routledge, 2018
- Mertens, Wim. American Minimal Music: La Monte Young, Terry Riley, Steve Reich, Philip Glass, London: Kahn & Averill, 2004

GENERAL SUBJECT II

MUSIC HISTORY 01 - MH01

Article 1. COURSE DESCRIPTION

The Music History subject is a general subject that aims to help the student understand music from different historical periods through class lectures, readings, researches and listening of different musical works from different eras and different composers.

Article 2: COURSE OBJECTIVES

For the students to be able to:

1. Have an overview understanding of stylistic features, function, and practice of Western music from antiquity through modern era.
2. Identify and discuss stylistic features, function, and practice of Western music from different periods.
3. Define (and use appropriately) terminology pertaining to the development of musical forms, styles, and compositional procedures.
4. Analyze important musical compositions through score study and active listening, assessing stylistic features that identify their historical placement.
5. Describe the design, development, and use of musical instruments.

Article 3: COURSE CONTENT

Year Level 1	
Course code: MH01	Semester I
Credit hour: 2	
1.	INTRODUCTION TO HISTORY OF WESTERN MUSIC
	<ul style="list-style-type: none"> a. Terminologies b. Textures in Music: Monophony, Polyphony, Homophony c. Vocal Music: Chant, Organum, Motet, Madrigal, Chanson, Chorale <ul style="list-style-type: none"> – Large Vocal Works: Mass, Opera, Oratorio, Cantata d. Orchestra and Instrument Families e. Instrumental Music: Sonata, Suite, Fugue <ul style="list-style-type: none"> - Large Instrumental Works: Concerto, Symphony
2.	PERIODICAL TIMELINE OVERVIEW
	<ul style="list-style-type: none"> a. Characteristics b. Notable Composers c. Musical Forms/Styles
3.	MUSIC IN ANTIQUITY
	<ul style="list-style-type: none"> a. The Earliest Music b. Music in Ancient Mesopotamia c. Music in Ancient Greek Life and Thought d. Music in Ancient Rome e. The Greek Heritage

4.	THE MIDDLE AGE (450-1450)
	<ul style="list-style-type: none"> a. European Society in the Fourteenth Century b. Chant and Secular Song in the Middle Age c. The Beginnings of Polyphony and the Music of the 13th Century <ul style="list-style-type: none"> - Notre Dame and the Ars Antiqua - The Ars Nova in France d. Echoes of the New Art

Article 4: EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening test (15%) 	60%

Section 2. Exam Procedures

Schedules of the exams are posted on the bulletin board around the school premises or through WhatsApp. It is the student's responsibility to check the date, time and order of his/her appearance on the exam date. If the student fails to appear on the assigned exam schedule, he/she will not be given special exam, unless the student notifies the department and the history teacher before the exam date.

(Rules and regulations for non-appearance, See Article3, section 4)

Section 3. Non-appearance procedures

If the student fails to appear on the exam according to schedule, he/she needs to do the following:

1. Approval from the history teacher. (Formal letter or verbal)
2. If the history teacher approves, the student needs to obtain a new exam schedule. If not, the student will take the removal exam schedule.

Section 4. Removal Exam

If the student feels that he/she will not be able to pass the exam, he/she may ask for removal exam, before the Final exam schedule.

1. The student will keep the 'Final Examination Form' and will submit on the day of the removal exam.
2. The student will not obtain perfect score during removals, as penalty.
3. There will only be one removal exam date.
4. If the student doesn't appear on the removal exam, his/her final exam grade is considered a fail mark.

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MH01	Music History Level 01	

Article 6: TEXT BOOKS

- Kamien, Roger. Music: An Appreciation, *Seventh Brief Edition*. United States, McGraw-Hill Book Company, 1980.
- Grout, Donald Jay and Palisca, Claude V., A History of Western Music, *Ninth Edition*. NY: W. W. Norton, 2014
- Palisca, Claude V. Norton Anthology of Western Music *Volume 1 Ancient to Baroque, Fourth Edition*. W. W. Norton & Company. New York. London, 2001
- Palisca, Claude V. Norton Anthology of Western Music *Volume 2 Classic to Modern, Fourth Edition*. W. W. Norton & Company. New York. London, 2001

MUSIC HISTORY 02 - MH02

Article 1. COURSE DESCRIPTION

The Music History subject is a general subject that aims to help the students understand music from different historical periods through class lectures, readings, researches and listening of different musical works from different eras and different composers.

Article 2. COURSE OBJECTIVES (same as course code MH01)

Article 3. COURSE REQUIREMENTS

Year Level 1		
Course code: MH02	Semester II	Credit hour: 2
1.	MUSIC IN THE RENAISSANCE (1450 – 1600)	
	<ul style="list-style-type: none"> a. The Renaissance in Culture and Art b. Franco-Flemish Composers, 1450-1520 c. Church Music in the Renaissance and The Reformation d. Madrigal and Secular Song in the Sixteenth Century e. The Rise of Instrumental Music 	
	THE BAROQUE PERIOD (1600 – 1750)	
2.	THE EARLY BAROQUE	
	<ul style="list-style-type: none"> a. General Characteristics of Early Baroque Music b. Opera: Claudio Monteverdi; The spread of Italian Opera c. The Baroque Orchestra d. Baroque Forms: opera, oratorio, cantata, suite, sonata, mass, concerto and fugue 	
3.	THE MIDDLE BAROQUE	
	<ul style="list-style-type: none"> a. General Characteristics of Middle Baroque Music b. Development of Opera and Emergence of Oratorio and Cantata c. New Concept of Melody and Harmony 	
4.	THE LATE BAROQUE	
	<ul style="list-style-type: none"> e. General Characteristics of Late Baroque Music a. The early eighteenth century: Antonio Vivaldi, Jean Philippe Rameau b. The late Baroque: Johann Sebastian Bach, George Frédéric Handel 	

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening test (15%) 	60%

Section 2. Exam Procedures same as course code MH01

Section 3. Non-appearance procedures same as course code MH01

Section 4. Removal Exam same as course code MH01

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MH02	Music History Level 02	MH01

Article 6. TEXT BOOKS

- Kamien, Roger. Music: An Appreciation, *Seventh Brief Edition*. United States, McGraw-Hill Book Company, 1980.
- Grout, Donald Jay and Palisca, Claude V., A History of Western Music, *Ninth Edition*. NY: W. W. Norton, 2014
- Palisca, Claude V. Norton Anthology of Western Music *Volume 1 Ancient to Baroque, Fourth Edition*. W. W. Norton & Company. New York. London, 2001
- Palisca, Claude V. Norton Anthology of Western Music *Volume 2 Classic to Modern, Fourth Edition*. W. W. Norton & Company. New York. London, 2001

MUSIC HISTORY 03 - MH03

Article 1. COURSE DESCRIPTION

The Music History subject is a general subject that aims to help the students understand music from different historical periods through class lectures, readings, researches and listening of different musical works from different eras and different composers.

Article 2. COURSE OBJECTIVES (same as course code HWM01)

Article 3. COURSE REQUIREMENTS

Year Level 2	
Course code: MH03	Semester III
Credit hour: 2	
1.	ROCOCO OR PRE-CLASSICAL ERA
	<ul style="list-style-type: none"> a. General Characteristics b. Composer Studies: François Couperin, C. P. E. Bach and Johann Christian Bach
2.	THE CLASSICAL PERIOD (1750 – 1820)
	<ul style="list-style-type: none"> a. General Characteristics of Music in the classical Era b. Forms and Genres In Instrumental Music c. An overview of the Development of Opera in the classical Era d. Sacred Music: Mass, Missa Brevis, Missa Solemnis, Oratorio, Requiem, Vespers and Choral Symphony e. Composer Studies: Joseph Haydn and W. A. Mozart f. Composer Studies: French, Italian, Austrian and German
3.	LUDWIG VAN BEETHOVEN
	<ul style="list-style-type: none"> a. Beethoven and Early Romanticism b. The Ninth Symphony
4.	THE ROMANTIC PERIOD (1820 – 1910)
	<ul style="list-style-type: none"> a. Revolution and Change b. The Romantic Generation – Song and Piano Music c. Romanticism in Classical Forms – Orchestral, Chamber, and Choral Music d. An overview of Opera and Musical Theatre in the Later Nineteenth Century e. The style of Giuseppe Verdi and Richard Wagner f. National Trends: Germany, Russia, Norway, Finland, England, Spain, France, Italy

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening test (15%) 	60%

Section 2. Exam Procedures same as course code MH01

Section 3. Non-appearance procedures same as course code MH01

Section 4. Removal Exam same as course code MH01

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MH03	Music History Level 03	MH02

Article 6. TEXT BOOKS

- Kamien, Roger. Music: An Appreciation, *Seventh Brief Edition*. United States, McGraw-Hill Book Company, 1980.
- Grout, Donald Jay and Palisca, Claude V., A History of Western Music, *Ninth Edition*. NY: W. W. Norton, 2014
- Palisca, Claude V. Norton Anthology of Western Music *Volume 1 Ancient to Baroque, Fourth Edition*. W. W. Norton & Company. New York. London, 2001
- Palisca, Claude V. Norton Anthology of Western Music *Volume 2 Classic to Modern, Fourth Edition*. W. W. Norton & Company. New York. London, 2001

MUSIC HISTORY 04 - MH04

Article 1. COURSE DESCRIPTION

The Music History subject is a general subject that aims to help the students understand music from different historical periods through class lectures, readings, researches and listening of different musical works from different eras and different composers.

Article 2. COURSE OBJECTIVES (same as course code MH01)

Article 3. COURSE REQUIREMENTS

The History of Western Music subject is a general subject which aims to help the students understand music from different historical periods through class lectures, readings, researches and listening of different musical works from different eras and different composers.

Year Level 2	
Course code: MH04	Semester IV
Credit hour: 2	
1.	MUSIC OF THE 20 TH CENTURY
	a. New Genres in the 20 th Century: <ul style="list-style-type: none"> - Impressionism - Primitivism - Expressionism/ Serialism - Neo Classicism - Nationalism - Futurism/ Experimentalism - Music for Stage and Film - John Cage - Electronic Music - Minimalism b. Post Modernism
2.	BROADWAY MUSICAL
	a. A brief history of Broadway Musical
3.	BLACK SPIRITUALS/NEGRO SPIRITUALS
	a. The origin of Spirituals b. General Characteristics
4.	POPULAR MUSIC

Article 4. EXAM PROCEDURES AND REQUIREMENTS

Section 1.

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. Objective answers (20%) b. Short answers (15%) c. Long answers (10%) d. Listening test (15%) 	60%

Section 2. Exam Procedures same as course code MH01

Section 3. Non-appearance procedures same as course code MH01

Section 4. Removal Exam same as course code MH01

Article 5. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
MH04	Music History Level 04	MH03

Article 6: TEXT BOOKS

- Kamien, Roger. Music: An Appreciation, *Seventh Brief Edition*. United States, McGraw-Hill Book Company, 1980.
- Grout, Donald Jay and Palisca, Claude V., A History of Western Music, *Ninth Edition*. NY: W. W. Norton, 2014
- Palisca, Claude V. Norton Anthology of Western Music *Volume 1 Ancient to Baroque, Fourth Edition*. W. W. Norton & Company. New York. London, 2001
- Palisca, Claude V. Norton Anthology of Western Music *Volume 2 Classic to Modern, Fourth Edition*. W. W. Norton & Company. New York. London, 2001

GENERAL SUBJECT III

SIGHT SINGING AND EAR TRAINING 01 - SSET01

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENT

Year Level 1		
Course Code: SSET01	Semester I	Credit hour: 2
1	Rhythm: Fundamental rhythm: Developing inner pulse, measuring sounds accurately, learn various rhythms aurally and execute it. recognize and execute basic (regular) rhythms, meters, triplets, tuplets	
2	Pitch Patterns: simple pitch pattern in the key of C	
3	Scales/Modes: Major, Minor	
4	Intervals: Major, minor intervals, perfect intervals	
5	Ear Training: identify intervals and chords	
6	Sight read: sing hymns all parts, Solfège (Dannhauser Book I)	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfège Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET01	Sight Singing and Ear Training 01	

SIGHT SINGING AND EAR TRAINING 02 - SSET02

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENT

Year Level 1		
Course Code: SSET02	Semester II	Credit hour: 2
1	Rhythm: Intermediate rhythm I: recognize and execute rhythms, meters, triplets, tuplets, syncopations Special emphasis: Simple and Compound Rhythms, Shifting Accents and simple Hemiolas	
2	Pitch Patterns: Pitch pattern in all different keys (fixed 'do' system)	
3	Scales/Modes: Chromatic	
4	Intervals: Augmented intervals, enharmonic intervals	
5	Ear Training: chord progression and single melody transcriptions	
6	Sight read: sing hymns all parts, Solfege (Dannhauser Book I)	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET02	Sight Singing and Ear Training 02	SSET01

SIGHT SINGING AND EAR TRAINING 03 - SSET03

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENTS

Year Level 2		
Course Code: SSET03	Semester III	Credit hour: 2
1	Rhythm: Intermediate rhythm II- : recognize and execute rhythms, meters, triplets, tuplets and other irregular beat divisions, syncopations Special emphasis: Syncopation and larger Hemiolas	
2	Modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian.	
3	Sight Reading: read and sing play hymns (2 Parts), Sight sing Solfege (Dannhauser Book II)	
4	Ear training: Notate Intervals, Identify chord progressions Transcribe 2 part harmony	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET03	Sight Singing and Ear Training 03	SSET02

