

**Faculty of Humanities and Social Sciences  
Dean's Office  
Tribhuvan University  
Kirtipur, Kathmandu, Nepal**



**BFA Four Years Bachelor Courses in Vocal, Instrumental Music  
(Sitar, Tabla, Flute, Sarod, Israj and Violin) and Dance**

**Subject Committee  
BFA Music  
2015/16**

**BFA FOUR YEARS BACHELOR COURSE  
CLASSICAL MUSIC  
VOCAL/INSTRUMENTAL**

<b>THIRD YEAR</b>					
<b>S.N</b>	<b>CODE</b>	<b>PAPER</b>	<b>SUBJECT</b>	<b>FULL MARKS</b>	<b>PASS MARKS</b>
17.	Mus.324	XIV	Classical Music Practical – I	100	40
18.	Mus.325	XV	Classical Music Practical –II (Non Details)	50	20
19.	Mus.326	XVI	Applied Theory	50	17
20.	Mus.327	XVII	Optional Tabla / Vocal /Instrument, Practical	100	40
21.	Mus.328	XVIII	Folk Music Practical	50	20
22.	Mus.329	XIX	Folk Music Theory	50	17
23.	Mus.330	XX	General Theory	100	35
			Total	500	

## Classical Music Practical - I

### Vocal/Instrumental

Paper: XIV

Full Marks: 100

Pass Marks: 40

Mus.324

Lect. Hrs: 150

I.	Revision and knowledge of those <i>ragas</i> and <i>talas</i> that learnt in the previous years.
II.	Practice of <i>Koot Alankars</i> in prescribed <i>talas</i> of first, second and third years.
III.	Ability to identify 12 Notes (7 <i>suddha</i> and 5 <i>vikrit swors</i> ).
IV.	Ability of identifying following <i>ragas</i> by listening them <i>Basanta, Bhairavi, Darbari Kanada, Jaijaywanti, Marwa, Miyanki Malhar, Miyanki Todi, Madhyamad Sarang, Pilu, Pahadi, Suddha Kalyan and Tilang</i>
V.	Comprehensive study of any four from following <i>ragas</i> with the ability to improvise <i>alap, bol alap, taan, bol taan</i> and <i>jhala</i> in <i>bada and chhota khyal</i> or <i>masitkhani</i> and <i>rajakhani gat</i> as well as <i>madhya laya, chhota khayal</i> or <i>rajakhani gat</i> with some improvisation in remaining other four <i>ragas</i> .  <ol style="list-style-type: none"><li>1. <i>Basanta</i></li><li>2. <i>Darbari Kanada</i></li><li>3. <i>Jaijaywanti</i></li><li>4. <i>Marwa</i></li><li>5. <i>Miyanki Malhar</i></li><li>6. <i>Miyanki Todi</i></li><li>7. <i>Madhyamad Sarang</i></li><li>8. <i>Suddha Kalyan</i></li></ol>
VI.	<i>Thumari</i> or semi classical compositions in any three from following <i>ragas</i> .  <i>a. Bhairavi b. Pilu c. Pahadi d. Tilang</i>
VII.	Revision of various <i>talas</i> learned in previous years including knowledge of <i>Aadachautal, Dipchandi, Tilwada and Pancham Sawari talas</i> in <i>dugun, tigung and chaugun layakaris</i> with the ability to perform and show them in hand.
VIII.	Knowledge of tuning, playing and maintaining Harmonium/Tanpura/Sitar.

**Classical Music Practical - II**  
**Vocal/Instrumental**

Paper: XV  
Full Marks: 50  
Pass Marks: 20  
Lect. Hrs: 75

Mus.325

I.	Revision and practice of <i>alankaras</i> in different <i>talas</i> prescribed in practical paper of 1st, 2nd and 3rd years and ability to sing/play them in right tune.
II.	Ability to identify Notes by listening them.
III.	Knowledge of improvising/playing <i>nom tom/ jodalap</i> in different <i>layakaris</i> .
IV.	Study of <i>tarana or tirwat or chaturanga, dhrupad and dhamar</i> in different appropriate <i>layakaris</i> for vocal students and <i>rajakhani gat</i> with <i>alap, toda</i> and <i>jhala</i> for instrumental students in any three from following ragas  <ol style="list-style-type: none"><li>1. <i>Bahar</i></li><li>2. <i>Hamir</i></li><li>3. <i>Kamod</i></li><li>4. <i>Shankara</i></li><li>5. <i>Shivaranjani</i></li></ol>
V.	a. Advance knowledge of playing and tuning student's own instruments.

## Applied Theory

Paper: XVI  
Full Marks: 50  
Pass Marks: 17  
Lect.

Mus.326

Hrs: 75

I.	