SIGHT SINGING AND EAR TRAINING 04 - SSET04

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENTS

Year Level 2	
Course Code: SSET04	Semester IV
Credit hour: 2	
1	Rhythm: Intermediate rhythm III- recognize and execute rhythms, meters, triplets, tuplets and other irregular beat divisions, syncopations Special emphasis: Complex meter, Shifting meters
2	Modes: sight read at least one song from each of the 7 modes.
3	Sight Reading: read and sing play hymns (2 Parts), Sight sing Solfege (Dannhauser Book II)
4	Ear training: Notate Intervals, Identify chord progressions Transcribe 2 part harmony

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET04	Sight Singing and Ear Training 04	SSET03

SIGHT SINGING AND EAR TRAINING 05 - SSET05

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

1. Upon successful completion of this course, the student will be able to:
2. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
3. Identify chord qualities, intervals and harmonic progressions.
4. Distinguish various types of scales and modes.
5. Notate and transcribe rhythms, melodies, and harmonies.
6. Better understand how music through sound, much like a language, can be a means to communicate.
7. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENTS

Year Level 3		
Course Code: SSET05	Semester V	Credit hour: 2
1	Rhythm: Advance rhythm I - recognize and execute rhythms, meters, triplets, tuplets and other irregular beat divisions, syncopations Special emphasis: Tuplets and triplets in Simple and compound meters	
2	Sight Reading: Sing and play hymns (4 Parts), Sight sing Solfege (Dannhauser Book III)	
3	Ear Training: Notate Intervals, Identify chord progressions Transcribe 4 part harmony (Hymns)	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET05	Sight Singing and Ear Training 05	SSET04

SIGHT SINGING AND EAR TRAINING 06 - SSET06

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENTS

Year Level 3		
Course Code: SSET06	Semester VI	Credit hour: 2
1	Rhythm: Advance rhythm II - recognize and execute rhythms, meters, triplets, tuplets and other irregular beat divisions, syncopations Special emphasis: Complex meters and its associated time signatures, Shifting time signatures	
2	Sight Reading: Sing and play hymns (4 Parts), Sight sing Solfege (Dannhauser Book III)	
3	Ear Training: Notate Intervals, Identify chord progressions Transcribe 4 part harmony (Hymns)	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET06	Sight Singing and Ear Training 06	SSET05

SIGHT SINGING AND EAR TRAINING 07 - SSET07

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENTS

Year Level 4		
Course Code: SSET07	Semester VII	Credit hour: 2
1	Rhythm: Advance rhythm III- recognize and execute rhythms, meters, triplets, tuplets and other irregular beat divisions, syncopations Special emphasis: Drum ensemble	
2	Sight Reading: Sing and play hymns (4 Parts), Sight sing Solfege (Dannhauser Book III) Read Bach 40 Chorales	
3	Ear Training: Notate Intervals, Identify chord progressions Transcribe 4 part harmony (Hymns)	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET07	Sight Singing and Ear Training 07	SSET06

SIGHT SINGING AND EAR TRAINING 08 - SSET08

Article 1. COURSE INFORMATION

Designed to improve aural skills through rhythmic, melodic, and harmonic exercises, and melodic and rhythmic sight singing. Also includes the performance of prepared melodies and improvisation based on specific harmonic guidelines.

Article 2. STUDENT LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Recognize, write, and sing various rhythms, melodies, intervals and harmonies.
2. Identify chord qualities, intervals and harmonic progressions.
3. Distinguish various types of scales and modes.
4. Notate and transcribe rhythms, melodies, and harmonies.
5. Better understand how music through sound, much like a language, can be a means to communicate.
6. Sight read and sight sing any available compositions.

Article 3. LEARNING OUTCOMES

Sight Singing and Ear Training classes enhance student abilities in the following areas:

a. Analytical Skills Critical Thinking

Students will draw conclusions and/or solve problems using proper musical terminology; personal expression within the context of musical performance.

b. Communication Skills (written and oral)

Students will communicate proficiently using proper musical terminology; personal expression within the context of a musical performance.

c. Ethical Decision Making

Students will model ethical decision-making processes whether in musical research, presentation, or performance.

d. Global and Cultural Perspectives

Students will appreciate and reflect upon cultural differences and their implications for interacting with people from cultures other than their own.

Article 4. MAJOR COURSE TOPICS

- A. Developing Internal pulse/ inner rhythm
- B. Rhythmic sight-singing incorporating simple and compound meters, time signatures, execution and transcription up to complex meters and shifting time signatures, performing rhythmic compositions with ensembles.
- C. Singing of intervals, chords, major, minor scales and modes, advanced solfege, chorales.
- D. Transcriptions of intervals, chords, chord progressions, transcription of 4 part harmony by ear.

Article 5. COURSE CONTENTS

Year Level 4		
Course Code: SSET08	Semester VIII	Credit hour: 2
1	Rhythm: Advance rhythm IV - recognize and execute rhythms, meters, triplets, tuplets and other irregular beat divisions, syncopations Special emphasis: Drum ensemble	
2	Sight Reading: Sing and play hymns (4 Parts), Sight sing Solfege (Dannhauser Book III) Read 20 th Century compositions	
3	Ear Training: Notate Intervals, Identify chord progressions Transcribe 4 part harmony (Hymns)	

Article 6. REQUIRED MATERIALS:

- Dannhauser Solfege Book I, II & III
- NCM handbook of pitch patterns in the key of C
- NCM handbook of pitch patterns in all keys (fixed 'do')
- Forty Bach Chorales arranged by Peter Billam for Keyboard
- Manuscript papers for transcriptions
- Hymnal

Article 7. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 8. COURSE CODE SUMMARY

Course Code	Description	Pre-requisite (must pass)
SSET08	Sight Singing and Ear Training 08	SSET07

GENERAL SUBJECT IV**CHORUS CLASS 01 to 08**

COURSE CODES: CC01, CC02, CC03, CC04, CC05, CC06, CC07, CC08

Article 1. COURSE DESCRIPTION

The Chorus class provides opportunities to learn about and experience a variety of music styles, to work together with peers to obtain excellence of performance and to sing with other music students of various disciplines. Course content will include the study and performance of choral repertoire from a variety of style, periods with additional study and evaluation in the areas of historical performance practice, vocal/choral pedagogy, and concert performance practice.

Article 2. COURSE OBJECTIVES

The objectives of this course are to prepare singers to:

- Strive for excellence in rehearsals and presentations.
- Gain an awareness of their part within the fabric of the whole ensemble.
- Understand and participate in the development of choral sound.
- Sing healthily in choral rehearsal and performance.

Article 3. COURSE OUTCOMES

Upon successful completion of this course, the student should be able to:

- Perform the music studied with correct rhythms, intonations and dynamics in public performances.
- Demonstrate expressive use of the voice while employing healthy singing technique
- Sing a wide variety of choral literature.
- Demonstrate professional standards of stage presence and concert etiquette during Public performances.

Article 4. COURSE CONTENT:

The repertoire shall comprise of the following

CLASSICAL	Medieval Renaissance Baroque Classical Romantic 20 th Century 21 st Century
POPULAR	Broadway Jazz Gospel Spiritual Bollywood
ASIAN COMPOSITIONS	Compositions by Asian composers
INDIGENOUS MUSIC	Compositions by regional composers

Article 5. ASSESSMENT AND GRADING SYSTEM:

Choir is a performance based course. Proper rehearsal skills are essential to the performance process, and will be graded as such. Classroom infractions that affect student performance will result in deductions from grades.

Section 1. GRADING SHALL BE AS PER FOLLOWING:

Assessment Area	Description
Sectional Participation	All students shall be assigned to a particular voice section; there will be a section leader who will assist the chorus class teacher in learning the pieces. The sections will rehearse for 30 minutes once every week. The chorus class teacher will assess their progress every week.
Sight reading skills	Every student is expected to be able to sight-read and learn all the assigned pieces on their own. The teacher will assess their preparedness in all the rehearsals.
Attendance	Attendance is compulsory and shall be as per the academic rules as applicable in other subjects.
Piece memorization	All the pieces shall be memorized. No copies shall be allowed during dress rehearsals and performance.
Performance	There will be at least one or more concert performances every semester and the teacher will assess each student's contribution to the choir.

Section 2. GRADING

Assessment Area	Grade
Sectional Participation	10%
Sight reading skills	10%
Attendance	10%
Piece memorization	20%
Performance	50%

Article 6. EXAM PROCEDURES AND REQUIREMENTS

Chorus class shall be a combined class of all levels/Years (Year 1 to Year 4), and hence the examination shall be conducted together, wherein the requirement shall remain the same, however the efficiency of each student shall be assessed as per their year level in comparison to its peer in the same level/class.

Year Level	Semester	Course Code	Assessment	Requirement	Grade			
Year 1	Semester I	CC01	CIA	First Quarterly Evaluation	10	40%		
				Second Quarterly Evaluation	10			
				Sectional Participation	10			
				Attendance	10			
	Semester II	CC02	CIA	ESE	Piece memorization	20	60%	
					Performance	40		
					CIA	First Quarterly Evaluation	10	60%
						Second Quarterly Evaluation	10	
						Sectional Participation	10	
				Attendance		10		
Performance	20							
ESE	Piece memorization	10	40%					
	Performance	30						
Year 2	Semester III	CC03	CIA	First Quarterly Evaluation	10	40%		
				Second Quarterly Evaluation	10			
				Sectional Participation	10			
				Attendance	10			
	ESE	Piece memorization	20	60%				
		Performance	40					
	Semester IV	CC04	CIA	ESE	First Quarterly Evaluation	10	40%	
					Second Quarterly Evaluation	10		
					Sectional Participation	10		
					Attendance	10		
CIA					Piece memorization	20	60%	
				Performance	40			

Year Level	Semester	Course Code	Assessment	Requirement	Grade	
Year 3	Semester V	CC05	CIA	First Quarterly Evaluation	10	40%
				Second Quarterly Evaluation	10	
				Sectional Participation	10	
				Attendance	10	
	ESE	Piece memorization	20	60%		
		Performance	40			
	Semester VI	CC06	CIA	First Quarterly Evaluation	10	40%
				Second Quarterly Evaluation	10	
				Sectional Participation	10	
				Attendance	10	
ESE			Piece memorization	20	60%	
			Performance	40		
Year 4	Semester VII	CC07	CIA	First Quarterly Evaluation	10	40%
				Second Quarterly Evaluation	10	
				Sectional Participation	10	
				Attendance	10	
			ESE	Piece memorization	20	60%
				Performance	40	
	Semester VIII	CC08	CIA	First Quarterly Evaluation	10	40%
				Second Quarterly Evaluation	10	
				Sectional Participation	10	
				Attendance	10	
ESE	Piece memorization	20	60%			
	Performance	40				

ELECTIVE SUBJECTS

BACKGROUND

The Music colleges under Nagaland University share distinctive objectives to meet the diversified global demands. It is therefore crucial that the colleges have the liberty to select or adopt any of the given subject matters given below, while ensuring that the composition of the subject shall fulfil 24 Credits. The subjects may be a combination of taught and seminar courses:

Out of the given 22 Elective subjects; each college shall select 12 elective subjects thereby fulfilling 24 credits.

The Elective subjects selected by the respective colleges are given in the successive Chapters

Sl.	COURSE TITLE	CREDIT
1	Music Software Skills	2
2	Sound Management	2
3	Visual Arts	2
4	Drama	2
5	Movement Arts	2
6	English (Communications, Phonetics, Diction)	2
7	Foreign Language- Italian/ Latin/ German/ French/ Spanish	2
8	Hymnody and Hymnology	2
9	Intro to Church Music	2
10	Music in Worship	2
11	Indian Music	2
12	Pop Culture	2
13	Indigenous Music & Art	2
14	Folk Music Ensemble	2
15	Intro to Ethnomusicology	2
16	Research Works (fieldwork, transcriptions, analysis, documentation)	2
17	Intro to Conducting	2
18	Conducting Methods	2
19	Song Writing	2
20	Music Arrangement	2
21	Intro to Music Education	2
22	Internship	2

ELECTIVE SUBJECT CREDITS SHALL BE DISTRIBUTED SEMESTER WISE AS FOLLOW:

SEM I	SEM II	SEM III	SEM IV	SEM V	SEM VI	SEM VII	SEM VIII
4	4	2	2	4	4	4	-

COURSE CODE FOR ELECTIVE SUBJECTS

Sl.	COURSE CODE	COURSE TITLE	CREDIT
1	EL-MS	Music Software Skills	2
2	EL- SM	Sound Management	2
3	EL-VA	Visual Arts	2
4	EL-D	Drama	2
5	EL-MA	Movement Arts	2
6	EL-ENG	English (Communications, Phonetics, Diction)	2
7	EL-FL	Foreign Language- Italian/ Latin/ German/ French/ Spanish	2
8	EL-HH	Hymnody and Hymnology	2
9	EL-ICM	Intro to Church Music	2
10	EL-MW	Music in Worship	2
11	EL-IM	Indian Music	2
12	EL-PC	Pop Culture	2
13	EL-IMA	Indigenous Music & Art	2
14	EL-FME	Folk Music Ensemble	2
15	EL-IE	Intro to Ethnomusicology	2
16	EL-RW	Research Works (fieldwork, transcriptions, analysis, documentation)	2
17	EL-IC	Intro to Conducting	2
18	EL-CM	Conducting Methods	2
19	EL-SW	Song Writing	2
20	EL-MUSA	Music Arrangement	2
21	EL-IME	Intro to Music Education	2
22	EL-INT	Internship	2

CHAPTER I
ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC

MUSIC SOFTWARE SKILLS

Course Code: EL-MS

Credit: 2

Article 1. COURSE DESCRIPTION

The Music Technology subject is an elective subject designed primarily for novice users of both notation software and music notation itself. This is a project based, hands-on, workshop type course designed to teach students immediately useful and practical applications of music software (primarily Finale) while bypassing unnecessary and complicated extra features.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Understand basic concepts of Finale music notation software.
- Produce music documents demonstrating knowledge of the basic tools.
- Learn how to incorporate class knowledge and skills into future music applications.

Article 3. COURSE EXPECTATIONS

- Students will be evaluated through their class preparation, participation and attendance.
- Students will compose documents according to a specific set of guides. The guides reflect the content area studied. Assessment of the composition is based on adherence to the guidelines.
- Students will create music documents and a final project that demonstrate use of these tools.

Article 4. COURSE CONTENT

Year Level 1	
Course code: EL-MS	Semester II
Credit hour: 2	
1.	Creating a document
	– Setup Wizard, Templates, Lead sheets, Piano/vocal score, Clefs, Time signatures, Key signatures
2.	Tool Bar
	– Understand tool bars, music palette, menus
3.	Notation
	– Single Melodic Notation, Homophonic Notation, Polyphonic Notation
4.	Lyrics Tool
	– Page setup typed in score, Word extensions, Syllabification, Hyphenation, Verse, Refrain, Strophic, Fonts and size
5.	Editing music
	– Slurs, ties, Stem direction, beaming, flags, Dynamics, Crescendos/decrescendos, Articulations, Metronome markings, Octave signs, Repeat signs, First ending, Second ending, Coda sign, Transposition, Chord symbols, Special notation, Unusual note shapes, Grace notes

6.	Scoring
	– Close Harmony Notation, Open Score, Piano/vocal score
7.	Shortcuts
	– Tool Shortcuts, Command Shortcuts, Speedy Tool

Article 5. SUGGESTED READING MATERIALS

- *Thomas E. Rudolph, Jr. Leonard, Vincent A., Finale: An Easy Guide to Music Notation*, Berklee Pr Pubns (1 April 2001)

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC

SOUND MANAGEMENT

Course Code: EL-SM

Credit: 2

Article 1. COURSE DESCRIPTION

This course is designed to introduce the student to a variety of sound equipment and principles and foundations of management and operation.

Article 2. COURSE PURPOSE

The student will demonstrate a basic grasp of the nature and practice of various sound equipments and management skills.

Article 3. COURSE OBJECTIVES

Upon successful completion of this course, students will be able to:

1. Identify, utilize, and operate the fundamental sound equipment
2. Identify, utilize, and manage on the stage and in the studio setting
3. Identify, utilize, and create unexpected situations for the sound management in performance, solo, ensemble, choir and various settings in the field, at a proficient level
4. Identify and utilize various audio cables and microphones of more recent developments
5. Understand the fundamentals of the sound management using sound console, interface, speakers and/or more recent developments, at a basic level of proficiency

Article 4. COURSE CONTENT

- The Audio Cables
- The Microphones
- Principles of Setting up
- The Speakers
- The Mixer
- The Power amps
- Recording I
- Evaluation
- Editing I
- Recording II
- Evaluation
- Editing II

Article 5. SUGGESTED READING MATERIAS

- Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros*, 2nd Ed., Korea: Course Technology CENGAGE Learning, 2011
- Nisbett, Alec. *The Sound Studio: Audio Techniques for Radio, Television, Film, and Recording*. 7th Ed., NY: Focal Press, 2003
- Rumsey, Francis. *Desktop Audio Technology: Digital Audio and MIDI Principles*, NY: Focal Press, 2004

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC

VISUAL ARTS

COURSE CODE: EL-VA

Credit: 2

Article 1. COURSE DESCRIPTION

Visual arts courses aim to develop a multidisciplinary skill set and a sophisticated understanding of the creative processes.

Videography is an interesting medium of creative storytelling. It involves a combination of photography, creativity, visualisation, editing and filming.

It allows for effective communication and a connection with their audience visually.

Increase brand awareness. Videos are shared across various social media platforms and on the brand's website

Videography classes can help students develop their creativity and technical skills.

Video production education also focuses on teaching the creative aspects of storytelling, cinematography, and audio production

Article 2. COURSE OBJECTIVES

- Acquire technical skills needed to operate video equipment
- Shoot and edit footage
- Create visual effects
- Produce high-quality videos

Article 3. COURSE CONTENTS

1. Techniques of shot taking.
2. Principles of continuity record.
3. Documentary film making style.
4. The techniques of joining of shots.
5. The basic techniques of rough cut editing.
6. The basic techniques of fine cut editing.

Article 4. READING MATERIALS

1. The liveliest art by Arthur Night
2. Film history: theory and practice by Allen and Gomery
3. Video editing: a post-production by S.E. Browne
4. The technique of film editing by Reisz and Miller
5. Grammar of editing by Roy. Thompson

**ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
ENGLISH (COMMUNICATION, PHONETICS, DICTION)**

Course Code: EL-ENG

Credit: 2

Article 1. COURSE DESCRIPTION

This course is designed to help facilitate the language learners to enhance their proficiency in writing and speaking skills. The progress of each learner will be monitored and reinforced throughout the entire course of the program. Primary emphasis will be concentrated on the approach of active classroom participation and engagement and embark on a creative expression of skills and values.

Article 2. COURSE OBJECTIVES

- To acquaint students with proficiency in English speaking and writing skills
- To foster critical thinking and analytical reasoning
- To enrich vocabulary and correlate the use of idioms
- To inculcate a framework of creativity and originality of composition as an art

Article 3. COURSE CONTENT

Year Level 1	
Course code: EL-ENG	Semester II
Credit hours: 2	
1	Introduction
2	Vocabulary <ul style="list-style-type: none"> – Vocabulary; idioms; grammar and organization – Vocabulary; precis writing – Vocabulary; English-speaking practice; idioms – Vocabulary; picture-related composition – Vocabulary; poetry-to-song composition – Vocabulary; idioms; essay composition – Vocabulary; video/film review
3	Composition
4	Activity

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 5. SUGGESTED READING MATERIALS

- Gallo, Carmine. *The Storyteller's Secret: From TED Speakers to Business Legends, Why Some Ideas Catch on and Other's Don't*. NY: St. Martin's Press, 2016
- Kane, Thomas S. *The Essential Resource – From the First Name in Reference: Essential Guide to Writing*. NY: Berkley Books, 2000
- Stilman, Anne. *Grammatically Correct: The Writer's Essential Guide to Punctuation, Spelling, Style, Usage, and Grammar*. Cincinnati: Writer's Digest Books, 1997

**ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
FOREIGN LANGUAGE- ITALIAN, LATIN, GERMAN, FRENCH, SPANISH**

Course Code: EL-FL

Credit: 2

Article 1: COURSE DESCRIPTION

This course is designed to develop pronunciation skills for speaking and singing in English, Italian, Latin, German, French and Spanish particularly through use of the International Phonetic Alphabet and the rules of grammar that affect pronunciation for poetry and song literature text.

Article 2: COURSE OBJECTIVES

At the conclusion of this course, the student will be able to:

- Correctly identify the symbols of the International Phonetic Alphabet in written and aural form.
- Prepare song texts using word-for-word and poetic translations alongside IPA transcriptions.
- Develop creative skills for understanding and correcting diction in the choral or solo setting.

Article 3: COURSE CONTENT

Year Level 1		
Course code: EL-FL	Semester I	Credit hour: 2
1	<p>ITALIAN PHONETICS: LETTERS, SOUNDS AND PHONEMES</p> <ul style="list-style-type: none"> – Italian phonemes with IPA Transcription – Vowels – Consonants and Points of articulation – Phonetic Oppositions – Double Consonants <p>ELEMENTS and RULES of ITALIAN PRONUNCIATION</p> <ul style="list-style-type: none"> – Phonetics and Accents – Accents that completely change the meaning of a word – Rules and examples on: <ul style="list-style-type: none"> ○ Open È - Closed É -Open Ò -Closed Ó ○ Consonants ○ Rule of enhancement 	
2	<p>LATIN</p> <ul style="list-style-type: none"> – Letters – Liturgical Latin – Vowels <ul style="list-style-type: none"> • Consecutive Vowels – Consonants and Points of articulation <ul style="list-style-type: none"> • Single Consonant between vowels • Two and Three consecutive Consonants – Diphthongs – Stress: Two syllables and More than two syllables – Glides 	

3	<p>GERMAN: PROFICIENCY IN GERMAN IPA</p> <ul style="list-style-type: none"> - Vowel classification - Consonant classification - Prefixes and suffixes - Consonants <p>Eszett (ß) vs. ss Alternative spellings for Umlauts Diphthongs Triphthongs Ichlaut Achlaut Ichlaut and Achlaut with forward and backward vowels</p>
4	<p>FRENCH</p> <ul style="list-style-type: none"> - Vowels and consonants - Nasal Vowels - Final mute e - The Pure Vowel [e] and [o] - Mute and Aspirate [h] - The Enya - Pronounced and Silent Consonants - Liaison and Elision
5	<p>SPANISH</p> <ul style="list-style-type: none"> - Single Consonant between Vowels - Two, Three & Four Consecutive Consonants - Breath Phrases - B,v,d,g: word position - Lack of Aspiration in [P], [t], [k] - Assimilation of [s] & [n] - Consonants sounds not found in English - Pure, Simple Vowels - Strong Vowels - Diphthongs - Glides - Stress - Vowel changes across word boundaries - Triphthongs - Dialectal Variations

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none">• Continuous Internal Assessment<ul style="list-style-type: none">a. First Quarterly Evaluation (10%)b. Second Quarterly Evaluation (10%)c. Attendance (10%)d. Assignment and Class Participation (10%)	40%
<ul style="list-style-type: none">• Final exam<ul style="list-style-type: none">a. All completed topics – Practical assessment (60%)	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
INDIGENOUS MUSIC & ART
 COURSE CODE: EL-IMA
 Credit: 2

Article 1. COURSE DESCRIPTIVE

There are more than 280 indigenous communities in the North Eastern Region of India with their own distinct traditions and practices.

Many of these traditions and practices in the form of folklores, folktales, songs, dances, handicrafts, paintings and so on and so forth do not have written theoretical transcripts and are mostly passed down orally from generation to generation.

With the change of time; unless the current generation learn and acquire these indigenous art and music, and document them; there is a grave risk of losing its worth or even worse.

Article 2. COURSE OBJECTIVE

1. Learn the indigenous music and art from the knowledge keepers
2. Be able to perform the same in its original form without any distortion
3. Transcribe and document it and make it available as study resources

Article 3. SUGGESTED READING

1. Oral Tradition *a study in historical methodology* by Jan Vansena
2. The Study of Ethnomusicology *Thirty one issues and concepts* by Bruno Nettl
3. Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology by Gregory F. Barz

Article 4. COURSE CONTENTS

1. The student will learn 2 traditional songs
 - (a) The songs shall be sung in its original form
 - (b) The student shall be required to transcribe the same songs in staff notations
 - (c) The student shall prepare performance instructions of the song
 - (d) The student shall prepare word by word translation of the songs

Article 5. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
INTRO TO ETHNOMUSICOLOGY
 COURSE CODE: EL-IE
 Credit: 2

Article 1. COURSE DESCRIPTION

Introduction to Ethnomusicology offers a solid understanding of ethnomusicology as a discipline. With a strong focus on its origin, reading and analysis of ethnographic materials by the pioneers, methodology and current debates in the discipline, together with appropriate research techniques and presentational styles, it offers excellent preparation for further studies in the discipline.

The main emphasis shall be on Ethnographic writing, Fieldwork exercises including recording, transcription and analysis that will culminate in a short thesis encompassing a wide range of topic from gender and ethnicity, oral traditions, folklore and folktales, performance culture.

Article 2. COURSE OBJECTIVE

- Build an understanding of music and society and the cultural study of music, introducing you to a wide range of advanced methodologies, theories, discourses and practices;
- Refine and develop individual skills, talents and interests;
- Prepare for a career, either inside or outside music, where critical judgment and developed powers of communication are needed;
- Foster the skills in critical thinking, argumentation, and effective written and oral communication necessary for further study;
- Gain knowledge of a specialist topic, and to formulate ideas that can later be pursued within further research programmes.

Article 3. COURSE CONTENT

- Understanding Ethnomusicology as a discipline
- An in-depth study on the origins of Ethnomusicology as a subject, who were the pioneers, what studies and practices are crucial for effective practice of the discipline
- Reflection on readings
- Ethnographic readings of ethnomusicologists; to analysis the emphasis of subjects in question, and learning to summarize contents.

Article 4. SUGGESTED READING MATERIALS

- The Study of Ethnomusicology *Thirty one issues and concepts* by Bruno Nettl
- Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology by Gregory F. Barz
- The Anthropology of Music by Alan P. Mirriam
- How Musical Is Man? by John Blacking
- Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression by Steven Feld
- Ethnomusicology: A Very Short Introduction by Timothy Rice

Article 5. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none">• Continuous Internal Assessment<ul style="list-style-type: none">a. First Quarterly Evaluation (10%)b. Second Quarterly Evaluation (10%)c. Attendance (10%)d. Assignment and Class Participation (10%)	40%
<ul style="list-style-type: none">• Final exam<ul style="list-style-type: none">a. All completed topics – Practical assessment (60%)	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
RESEARCH WORK: (FIELDWORK, TRANSCRIPTION, ANALYSIS, DOCUMENTATION)

COURSE CODE: EL-RW

Credit: 2

Article 1. COURSE DESCRIPTION

Introduction to Ethnomusicology offers a solid understanding of ethnomusicology as a discipline.

With a strong focus on its origin, reading and analysis of ethnographic materials by the pioneers, methodology and current debates in the discipline, together with appropriate research techniques and presentational styles, it offers excellent preparation for further studies in the discipline.

The main emphasis shall be on Ethnographic writing, Fieldwork exercises including recording, transcription and analysis that will culminate in a short thesis encompassing a wide range of topic from gender and ethnicity, oral traditions, folklore and folktales, performance culture.

Article 2. COURSE OBJECTIVE

- Build an understanding of music and society and the cultural study of music, introducing you to a wide range of advanced methodologies, theories, discourses and practices;
- Refine and develop individual skills, talents and interests;
- Prepare for a career, either inside or outside music, where critical judgment and developed powers of communication are needed;
- Foster the skills in critical thinking, argumentation, and effective written and oral communication necessary for further study;
- Gain knowledge of a specialist topic, and to formulate ideas that can later be pursued within further research programmes.

Article 3. COURSE CONTENT

- Fieldwork as a methodology;
- Research skills, entering data, transcription and analysis, documentation and ethnographic writing
- The course shall culminate in an ethnographic writing containing fieldwork data on a topic to be approved at the beginning of the semester.

Article 4. SUGGESTED READING MATERIALS

- The Study of Ethnomusicology *Thirty one issues and concepts* by Bruno Nettl
- Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology by Gregory F. Barz
- The Anthropology of Music by Alan P. Merriam
- How Musical Is Man? by John Blacking
- Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression by Steven Feld
- Ethnomusicology: A Very Short Introduction by Timothy Rice

Article 5. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none">• Continuous Internal Assessment<ul style="list-style-type: none">a. First Quarterly Evaluation (10%)b. Second Quarterly Evaluation (10%)c. Attendance (10%)d. Assignment and Class Participation (10%)	40%
<ul style="list-style-type: none">• Final exam<ul style="list-style-type: none">a. All completed topics – Practical assessment (60%)	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
INTRO TO CONDUCTING
COURSE CODE: EL-IC
Credit: 2

Article 1. COURSE DESCRIPTION

- This course is designed as an elective subject.
- Students are expected to attend class regularly and on time, practice daily, participate fully in class activities, complete assigned homework.

Article 2. COURSE OBJECTIVES

- This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:
- This course will help students to understand the basic techniques of conducting.
- An ability to independently study and prepare a score for rehearsal and performance.

Article 3. COURSE CONTENT

Year Level 1		
Course Code: EL-IC	Semester I	Credit hour: 2
1. Wrist technique		
2. Time beating: <ul style="list-style-type: none"> – common meters 		
3. Basic tools in Conducting: <ul style="list-style-type: none"> – Upper Arm – Lower Arm – Wrist 		
4. Conducting Gesture: <ul style="list-style-type: none"> – Preparatory Beat – Cut off 		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 5: SUGGESTED READING MATERIALS

- The Modern Conductor: Elizabeth A H Green, University of Michigan, Mark Gibson.
- Martin Berman school of thought, Conducting Techniques.
- Handouts, scores, recordings, Choral Scores.

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
CONDUCTING METHODS
 COURSE CODE: EL-CM
 Credit: 2

Article 1. COURSE DESCRIPTION

- This course is designed as an elective subject.
- Students are expected to attend class regularly and on time, practice daily, participate fully in class activities, complete assigned homework.

Article 2. COURSE OBJECTIVES

- This course will guide the student in the exploration of pedagogical practices associated with choral conducting. Students will demonstrate:
- This course will help students to understand the basic techniques of conducting.
- An ability to independently study and prepare a score for rehearsal and performance.

Article 3. COURSE CONTENT

Year Level 1		
Course Code: EL-CM	Semester II	Credit hour: 2
1. Wrist technique		
2. Time beating: <ul style="list-style-type: none"> – Common meters – Compound Meters 		
3. Cueing Techniques		
4. Developing the left hand		

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 5. SUGGESTED READING MATERIALS

- The Modern Conductor: Elizabeth A H Green, University of Michigan, Mark Gibson.
- Martin Berman school of thought, Choral Techniques.
- Handouts, scores, recordings, Choral Scores.

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC

SONG WRITING

Course Code: EL-SW

Credit: 2

Article 1. COURSE DESCRIPTION

This course will focus on the basic ideas involved in writing a song melody. It will include study on lyric structure, rhythmic concept and melodic ideas to enhance creativity and compositional skills of the students. This course aims to give the students the ability to view music from the constructive angle of the composer to have a better understanding on the music. It will also help the students to identify and understand the compositional tools and elements involved in the musical works they study in others subjects as well.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Write song lyrics
- Exercise creative imagination for sound.
- Demonstrate the use of basic concepts, tools, techniques, and procedures to develop a composition.
- Demonstrate the tools necessary for the realization of compositions from completion to performance.

Article 3. COURSE CONTENT

Year Level 2		
Course Code: EL-SW	Semester III	Credit hour: 2
1.	Lyric Concept	
	Syllable count, Accent, Meter A general study of poetic forms and structures	
2.	Rhythmic Concept	
	Concept of strong and weak beats in meters Incorporating rhythm with lyrics	
3.	Melodic Idea	
	Phrase structures: Period, Sentence Cadence Word painting	
4.	Harmonic Idea	
	Harmonizing melodies with chords Lead sheet Concept of part writing	
5.	Forms of Music	
	Explore writing different forms of music	

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

Article 5: SUGGESTED READING MATERIALS

- Perricone, Jack. *Great Songwriting Techniques*. NY: Oxford University Press, 2018
- Pattison, P. (2010). *Writing Better Lyrics*. Writer's Digest Books.
- Benward, Bruce and Saker, Marilyn. **Music in Theory and Practice** *Eighth Edition*. NY: McGraw Hill, 2009

ELECTIVE SUBJECTS OFFERED BY NAGALAND CONSERVATORY OF MUSIC
MUSIC ARRANGEMENT
 Course Code: EL-MUSA
 Credit: 2

Article 1. COURSE DESCRIPTION

Music arrangement courses cover the concepts and techniques of organizing and structuring a song to create a cohesive musical piece.

Article 2. COURSE OBJECTIVES

For the students to be able to:

- Arrange music for choral and other settings.
- Creative exercises in arranging various song forms.
- Demonstrate the use of basic concepts, tools, techniques, and procedures to develop a composition.
- Demonstrate the tools necessary for the realization of compositions from completion to performance.

Article 3. COURSE CONTENT

Year Level 4	
Subject code: EL-MUSA	Semester VII
Credit hour: 2	
1.	Notation: How to notate vocal music – Voice types and ranges: Understanding the different types of voices and their ranges
2.	Adapting arrangements: – Learning how to adapt an existing arrangement to a different setting
3.	Music Analysis – Analyzing how arrangement choices contribute to the song's structure.
4.	Choral Arrangement for Church Music
5.	Arrangement with Accompaniment
6.	Choral Arrangement for Popular Music

Article 4. EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

CHAPTER II

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

SOUND MANAGEMENT

Course Code: EL-SM

Credit: 2

COURSE DESCRIPTION: This course is designed to introduce the student to a variety of sound equipment and principles and foundations of management and operation.

COURSE PURPOSE: The student will demonstrate a basic grasp of the nature and practice of various sound equipments and management skills.

COURSE OBJECTIVES: Upon successful completion of this course, students will be able to:

1. Identify, utilize, and operate the fundamental sound equipment
2. Identify, utilize, and manage on the stage and in the studio setting
3. Identify, utilize, and create unexpected situations for the sound management in performance, solo, ensemble, choir and various settings in the field, at a proficient level
4. Identify and utilize various audio cables and microphones of more recent developments
5. Understand the fundamentals of the sound management using sound console, interface, speakers and/or more recent developments, at a basic level of proficiency

COURSE UNITS

1. The Audio Cables
2. The Microphones
3. Principles of Setting up
4. The Speakers
5. The Mixer
6. The Power amps
7. Recording I
8. Evaluation
9. Editing I
10. Recording II
11. Evaluation
12. Editing II

TEXT BOOKS

- Clark, Rick. *Mixing, Recording, and Producing Techniques of the Pros*, 2nd Ed., Korea: Course Technology CENGAGE Learning, 2011
- Nisbett, Alec. *The Sound Studio: Audio Techniques for Radio, Television, Film, and Recording*. 7th Ed., NY: Focal Press, 2003
- Rumsey, Francis. *Desktop Audio Technology: Digital Audio and MIDI Principles*, NY: Focal Press, 2004

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

DRAMA

Course Code: EL-D

Credit: 2

COURSE DESCRIPTION: The study of creative arts; musicals, theatres and acting. The course will be used to allow the students to learn and explore different kinds of expressions and interpretations. The course is to promote and encourage knowledge, enjoyment and experience of expressions even outside of music and to foster a commitment to the development of the various skills, techniques and disciplines demanded by the genre.

COURSE PURPOSE: The course aims at developing the creativity of the students. Students will be given an opportunity to evaluate and compare a variety of emotions and expressions; which will enhance their confidence in performance.

COURSE OBJECTIVES:

1. Create own stories to act out and express it meaningfully
2. Experience an in-class “Acting the Song”
3. Gain important performing skills
4. Gain the skills of communicating the content

COURSE UNITS

1. Acting basics
2. Making it matter: Expressions and interpretations
3. Musical analysis: Acting the song
4. Working with words
5. Elements of story telling
6. Character analysis
7. Bringing stories to live: Class act

TEXT BOOKS

- Deer, Joe and Verra, Rocco Dal. *Acting in Musical Theatre* Routledge, London and NY, 2008.
- Hischak, Thomas, S. *Off-Broadway Musicals since 1919: from Greenwich Village Follies to The Toxic Avenger*, United Kingdom: Plymouth, Scarecrow press, 2011.
- Delgado, Melvin. *Music, Song, Dance and Theatre* Oxford University Press 2018

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS
ENGLISH (COMMUNICATION, PHONETICS, DICTION)

Course Code: EL-ENG

Credit: 2

COURSE DESCRIPTION: This course is designed to help facilitate the language learners to enhance their proficiency in writing and speaking skills. The progress of each learner will be monitored and reinforced throughout the entire course of the program. Primary emphasis will be concentrated on the approach of active classroom participation and engagement and embark on a creative expression of skills and values.

COURSE PURPOSE: The student will demonstrate a basic grasp of the nature and practice of English Communication, in both individual, academic-style grammar and corporately within the pursuing academic year.

COURSE OBJECTIVES

1. to acquaint students with proficiency in English speaking and writing skills
2. to foster critical thinking and analytical reasoning
3. to enrich vocabulary and correlate the use of idioms
4. to inculcate a framework of creativity and originality of composition as an art

COURSE UNITS

1. Introduction
2. Vocabulary; idioms; grammar and organization
3. Vocabulary; precis writing
4. Vocabulary; English-speaking practice; idioms
5. Vocabulary; picture-related composition
6. Vocabulary; poetry-to-song composition
7. Vocabulary; idioms; essay composition
8. Vocabulary; video/film review
9. Composition
10. Activity

TEXT BOOKS

- Gallo, Carmine. *The Storyteller's Secret: From TED Speakers to Business Legends, Why Some Ideas Catch on and Other's Don't*. NY: St. Martin's Press, 2016
- Kane, Thomas S. *The Essential Resource – From the First Name in Reference: Essential Guide to Writing*. NY: Berkley Books, 2000
- Stilman, Anne. *Grammatically Correct: The Writer's Essential Guide to Punctuation, Spelling, Style, Usage, and Grammar*. Cincinnati: Writer's Digest Books, 1997

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

* *The subject is spread over 2 semesters with 1 credit each for the First Year study.*

**ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS
FOREIGN LANGUAGE- ITALIAN, LATIN, GERMAN, FRENCH, SPANISH**

Course Code: EL-FL

Credit: 2

COURSE DESCRIPTION: This course gives a closer look on the study of Choral Dictions. The course will be used to allow the students to learn and explore different kinds of languages. The aim of this course is to promote and encourage how to pronounce a different language and to foster a commitment to the development of the various knowledges of literatures.

COURSE PURPOSE: Students will be given an opportunity to sing and compare a variety of languages. We will study Choral diction through lectures, audio, video clips and discussions.

COURSE OBJECTIVES:

1. Learn about major language songs (Italian, French, German)
2. Experience an in-class “Singing the proper pronunciation of Songs”
3. Gain important performing skills in solo singing and ensembles with proper dictions
4. Getting to know some of the popular language songs and Choral pieces.

COURSE UNITS

1. Introduction
2. Italian
3. Latin
4. German
5. French
6. Chart of sounds
7. Special features of each language
8. Vowels and Consonants

TEXT BOOKS

- Wall, Joan. Caldwell, Robert. Allen, Sheila. Gavilanes, Tracy. *Diction for Singers* Second edition, Redmont 2012
- Celce-Murcia, Marianne and Brinton, Donna M. and Goodwin, Janet M. *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages*. NY: Cambridge University Press, 1996.
- Retzlaff, Jonathan. *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German & French Repertoire*. NY: Oxford University Press, 2012.

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS
INTRODUCTION TO CHURCH MUSIC

Course Code: EL-ICM

Credit: 2

COURSE DESCRIPTION: This course will give a basic knowledge on the background of church music. It introduces the development of music and worship throughout the history of the Christian Church; to understand the spiritual movements from which they arose, evaluate their effect on the Church's worship life, compare and contrast worship movements, and to apply historical ideas to current worship situations.

COURSE PURPOSE: This course is an introduction to the history and theology of worship music and the purpose of this course is to strengthen this principle by giving the students the opportunity to explore and understand the different kinds of music used in the church through their participation, classroom lectures, video clips, presentations etc.

COURSE OBJECTIVES: Students will demonstrate a basic grasp of the nature and practice of Music in the church.

Course Units

1. Introduction
2. What is worship?
3. Overview of Church Music History
4. Worship in the Bible (Biblical foundations)
5. A Theology of Worship
6. The Early Church and the liturgical years
7. Chants
8. The Reformations
9. World Worship in Western churches
10. Early and Late America
11. Early African American/Black Gospel
12. Pentecostal, Charismatic, Praise and Worship 1
13. Pentecostal, Charismatic, Praise and Worship 2

TEXT BOOKS

- Green, Joseph F. *Biblical Foundations for Church Music* USA: Convention Press, 1967
- Hustad, Donald P. *Jubilate! Church Music in the Evangelical Tradition* USA: Hope Publishing Company, 1981
- Music, David W. *A Survey of Christian Hymnody* USA: Hope Publishing Company, 2010
- Pugsley, Betty C. and Pugsley, Richard J. *The Sound Eternal* USA: Paraclete Press Orleans, 1987
- Segler, Franklin M. and Bradley, Randall *Christian Worship: Its Theology and Practice* USA: B&H Publishing Group, 2006

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

MUSIC IN WORSHIP

Course Code: EL-MW

Credit: 2

COURSE DESCRIPTION: This course will give an ability to understand the basic background of music in worship, by active participation in listening to the different genres of Church music such as Gospel, CCM, Choral, Cantata, Congregational Hymn, Offering etc. Students will learn about the various style of music in worship today.

COURSE PURPOSE: The purpose of studying this course is to learn about the differences in music styles that characterizes different worship settings, and also about the cultural, lyrical, and musical style of awareness for the age groups that inspired and shaped the diverse music.

COURSE OBJECTIVES: The students will be able to gain practical knowledge of each characteristics of music in worship and its origin and use, including their musical styles and use this as their source of creative inspiration in different worship settings.

COURSE UNITS

1. Introduction
2. What is worship?
3. Overview of Music in Worship Today
4. Worship in the Bible (Biblical foundations)
5. A Theology of Worship
6. The Congregational Hymn and its origin
7. Choral
8. Contemporary Christian Music (CCM)
9. The Revival Movement and Gospel Song
10. The Seeker Service and its danger
11. Passion Movement
12. The Lyrics and the Music

TEXT BOOKS

- Green, Joseph F. *Biblical Foundations for Church Music* USA: Convention Press, 1967
- Hustad, Donald P. *Jubilate! Church Music in the Evangelical Tradition* USA: Hope Publishing Company, 1981
- Music, David W. *A Survey of Christian Hymnody* USA: Hope Publishing Company, 2010
- Pugsley, Betty C. and Pugsley, Richard J. *The Sound Eternal* USA: Paraclete Press Orleans, 1987
- Segler, Franklin M. and Bradley, Randall *Christian Worship: Its Theology and Practice* USA: B&H Publishing Group, 2006

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

INDIAN MUSIC

Course Code: EL-IM

Credit: 2

COURSE DESCRIPTION: This course is an introduction to the Indian Music cultures and traditions; a general study of the Indian Classical music (rhythm, melody and harmony) to understand and appreciate it. Class meetings will take the form of a seminar with formal lectures. Preparation and readiness to contribute in each class discussion is the student's responsibility.

COURSE PURPOSE: Understand the concepts of the Art music of India, particularly the Hindustani Classical music.

COURSE OBJECTIVES: Upon successful completion of this course, students should be able to:

- Adequately study and identify cultural differences in India and its influence on Music
- Effectively convey through music a personal interpretation of a different culture and its history
- Demonstrate a synthesis of the knowledge of analyzing technique, interpreting of various life styles and cultural differences, researching/reading worldview of life style and musical culture in the World, particularly the Indian Music culture.

COURSE UNITS

1. Introduction
2. The Development of the Scale
3. Raga, The basis of melody
4. Tala, Time in Indian Music
5. Musical Compositions
6. The Musical Instruments

TEXT BOOKS

- Miller, Terry E. and Shahriari, Andrew. *World Music: A Global Journey* NY&London: Routledge, 2012
- Poplay, Herbert A. *The Music of India*. Oxford University Press London, 1921
- Roychaudhuri, Bimalakanta. *The Dictionary of Hindustani Classical Music*. Third reprint, Motilal Banarsidass Publishers, Delhi 2013
- Clayton, Martin. *Time in Indian Music* Oxford University Press, 2000

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

POP CULTURE

Course Code: EL-PC

Credit: 2

COURSE DESCRIPTION: Through study of musical works and readings, the course explores how analytical perspectives may enrich and inform approaches to the performance of Pop Culture. We will ask ourselves what uses historical event has for the performer, the background, and any influential musical journeys. Class meetings will take the form of a seminar with formal lectures. Preparation and readiness to contribute in each class discussion is the student's responsibility.

COURSE PURPOSE: The purpose of this course is to introduce understanding of Pop Culture & its own Analysis that are useful in understanding various situations in the field.

COURSE OBJECTIVES

1. To have familiarity with the historical background of genre and style in the Contemporary Music.
2. To gain knowledge of and experience using appropriate primary and secondary sources; ability to critically select recourses to be used for the study of assigned topics.
3. To understand and use of appropriate analytical techniques for the repertory under consideration.
4. To refine interpreting of music and listening skills.
5. To experience skills in use of multimedia and written communication: production of a weekly project presenting original research; oral presentation and a seminar presentation.

COURSE UNITS

Part I: Language Choice, Popular music and Globalization

Part II: Nation, Region and Ethnicity in the politics of music and language

Part III: Music and Words: Language Choice and Dialect in Song and Performance

TEXT BOOKS

- Berger, Harris M. and Carroll, Michael Thomas ed., *Global Pop Local Language*. Jackson: University Press of Mississippi, 2003
- James Russell, Mark. *K-Pop Now!: The Korean Music Revolution*. HK: Tuttle Publishing, 2014
- Irwin, William and Kyle, David ed., *Introducing Philosophy Through Pop Culture: From Socrates to South Park, Hume to House*. MA: Wiley-Blackwell, 2010
- Katz, Mark. *Groove Music: The Art and Culture of the Hip-hop Dj*. NY: Oxford University Press, 2012

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

INTRO TO CONDUCTING

Course Code: EL-IC

Credit: 2

COURSE DESCRIPTION: This course is designed to introduce the basic rudiments of Conducting such as song leading, choir rehearsals and public performances. This course will include score analysis and score marking.

COURSE PURPOSE: The purpose of this course is to equip students to fully understand the basics of Choral Conducting technique and its history.

COURSE OBJECTIVES

1. To understand conducting patterns to beat time efficiently and clearly
2. To develop the usage of the "left hand"
3. To learn the technical facility in Conducting simple and compound metres
4. Ability to show clear cues and cut offs
5. Developing a systematic approach to preparing for rehearsals through score analysis and marking

COURSE UNITS

1. The Basic techniques
 - a) Starting the sound
 - b) Setting the tempo
 - c) Stopping the sound
 - d) Time beating gestures
 - e) Time Beating Patterns
 - f) Exercises for practice
2. The Expressive Gestures
 - a) The active gestures
 - b) The passive gestures
 - c) From slow to fast tempo
 - d) Exercises for practice
3. Development of the Left Hand
 - a) Building independent action in the hands
 - b) Cuing
 - c) Other Facets of Left hand techniques
 - d) Exercises for practice
4. Score Study
 - a) Introduction to score study
 - b) Mechanics of Choral score
 - c) Marking scores
5. Introduction to Advance time beating
 - a) Five, Seven and Eleven in a bar
 - b) Beating the compound meter: 6, 9 and 12
 - c) Lopsided time beating
 - d) Conducting accents

TEXT BOOKS

- Bowen, Jose Antonio. Edited, *The Cambridge Companion to Conducting*, NY: Cambridge University Press, 2013
- Green, Elizabeth A.H. *The Modern Conductor*, Fourth Edition. Prentice Hall Inc. 1987.
- Seaman, Christopher. *Inside Conducting*. University of Rochester Press, NY. 2013.
- Colson, John F. *Conducting and Rehearsing the Instrumental Music Ensemble*, Plymouth: The Scarecrow Press, 2012
- Wittry, Diane. *Baton Basics/ Communicating Music through Gestures*, NY: Oxford University Press, 2014

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS
CONDUCTING METHODS

Course Code: EL-CM

Credit: 2

COURSE DESCRIPTION: This course covers topics related to Contemporary Music score study, rehearsal preparation and conducting techniques used on the podium. The class itself will function as an ensemble and each student will be given multiple opportunities to conduct representative works.

COURSE PURPOSE: The purpose of this course is to introduce advanced conducting skills that are useful in understanding various situations in the field.

COURSE OBJECTIVES:

1. Adequately study an instrumental score in a variety of manners in order to prepare for the successful rehearsal of an instrumental ensemble
2. Effectively convey through gesture a personal interpretation of an instrumental score
3. Demonstrate a synthesis of the knowledge of conducting technique, musical score reading/study, and podium leadership by conducting music with a live ensemble
4. Correctly identify performance errors and provide clear suggestions for improvement

COURSE UNITS

1. The Rehearsal Scenario
2. The Rehearsal Process
 - a) Conducting technique
 - b) Score analysis
 - c) Rehearsal procedures
 - d) Approach to rehearsing
3. Technical Priorities and teaching strategies
 - a) Intonation
 - b) Rhythm and its patterns
 - c) Ensemble sonority
 - d) Articulations
4. Musical Priorities and teaching strategies
 - a) Tempo precision
 - b) Phrasing and the musical line
 - c) Style and musical interpretation
 - d) Dynamics, nuances and expressions

TEXT BOOKS

- Bowen, Jose Antonio. Edited, *The Cambridge Companion to Conducting*, NY: Cambridge University Press, 2013
- Green, Elizabeth A.H. *The Modern Conductor*, Fourth Edition. Prentice Hall Inc. 1987.
- Seaman, Christopher. *Inside Conducting*. University of Rochester Press, NY. 2013.
- Colson, John F. *Conducting and Rehearsing the Instrumental Music Ensemble*, Plymouth: The Scarecrow Press, 2012
- Wittry, Diane. *Baton Basics/ Communicating Music through Gestures*, NY: Oxford University Press, 2014

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none">• Continuous Internal Assessment<ul style="list-style-type: none">a. First Quarterly Evaluation (10%)b. Second Quarterly Evaluation (10%)c. Attendance (10%)d. Assignment and Class Participation (10%)	40%
<ul style="list-style-type: none">• Final exam<ul style="list-style-type: none">a. All completed topics – Practical assessment (60%)	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS

SONG WRITING

Course Code: EL-SW

Credit: 2

COURSE DESCRIPTION: This course is designed to introduce the student to variety of the fundamental techniques of song writing and principles and essentials of making music.

COURSE PURPOSE: The student will demonstrate a basic grasp of the nature and practice of various song writing skills. The course will enhance the understanding level of students with respect to chord progressions (Harmony), the melodic line and basic formal structures in music.

COURSE OBJECTIVES: Students will learn how to write music by using tonal and rhythmic principles –

1. Spectrum of Tonal Harmony (scale) – Gospel, mainstream, progressive, pentatonic – sparse to dense, basic to the fundamental diatonic chord progression.
2. Harmonic color (voicing) – using appropriate chords to affect style and emotion (Major/minor scales, and various aspects of the fundamental rhythm in different meters)
3. Chord Inversion- to create interesting bass lines, better counterpoint, capture a floating essence
4. Modulation- via pivot chords and tones, within strict phrasing and to create formal extension
5. Form and Development – Intros, verses, choruses, endings and any creative development.

COURSE UNITS**Part I – The Basics**

1. Beginning a Song with:
A title; Having a Central Idea; A Lyric Concept; A Melodic Idea; A Chord Progression; Writing to riffs and tracks
2. Melody
Pitch and rhythm; Connection to lyrics; Arpeggiated Melodies; Melodic shape and direction; A Song “Hook”
3. Rhythm and Rhyme
Matched phrases; unmatched phrases; Rhyme as a catalyst to creation
4. Setting music to lyric/ Setting lyric to music
Rhythm and meter; the sound of words

Part II – Tonality

5. Traditional Major/minor environment
Scales; traditional functional harmony; chromaticism; modal interchange
6. The Blues, Rock, R&B, and Modal Environments

Part III – Large Considerations

7. Developmental techniques
The Musical idea, motive development; topography of the phrases
8. Form and Function
Song forms

TEXT BOOKS

- Perricone, Jack. *Great Songwriting Techniques*. NY: Oxford University Press, 2018
- Ruud, Even. *Song Writing: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students*. Philadelphia: Jessica Kingsley Publishers, 2005

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none">• Continuous Internal Assessment<ul style="list-style-type: none">a. First Quarterly Evaluation (10%)b. Second Quarterly Evaluation (10%)c. Attendance (10%)d. Assignment and Class Participation (10%)	40%
<ul style="list-style-type: none">• Final exam<ul style="list-style-type: none">a. All completed topics – Practical assessment (60%)	60%

ELECTIVE SUBJECTS OFFERED BY NAGALAND COLLEGE OF MUSIC AND FINE ARTS
INTRO TO MUSIC EDUCATION

Course Code: EL-IME

Credit: 2

COURSE DESCRIPTION: This course gives a closer look of some educational philosophies, theories and methods influencing music education as well as the development of sequential learning in children's music activity groups. Emphasis is given to educational methods, materials, curriculum and literature for the development of children's education in the schools or churches.

COURSE PURPOSE: Childhood is the foundation of learning and so the purpose of this course is the amplify this principle by allowing students to learn and demonstrate skills, such as teaching musical concepts, planning and teaching in a classroom setting and choosing an age appropriate repertoire.

COURSE OBJECTIVES:

1. Be made aware with some educational theories and methods of learning and teaching affecting music education
2. Learn the different age groups, their corresponding characteristics and how these relate to the learning and teaching of children.
3. Be able to understand and discuss the relationship between the kinds of learners and the different strategies in teaching.
4. Be able to demonstrate and participate in actual class teaching activities

COURSE UNITS

1. Constructing a teaching resource portfolio
2. Theories of teaching/ learning/ Implications
3. Philosophy of Music Education
4. Teaching strategies
5. Sequencing and Lesson Plan
6. Selecting music repertoire for the classroom
7. Singing, Movement and Playing Instruments

TEXT BOOKS

- Green, Lucy. *Hear, Listen, Play! How to Free Your Students' Aural, Improvisation, and Performance Skills* NY: Oxford University Press, 2014
- Houlahan, Mícheál and Tacka, Philip. *Kodály Today, A Cognitive Approach to Elementary Music Education* NY: Oxford University Press, 2008
- Hamann, Donald L. and Cooper, Shelly C. *Becoming a Music Teacher* Oxford University Press, 2016

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

CHAPTER III
ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE
ENGLISH (COMMUNICATION, PHONETICS, DICTION)

Course Code: EL-ENG

Credit: 2

COURSE OBJECTIVES:

- To improve listening skills for different accents and speech patterns.
- Communicate effectively in a range of settings, from casual conversations to formal presentations.
- Use appropriate pronunciation, intonation, and stress to convey meaning clearly.
- Focus on correct pronunciation of sounds, stress, intonation, and rhythm to improve overall speech clarity.
- To articulate words clearly and precisely, ensuring that they are easily understood by listeners.

COURSE OUTCOMES:

- Show improved listening skills by accurately identifying speakers' intentions, emotions, and implicit meanings in different accents and speech patterns.
- Engage in meaningful conversations, discussions, and debates, presenting arguments clearly.
- Demonstrate control over various aspects of speech delivery, including pace, pitch, volume, and tone, to convey messages effectively.
- Show an understanding of English intonation, stress, and rhythm patterns, contributing to more natural and fluent speech.

COURSE UNITS:

- Unit I: Introduction to Communication Studies.
 Nature, Objectives, Principles & Barriers of Communication, Verbal & Non-verbal Communication, Written & Visual Communication
- Unit II: Phonetics
 Organs of speech and Speech Sounds
- Unit III: Diction and Pronunciation Techniques
 Classification of sounds, common pronunciation errors

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READING:

- Aggarwala. N. K. *A Senior English Grammar and Composition*, Chaukhamba Auriyantaliya, 2018.
- Apte, Madhavi. *A course in English Communication*, PHI Learning, 2007.
- Fromkin, Victoria et al. *An Introduction to Language*, Wadsworth Publishing Co Inc, 2018.
- Green, David. *Contemporary English Grammar Structures and Composition*, Laxmi Publications, 2015.
- Krishnaswami, N and T. Sriraman. *Creative English Communication*, Laxmi Publishing Pvt Ltd., 2022.
- Ladefoged, Peter & Keith Johnson. *A Course in Phonetics*, Wadsworth Publishing Co Inc, 2014.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INTRODUCTION TO CHURCH MUSIC

Course Code: EL-ICM

Credit: 2

COURSE DESCRIPTION: This course is designed to explore the rich and diverse heritage of music in the church, from its biblical roots to contemporary expressions. It deals with theology, history, and practice of church music, examining its role in worship, community, evangelism and ministry.

COURSE OBJECTIVE: At the conclusion of this course the students will have accomplished or acquired the following:

- Understand the biblical and theological basis for worship and music in the church.
- Appreciate the historical development of church music and its diverse styles and traditions.
- Analyse the role of music in worship and ministry.
- Apply principles of church music to real-world ministry contexts.

COURSE CONTENT:

UNIT 1: What is Church Music?
 Music in the Old Testament and New Testament
 The Ministries of Church Music

UNIT II: The Church Music Department
 Music for the Congregation

UNIT III: The Musical Organizations
 Physical Equipment
 Acoustics and Worship

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

TEXTS AND MATERIALS**Primary Books**

- F. John Wilson. 1965. *Introduction to Church Music*. Chicago: Moody Press.
- Mitchell, Robert H. 1978. *Ministry and Music*. Philadelphia: Westminster Press.

Secondary Books

- Hustad, Don. 1981. *Jubilate!* Hope Publishing Company (IL).
- Terry, Lindsay. 1974. *How to Build an Evangelistic Church Music Program*. Thomas Nelson Publishers.
- Vic Delamont, and Vic Delamont. 1980. *The Ministry of Music in the Church*. Moody Publishers.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INTRO TO CONDUCTING

Course Code: EL-IC

Credit: 2

COURSE DESCRIPTION: The objective of this class is to introduce and assist the student to become proficient with the basics of conducting. Emphasis will be placed on the basic conducting patterns and appropriate gestures. The students' progress will consistently be evaluated through class performances and written tests.

COURSE OBJECTIVE:

Upon successful completion of this course, students will be able to:

- Explain and demonstrate proper posture for the conductor.
- Explain and demonstrate appropriate use of the hand position and conducting plane.
- Effectively cue parts of the ensemble.
- Define musical terms as appropriate to the knowledge of a conductor.
- Describe the role of the conductor.

COURSE CONTENT

UNIT I: Introduction; Definition of terms.

Basic concepts of conducting
 Brief history of the choir and conducting
 Essential qualities of a good choral conductor

UNIT II: Types of choirs

Organizing choirs; Recruitment and enlisting members
 Voice ranges and voice classifications
 Voice lesson techniques in choral singing

UNIT III: Rehearsal plan

Warm ups
 Criteria for selecting choral music and scheduling choral music for worship

UNIT IV: Conducting patterns – compound

Conducting patterns – asymmetrical

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

MATERIALS

- Battisti, Frank L. *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*. - Meredith Music Publications, MD; 2007.
- Crocker, Emily and John Leavitt. *Essential Musicianship: A Comprehensive Choral Method – Voice, Theory, Sight-Reading, Performance*. Hal Leonard Corporation, Milwaukee, WI, 1998
- Decker, Harold and Colleen Kirk. *Choral Conducting: Focus on Communication*. Waveland Press Inc. Illinois, 1988.
- Ehret, Walter. *The Choral Conductor's Handbook*. Edward B. Marks Music Corporation, 1959.
- *Essential Elements for Choir: Musicianship Level 4* developed by Hal Leonard Corporation, 2002.
- McElheran, Brock. *Conducting Technique: For Beginners and Professionals, 3rd Edition*. Oxford University Press, Madison Avenue, NY; 2004.
- Robinson, Ray and Allen Winold. *The Choral Experience: Literature, Materials and Methods*. Harper & Row Publishers Inc., 1976.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INTRO TO MUSIC EDUCATION

Course Code: EL-IME

Credit: 2

COURSE CONTENT**Unit 1: Introduction to Pedagogy in Music Education**

- Overview of Pedagogy in Music
- Historical Perspectives on Music Pedagogy
- Key Philosophical Foundations in Music Teaching
- Current Trends in Music Pedagogy

Unit 2: Teaching Methods in Music Education

- Kodály Method, Orff-Schulwerk, and Dalcroze Eurhythmics
- Suzuki Method, Gordon's Music Learning Theory, and Kodály Approach
- Popular Music Pedagogy and Culturally Responsive Teaching

Unit 3: Assessment and Evaluation in Music Education

- Formative and Summative Assessment
- Designing Rubrics for Music Performance
- Evaluation Techniques for Music Classes and Ensembles

Unit 4: Innovative Teaching Strategies

- Technology in Music Education
- Incorporating Music Technology into Lessons
- Cross-Curricular Connections and Interdisciplinary Approaches

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

RECOMMENDED BOOKS:

- Dorfman, J. (2013). *Theory and Practice of Technology-Based Music Instruction*. Oxford University Press.
- Reese, S. J. (2021). *Technology Integration and Transformation in Music Education*. Oxford University Press.
- Elliott, D. J., & Silverman, M. (2015). *Music Matters: A Philosophy of Music Education*. Oxford University Press.
- Reimer, B. (2003). *A Philosophy of Music Education: Advancing the Vision*. Prentice Hall.
- Campbell, P. S., & Scott-Kassner, C. (2019). *Music in Childhood: From Preschool through the Elementary Grades*. Cengage Learning.
- McPherson, G. E., & Welch, G. F. (Eds.). (2012). *The Oxford Handbook of Music Education: Volume 2*. Oxford University Press.
- Brophy, T. S. (2000). *Assessing the Developing Child Musician: A Guide for General Music Teachers*. GIA Publications.
- Choksy, L. (1999). *The Kodály Method I: Comprehensive Music Education*. Prentice Hall.
- Warner, B. (1998). *Orff-Schulwerk: Applications for the Classroom*. Schott Music.
- Gordon, E. E. (2012). *Learning Sequences in Music: A Contemporary Music Learning Theory*. GIA Publication.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

CONDUCTING METHODS

Course Code: EL-CM

Credit: 2

COURSE DESCRIPTION: The class will center around “choral conducting techniques, including cueing, score reading and interpretation, preparation and delivery of choral rehearsals and performances, with emphasis on organization and techniques of conducting choral groups. Basic conducting techniques will be reviewed and will serve as the foundation for an in-depth study of pedagogical approaches and conducting techniques geared toward the successful preparation and performance of choral repertoire.

COURSE OBJECTIVE: Students will begin to develop an understanding of gestures that effect precision, tone quality and other musical aspects, with the ultimate goal of assuming greater responsibility for performance outcomes. Additional topics for discussion include score study, rehearsal technique, literature selection, and sight-reading methods.

COURSE CONTENTS

UNIT I: Introduction, Elements of Choral Conducting
Technique

Score Preparation

UNIT II: Rehearsal Technique

UNIT III: Developing the Choral Instrument

Creating the Program - Selecting Repertoire for the Ensemble

UNIT IV: Conducting Practical

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

MATERIALS

- Battisti, Frank L. *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting*. - Meredith Music Publications, MD; 2007.
- Crocker, Emily and John Leavitt. *Essential Musicianship: A Comprehensive Choral Method – Voice, Theory, Sight-Reading, Performance*. Hal Leonard Corporation, Milwaukee, WI, 1998
- Decker, Harold and Colleen Kirk. *Choral Conducting: Focus on Communication*. Waveland Press Inc. Illinois, 1988.
- Ehret, Walter. *The Choral Conductor's Handbook*. Edward B. Marks Music Corporation, 1959.
- *Essential Elements for Choir: Musicianship Level 4* developed by Hal Leonard Corporation, 2002.
- McElheran, Brock. *Conducting Technique: For Beginners and Professionals, 3rd Edition*. Oxford University Press, Madison Avenue, NY; 2004.
- Robinson, Ray and Allen Winold. *The Choral Experience: Literature, Materials and Methods*. Harper & Row Publishers Inc., 1976.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INTERNSHIP

Course Code: EL-INT

Credit: 2

COURSE CONTENT:

- Unit I: Lesson Planning and Implementation
 Unit II: Classroom Management and Student Engagement
 Unit III: Internship

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

RECOMMENDED READING

- Hackett, P., & Lindeman, C. A. (2009). *The Musical Classroom: Backgrounds, Models, and Skills for Elementary Teaching*. Prentice Hall.
- Bauer, W. I. (2020). *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*. Oxford University Press.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

SONG WRITING

Course Code: EL-SW

Credit: 2

COURSE OBJECTIVES:

- Understand the essential components of song writing (lyrics, melody, harmony, and structure).
- Develop song writing skills through practical exercises and creative experimentation.
- Analyze songs from different genres to understand their structure, lyrical content, and musical composition.
- Write and compose original songs in various styles.
- Collaborate with peers in song writing projects.
- Develop strategies to overcome writer's block and boost creativity.

COURSE CONTENT:

Unit I: Introduction to Song writing

Lyric Writing

Unit II: Melody and Harmony

Creativity in Song writing

UNIT III: The Business of Song writing

UNIT IV: Final Project

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

RECOMMENDED BOOKS

- Perricone, J. (2000). *Melody in Songwriting: Tools and Techniques for Writing Hit Songs*. Berklee Press.
- Pease, T. (2003). *Jazz Composition: Theory and Practice*. Berklee Press.
- Pattison, P. (2010). *Writing Better Lyrics*. Writer's Digest Books.
- Davis, S. (1992). *Successful Lyric Writing*. Writer's Digest Books.
- Blume, J. (2008). *Six Steps to Songwriting Success*. Billboard Books.
- Amabile, T. M. (1996). *Creativity in Context: Update to the Social Psychology of Creativity*. Westview Press.
- Johnstone, K. (1979). *Impro: Improvisation and the Theatre*. Faber and Faber.
- Katz, B. (2015). *The Musician's Business and Legal Guide*. Prentice Hall.
- Brabec, J., & Brabec, T. (2011). *Music, Money, and Success: The Insider's Guide to Making Money in the Music Business*. Schirmer Trade Books

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INTRO TO ETHNOMUSICOLOGY

Course Code: EL-IE

Credit: 2

COURSE CONTENT

- Unit I: Definition and Concept of Ethnomusicology
- Unit II: Brief History
- Unit III: Approaches of Ethnomusicology
- Unit IV: Research Methodology

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READING

- Stobart, H. (2008). *The New (Ethno)musicologies – Introduction. The New (Ethno)Musicologies*, 1–20.
- Nettl, B. (1930). *The study of ethnomusicology : thirty-one issues and concepts*, 2nd ed. University of Illinois Press 1325 South Oak Street Champaign, IL 61820-6903
- Kothari, C.R. Garg, G. (2019). *Research Methodology Methods and Techniques*. New Delhi – 110002 New age international (p)Limited publishers.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INDIAN MUSIC

Course Code: EL-IM

Credit: 2

COURSE CONTENT

- Unit I: General Theory and Musical Instruments and Its Classification
Technical Terms, Tat, Ghan, Sushir, Avanaddha
- Unit II: Elements of Tala and Notation System of Hindustani Music (Swaralipi)
Concept and meaning of tala, Elements of tala, Bols
Pt. Vishnu Narayan Bhatkhande Notation System
- Unit III: Ragas
Introduction to Raga
Elements of Raga
Notation of compositions in prescribed Ragas
- Unit IV: Life Sketch and Contributions

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READINGS

- Bazmi, N. (2004). *Sargam Lessons*. Virtual music publication pvt Ltd.
- National institute of open schooling. (2019). *Hindustani Music Theory Secondary Level*. Retrieved from [Hindustani Music ThBook1 Eng\[1\].pdf](#)

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

MUSIC ARRANGEMENT

Course Code: EL-MUSA

Credit: 2

COURSE CONTENT:

- Unit I: Introduction to Arrangement in Songwriting
Arranging for Different Genres
- Unit II: Instrumentation and Arrangement Choices
Arranging Rhythm and Groove in Songs
- Unit III: Dynamics and Tension in Song Arrangements
Using Technology in Arranging
- Unit IV: Final Arrangement Project

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

RECOMMENDED BOOKS:

- Citron, S. (1990). *Songwriting: A Complete Guide to the Craft*. Limelight Editions.
- Bennett, J. (2019). *Complete Guide to Film Scoring: The Art and Business of Writing Music for Movies and TV*. Berklee Press.
- Pattison, P. (2009). *Writing Better Lyrics*. Writer's Digest Books.
- Rooksby, R. (2007). *Arranging Songs: How to Put the Parts Together*. Backbeat Books.
- Ricci, F. (2012). *Arranging in the Digital World: Techniques for Arranging Popular Music Using DAWs*. CreateSpace.
- Reverb, B. (2015). *The Modern Musician: A Guide to Recording, Arranging, and Mixing in the Digital Age*. Hal Leonard.
- Rooksby, R. (2006). *How to Write Songs on Guitar*. Backbeat Books.
- Alldis, D. (2013). *A Cappella Arranging*. Faber Music.
- Blume, J. (2004). *Inside Songwriting: Getting to the Heart of Creativity*. Billboard Books.
- Stewart, R. (2000). *Arranging for Rhythm Section*. Berklee Press.
- Pease, F., & Pullig, K. (2001). *Modern Jazz Voicings: Arranging for Small and Medium Ensembles*. Berklee Press.
- Citron, S. (2008). *Songwriting: A Complete Guide to the Craft*. Limelight Editions.
- Levine, M. (1995). *The Jazz Theory Book*. Sher Music Co.
- Perricone, J. (2000). *Melody in Songwriting: Tools and Techniques for Writing Hit Songs*. Berklee Press.

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

INDIGENOUS MUSIC & ART

Course Code: EL-IMA

Credit: 2

COURSE CONTENT

- Unit I: Definitions and concept of Indigenous art and music
- Unit II: Traditional Music/Folk Music
- Unit III: Introduction to Naga Indigenous Music
- Unit IV: Research Methodology

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

READING REFERENCES

- Mauwa, C. (2020). *INFLUENCE OF TRADITIONAL MUSICS IN MODERN GENRES*. 10.13140/RG.2.2.19041.12648.
- Janetius, S.T, S,Throngtiba. (2021). *Naga traditional folk and fusion music and the younger generation*. St John College Publication, PP. 122-13
- Kothari,C,R. Garg,G. (2019). *Research Methodology Methods and Techniques*. New Delhi – 110002 New age international (p)Limited publishers.
- Janetius, S.T., Throngtiba, S., Libonthung, E., & Tsachongli, S. (2021). *Naga traditional folk and fusion*

ELECTIVE SUBJECTS OFFERED BY TETSO COLLEGE

HYMNODY AND HYMNOLOGY

Course Code: EL-HH

Credit: 2

COURSE DESCRIPTION:

A study of the development of Christian Hymnody from the early church to the present Contemporary Music. Historical background, principal hymn writers, and the influence of hymns on congregational singing, as well as its structure, theology, and interpretation will be highlighted in the course.

The purpose of this course is to enable the student to obtain information concerning the development of hymns in Christianity for those in the ministry of music in making congregational singing more interesting, meaningful, and spiritually informative.

COURSE OBJECTIVES:

As a result of successfully completing this course, the students will be able to do the following:

- Name the major hymn text and hymn tune writers
- Understand the history and development of hymnody
- Analyzed hymn texts and tunes for theological and musical content
- Evaluate and select hymns for worship services
- Develop skills in leading congregational singing
- Appreciate the diversity of global hymnody
- Describe the use of hymnals in terms of format, context, purpose, and design.

COURSECONTENT:

UNIT I: Introduction to Hymnody

Early Christian Hymnody

UNIT II: Reformation and Protestant Hymnody

Hymnody in the 18th and 19th Centuries

20th-Century Hymnody and Contemporary Issues

UNIT III: Hymns in Non-Western Culture

UNIT IV: Contemporary Christian Song

Music for the Congregation

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

TEXTBOOKS:

- A Survey of Christian Hymnody by William J. Reynolds and Milburn Price (Carol Stream, Illinois: Hope Publishing Co., 1987).
- Sing With Understanding: An Introduction to Christian Hymnology, 2nd edition, Revised and Expanded by Harry Eskew and Hugh T. McElrath (Nashville, Tennessee: Church Street Press, 1995).

CHAPTER IV
ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

MUSIC SOFTWARE SKILLS

Course Code: EL-MS

Credit: 2

COURSE DESCRIPTION: This course is designed to introduce the students to the different theoretical and practical understanding of music software. They will be introduced to adding notes, lyrics, and texts to the score as well as transposing them.

COURSE OBJECTIVE: To provide participants with in-depth skills and knowledge to use Sibelius effectively for music notation, composition, and arrangement. By the end of the 16-week course, students will be adept at navigating Sibelius, creating and editing complex scores, applying advanced notation techniques, and utilizing Sibelius' advanced features to produce high-quality musical scores.

COURSE OUTLINE

Unit I: Introduction to Sibelius

- Overview of Sibelius features.
- Navigating the interface: ribbons, tabs, and panels.
- Creating a new document and basic score setup.

Unit II: Basic Notation

- Note input methods (mouse, keyboard, MIDI).
- Working with rhythmic values and tuplets.
- Basic editing tools and functions.

Unit III: Dynamics, Articulations, and Text

- Adding and modifying dynamics and articulations.
- Formatting and placing text, lyrics, and performance instructions.
- Using symbols and musical signs.

Unit IV: Advanced Notation Techniques

- Handling complex rhythms and tuplets.
- Working with grace notes, trills, and other ornaments.
- Managing time and key signature changes.

Unit V: Instrumentation and Layout

- Adding and removing instruments.
- Adjusting staff spacing and system layout.
- Customizing score appearance and page setup.

Unit VI: Using Advanced Tools

- Utilizing Rehearsal Marks and Cues.
- Techniques for improving readability and layout

Unit VII: Playback and MIDI Integration

- Playback controls and settings.
- Using the mixer and virtual instruments.
- MIDI setup and playback customization

Unit VIII: Customizing and Creating

- Creating custom templates and document settings.

Unit IX: Importing and Exporting Scores

- Importing scores from different formats.
- Export options and settings.
- Troubleshooting common issues

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

REQUIRED MATERIALS:

- Sibelius software (latest version recommended).
- Computer with adequate specifications for running Sibelius.
- Access to sample scores and additional resources as provided by the instructor.

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

SOUND MANAGEMENT

Course Code: EL-SM

Credit: 2

COURSE DESCRIPTION:

This graduate level course is designed for music students and is taught as a response to the need for church musicians to understand audio technology fundamentals, audio recording software and equipment and apply these things to further enhance the worship ministry especially in this day and age where modern media plays a strong part in music ministry.

The students will be required to prepare and execute two projects, one individually and one as a group project. Each project will be presented in class and graded.

COURSE LEARNING OUTCOMES:

- The student will have a good basic understanding about sounds both in analog and digital world.
- The student will be able to create an instrumental backing track for choir/solo rehearsal/performance. The student will also be able to create music sheet from his/her arrangement using the notation software linked with recording software.
- The student will be able to produce a virtual choir or music video on his/her own with decent quality of sound.

COURSE UNITS:

Unit I: Course Overview, Syllabus; Introduction, Academic Expectations, Goals. Basic of Sounds. The fundamental characteristics of sound/audio

Unit II: Basic of Sounds (cont.): Understanding analog & digital audio Audio terminology Room acoustic

Unit III: Audio Production: Basic recording hardware, Digital audio workstation-Preonus Studio One 6

Unit IV: Audio Production (cont.): Midi recording - virtual instruments Piano, strings record & edit

Unit V: Audio Production (cont.): Midi recording – virtual instruments (cont.) Guitar, bass, drum record & edit

Unit VI: Audio Production (cont.): Recording vocal tracks editing vocal tracks. Pitch and Rhythm correction

Unit VII: Audio Production (cont.): Audio mixing tools Compressor EQ

Unit VIII: Audio Production (cont.): Reverb Delay, Layering/double tracking

Unit IX: Audio Production (cont.): Mastering the final audio tracks from arrangement to music score.

Unit X: Video production: Basic understanding of cinematography, Video recording & lighting basics

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE
ENGLISH (COMMUNICATIONS, PHONETICS, DICTION)

Course Code: EL-ENG

Credit: 2

COURSE DESCRIPTION: Communicative English course is aimed to equip students with a profound understanding of the English language and its literature, enhancing their communication and critical thinking skills.

OBJECTIVES: Develop communicative competence in students; impart knowledge of proper pronunciation, structure, usage and style of English; the importance of communication; and understand communication ethics.

COURSE STRUCTURE:

Section I: HISTORY OF ENGLISH

Section II: FUNCTIONAL GRAMMAR

1. Word and Word-Groups
 - 1.1. Order of Words
 - 1.2. Phrases
 - 1.3. Sentence
2. What is Speech?
 - 2.1 Parts of Speech
3. Determiners
 - 3.1. Specific Determiners
 - 3.2. General Determiners
4. Tenses
 - 4.1. Past Tense
 - 4.2. Present Tense
 - 4.3. Future Tense
5. Punctuation

Section III: COMPOSITION

1. Essay Writing
2. Letter Writing

Section IV: COMPREHENSION

Section V: PRECIS WRITING

Section VI: UNDERSTANDING COMMUNICATION

1. Meaning of Communication: Definition, Scope and Forms of Communication
2. Different Approaches to Communication: As a Process, Ritual, Personal Benefit, Social, Political, etc.
3. Different Types of Communication: Intrapersonal, Interpersonal, Group, Mass/Social Communication
4. Communication Without Language: Facial Expressions, Signals, Gestures
5. Barriers to Effective Communication

Section VII: SPOKEN ENGLISH (Practical)

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none">• Continuous Internal Assessment<ul style="list-style-type: none">a. First Quarterly Evaluation (10%)b. Second Quarterly Evaluation (10%)c. Attendance (10%)d. Assignment and Class Participation (10%)	40%
<ul style="list-style-type: none">• Final exam<ul style="list-style-type: none">a. All completed topics – Practical assessment (60%)	60%

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

HYMNODY AND HYMNOLOGY

Course Code: EL-HH

Credit: 2

COURSE DESCRIPTION

This course is designed to introduce the students to the different Indigenous Asian music and how it is incorporated into Christian Liturgy.

COURSE PURPOSE

Through this course, students will learn how indigenous music has been resourceful in worship. Students will understand the different melody, rhythm and harmony used in Asian hymnologies. Students will be able to analyze, study about the author and composers and how to incorporate it in our liturgies today.

COURSE UNIT

- A brief history and culture of Indigenous Asians
- A brief introduction of Asian Hymnology
- Analysis of Asian Hymns: melody, rhythm, harmony, lyrics
- Study about Authors and Composers of Asian Hymns
- Contextualization of Asian Hymns

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED BOOK:

- Loh, I-to. Hymnal Companion to Sound the Bamboo: Asian Hymnals in their cultural and Liturgical Contexts. GIA Publications, 2011.

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

INDIGENOUS MUSIC AND ART

Course Code: EL-IMA

Credit: 2

COURSE DESCRIPTION

This course is designed to introduce the student to the many and different Musical culture in Asia, the richness of Asian Folk and Art music of the Indigenous people.

COURSE OBJECTIVES

Through this course, students will explore the rich indigenous music in Folk and Art form, the rich history and how it differs from one region to the other. Students will be able to appreciate the differences as well as draw inspiration from the different culture.

COURSE UNIT

- Introduction to Asian Music- it's history and development over the course of time
- A brief history on the music in East Asia
- A brief history on the music in Southeast Asia
- A brief history on the music in South Asia
- Asian folk music
- Melody, Rhythm, Harmony, Poetry, Lyrics
- Organology: Various classification of instruments of various Asian regions
- Research in Asian music
- A brief history of the Indigenous people and their music culture
- A brief history of the Nagas
- Music culture of the Nagas
- The impact of Christianity in the lives of the Nagas
- Naga Folk music
- Melody, Rhythm, Harmony, Poetry, Lyrics
- Organology: Various classification of instruments of various Naga tribes
- Research in Naga music

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READINGS

- Blum, S. (2011). "A Society and Its Journal: Stories of Hybridity". *Asian Music*, 42 (1), 3-23.
- Bohlman, Philip V. *The Study of Folk Music in the Modern World*. Indiana University Press. 1998.
- Miller, T. *The Garland Handbook of Southeast Asian Music*. Taylor and Francis, 2008.
- Ng. B. W. (2002). *Japanese Popular Music in Singapore and the Hybridization of Asian Music*, 34 (1), 1-8.
- Hutton, J.H. *The Sema Nagas*. London: Macmillan and co., limited, 1921.
- Nekha, K. Nishena. *The Nagas: Culture and Education*. Heritage Publishing House, 2015.
- Ramunny, Murkot. *The World of Nagas*. Northern Book Centre, 1999.
- Zhimomi, Ihezhe. *A Brief Survey of Naga History*. Heritage Publishing House, 2021.

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

FOLK MUSIC ENSEMBLE

Course Code: EL-FME

Credit: 2

COURSE DESCRIPTION

This course is designed to introduce the student to different folk instrument, the nature of each instrument according to their category.

COURSE PURPOSE

Through this course the student will be able to play a folk instrument or two

The student will be able to sing and play folk songs

The student will develop the skill to play in an ensemble

COURSE UNIT

1. Introduction to Folk Music
2. Folk song: Singing skills
3. Folk instrument playing skills
4. Wind instrument
5. String instrument
6. Percussion
7. Folk ensemble performing skills

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READINGS:

- Laremore, Jane Elizabeth. Christian Worship in Nagaland. Liberty University, 2020.
- Ao, Lanu A. (Ed) (1999). Naga Cultural Attires and Musical Instruments. Concept Publishing Company, New Delhi-110059. (pp. 111-128).

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

INTRO TO ETHNOMUSICOLOGY

Course Code: EL-IE

Credit: 2

COURSE DESCRIPTION:

This paper will acquaint students about the connection between Ethnomusicology and fieldwork. It will also throw light on the importance of fieldwork for data collection. The primary goals are to provide an enriched understanding of the role of music in human life.

COURSE OBJECTIVE:

- Understanding and developing a framework for researching, analyzing and writing about music in its cultural context.
- Understanding an ethnographic approach to researching music and music-cultures.

COURSE UNITS:

- Introduction to Ethnomusicology
- Types of Research Methodology and its Importance
- What is Ethnography?
- Definition and Significance of Fieldwork for Students of Ethnomusicology

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READINGS:

- Kirner, Kimberly & Jan Mills. *Introduction to Ethnographic Research: A Guide for Anthropology*
- Post, Jennifer. *Ethnomusicology: A Research and Information Guide*

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE
RESEARCH WORK: (FIELDWORK, TRANSCRIPTION, ANALYSIS, DOCUMENTATION)

Course Code: EL-RW

Credit: 2

COURSE DESCRIPTION:

This course is designed to introduce the students to the various methods of collecting data, how to gather primary source information related to one or more musical events for analysis and interpretation.

COURSE OBJECTIVES:

- Methodological approaches, theoretical orientations, interdisciplinary dimensions and all will be examined.
- To help the students or assist the students in the design or layout of a research proposal.

COURSE UNITS:

- Primary and Secondary Methods of Data Collection: How to conduct fieldwork for oral traditions, How to conduct Interview, How to set a Questionnaire, Observation Method and Case Study
- Tools of Data Collection and Analysis: Audio-visual Equipments, Statistical analysis, Diagnostic analysis, and Basic Concepts of Excel
- Methods of Report Writing including Citation of Reference

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READINGS:

- Dorson R.M. : *Folklore and Folklife: An Introduction*.
- Gilman, Lisa & John Fenn. *Handbook for Folklore and Ethnomusicology Fieldwork*
- Barz, Gregory F.& Timothy J. Cooley. *Shadows in the Field*
- Bader, Rolf, Christiane Neuhaus & Ulrich Morgenstern (Editors). *Concepts, Experiments, and Fieldwork: Studies in Systematic Musicology and Ethnomusicology*

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

INTRO TO CONDUCTING

Course Code: EL-IC

Credit: 2

COURSE DESCRIPTION: Introduction to Conducting 1 provides students with foundational skills in the art of conducting. This course covers basic conducting techniques, including baton use, beat patterns, and gestures. Students will learn how to interpret and communicate musical elements effectively through their conducting, as well as develop skills in score reading and rehearsal management. The course emphasizes the development of clear, expressive conducting gestures and effective communication with ensembles.

COURSE OBJECTIVES:

- **Basic Conducting Techniques:** Learn and practice fundamental conducting patterns and gestures.
- **Score Reading:** Develop the ability to read and interpret basic musical scores, including understanding key signatures, time signatures, and simple rhythmic patterns.
- **Rehearsal Management:** Understand basic rehearsal techniques and strategies for effective ensemble direction.
- **Musical Communication:** Develop skills to communicate musical intentions clearly through conducting.
- **Foundational Leadership:** Gain experience in leading and motivating an ensemble.

COURSE OUTLINE:

Unit 1: Introduction to Conducting

- Overview of the course
- Basic posture and baton grip
- Introduction to 2/4 and 4/4 conducting patterns

Unit 2: Basic Conducting Patterns

- Dynamics and tempo markings
- Practice exercises

Unit 3: Reading and Interpreting Simple Scores

- Introduction to score reading: key signatures, time signatures, and basic rhythmic patterns
- Practice with simple choral or instrumental scores

Unit 4: Rehearsal Techniques

- Structuring a basic rehearsal
- Warm-up exercises and vocal/instrumental technique

Unit 5: Developing a Clear Beat

- Techniques for maintaining a steady beat
- Exercises to improve beat clarity and consistency

Unit 6: Gesture and Expression

- Using gestures to convey dynamics and expression
- Practice in conveying musical phrasing through conducting

Unit 7: Midterm Review and Conducting Lab

- Review of basic conducting patterns and score reading
- Conducting lab with peer feedback

Unit 8: Effective Communication

- Techniques for communicating with an ensemble
- Practice in giving clear verbal and non-verbal cues

Unit 9: Basic Rehearsal Strategies

- Strategies for addressing common ensemble issues
- Practice in rehearsing simple pieces with a group

Unit 10: Conducting Simple Repertoire

- Application of conducting techniques to basic choral or instrumental repertoire
- Focus on clear beat patterns and expressive gestures

Unit 11: Preparing for Performance

- Strategies for preparing an ensemble for performance
- Rehearsal tips for final preparations

Unit 12: Final Conducting Preparation

- Final rehearsals and conducting practice
- Focus on performance aspects and ensemble

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

REQUIRED TEXTS/READINGS

- Course Textbook Green, Elizabeth A. H. and Mark Gibson. The Modern Conductor. Prentice Hall, 7th edition. ISBN 0-13- 182656-5
- Joseph. A. Labuta and Wendy k. Matthews. Basic Conducting techniques, Routledge, 7th edition. ISBN: 978-1-138-65699-4
- Pierre kujper, The art of Conducting

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

CONDUCTING METHODS

Course Code: EL-CM

Credit: 2

COURSE DESCRIPTION:

Introduction to Conducting 2 builds upon the skills developed in Introduction to Conducting 1, expanding into more advanced conducting techniques and repertoire. This course focuses on developing a more nuanced conducting style, managing complex musical textures, and refining rehearsal strategies. Students will gain experience with diverse musical styles and more challenging repertoire, enhancing their ability to lead and inspire ensembles effectively.

COURSE OBJECTIVES:

- **Advanced Conducting Techniques:** Master advanced conducting patterns and gestures for more complex time signatures and musical forms.
- **Score Analysis:** Develop skills in analyzing and interpreting more complex musical scores, including multi-layered textures and contemporary works.
- **Rehearsal Techniques:** Implement advanced rehearsal techniques to address intricate musical and ensemble issues.
- **Interpretation and Expression:** Refine the ability to interpret and convey musical expression through conducting.
- **Leadership and Ensemble Dynamics:** Enhance leadership skills and manage ensemble dynamics effectively.

COURSE OUTLINE:

Unit 1: Review and Advanced Conducting Patterns

- Review of basic conducting patterns
- Introduction to advanced patterns (e.g., 5/4, 7/8 time signatures)

Unit 2: Advanced Score Analysis

- Techniques for analyzing complex scores
- Understanding and interpreting complex rhythmic patterns and modulations

Unit 3: Conducting Complex Repertoire

- Application of advanced conducting techniques to complex choral or instrumental works
- Focus on managing multiple musical layers and textures

Unit 4: Developing Expressive Gestures

- Techniques for conveying musical nuances and expressions
- Practice with dynamic contrasts and phrasing

Unit 5: Developing a Clear Beat

- Complex musical issues and improving ensemble performance
- Techniques for managing rehearsals with larger and more diverse groups

Unit 6: Conducting Contemporary Repertoire

- Exploration of contemporary and unconventional musical styles
- Techniques for interpreting modern compositions

Unit 7: Managing Effective Dynamics

- Techniques for resolving conflicts and managing diverse ensemble personalities
- Strategies for creating a cohesive

Unit 8: Interpretation of Diverse Styles

- Conducting repertoire from different musical styles and traditions
- Practice in adapting conducting techniques to various genres

Unit 9: Orchestral and Accompanied Works

- Conducting choral or instrumental works with accompaniment
- Balancing choir and orchestra or other accompanying instruments

Unit 10: Conducting Masterpieces

- Exploring innovative approaches to rehearsals
- Use of technology and multimedia to enhance rehearsals

Unit 11: Conducting Masterpieces

- Study and conducting of significant choral or instrumental masterpieces
- Techniques for preparing large- scale works

Unit 12: Final Conducting Project Preparation

- Rehearsal and preparation for the final conducting project
- Focus on refining technique and performance readiness

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

REQUIRED TEXTS/READINGS

- Green, Elizabeth A.H. and Mark Gibson. The Modern Conductor. Prentice Hall, 7th edition. ISBN 0-13- 182656-5
- Joseph A. Labuta and Wendy K. Matthews. Basic Conducting techniques, Routledge, 7th edition. ISBN:978-1-138-65699-4

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

SONG WRITING

Course Code: EL-SW

Credit: 2

COURSE DESCRIPTION: Introduction to the techniques of writing songs including the writing of lyrics and melodies, setting lyrics to music, developing lyrical and musical “hooks,” analyzing and developing general music terms and concepts related to various song structures.

COURSE PURPOSE: Song writing course is designed to encourage and develop skills in independent composition of both lyrics and music. It aims to build the confidence in songwriting and performance, which in turn enhances the students’ abilities to develop strategies for continued onward creative practice in music.

COURSE OBJECTIVES:

Upon completion of the course, students should be able to:

- Set words to rhythm using the concepts learnt throughout the curriculum.
- Develop and demonstrate competency in the following areas:
 - Song development
 - Song construction
 - Lyric characteristics
 - Studio production
 - MIDI Applications, and
 - Song writing business
- Describe the different chord types and progressions used in popular songs.
- Demonstrate understanding of musical terminology and concepts related to song writing
- Examine and analyze songs in a variety of genres.
- Create and record four songs or song fragments.
- Evaluate songs, genres, and engage in self-reflection of the artistic process through a variety of writing assignments.

COURSE UNITS:

1. Introduction
2. Song Structure
3. Chord Progression
4. Lyric characteristics
5. Arpeggiated melodies
6. A Song “Hook”
7. MIDI Application
8. Tonality
9. Major Scale in Relationship: Stable & Unstable Tones
10. Genre Studies introduction
11. Blues / Folk Music / Country Music / Punk / Hip-Hop
12. Chords
13. Form & Function – Verse & Chorus

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ul style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ul style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

MATERIAL SOURCES

- Perricone, Jack. *Great Songwriting Techniques*. NY: Oxford University Press, 2018
- Ruud, Even. *Song Writing: Methods, Techniques and Clinical Applications for Music Therapy Clinicians, Educators and Students*. Philadelphia: Jessica Kingsley Publishers, 2005

ELECTIVE SUBJECTS OFFERED BY PLATINUM COLLEGE

INTRO TO MUSIC EDUCATION

Course Code: EL-IME

Credit: 2

COURSE DESCRIPTION

This course introduces students to the different methods and ways of teaching music to children, preparing them to teach students of all age groups. Students will develop core music teaching skills through study of essential educational resource materials, and begin to build their own folio of lesson planning. The course consists of lectures, music classroom observation, teaching demonstration, peer teaching and lesson planning.

COURSE OUTCOME:

1. This course will enable the students to demonstrate knowledge and understanding of the principles of music learning.
2. They will be aware of the different teaching methods and the current practices in a variety of educational settings.
3. Develop the ability to teach students of wide range of ages.
4. Be more equipped on the different teaching and learning styles to engage young children and adolescent in music.

COURSE OUTLINES

Unit 1: Introduction, Goals, Procedures, Theories of teaching

Unit 2: Philosophy of Music education

Unit 3: Discuss reasons for becoming a music teacher, characteristics of quality teaching influences

Unit 4: History of Music Education

Unit 5: Lesson plans

Unit 6: Lesson plans presented, Unit planning

Unit 7: Music games for the classroom

Unit 8: Action songs, Children's choir, Warm-ups

Unit 9: Improvisation, accompaniment, writing simple melodies

Unit 10: Methodologies: Kodaly method

Unit 11: Methodologies: Suzuki method

Unit 12: Methodologies: Dalcroze method

Unit 13: Teaching demonstration

EXAM PROCEDURES AND REQUIREMENTS

<ul style="list-style-type: none"> • Continuous Internal Assessment <ol style="list-style-type: none"> a. First Quarterly Evaluation (10%) b. Second Quarterly Evaluation (10%) c. Attendance (10%) d. Assignment and Class Participation (10%) 	40%
<ul style="list-style-type: none"> • Final exam <ol style="list-style-type: none"> a. All completed topics – Practical assessment (60%) 	60%

SUGGESTED READINGS:

- Hallam, S. The Power of Music: *It's Impact on the Intellectual, Social and Personal Development of Children and Young People*. International Journal of Music Education 28 (3): 269-289
- Hallam, S. 'Instrumental Music Teaching: A Guide to better teaching and learning', Heinemann Educational, 1998.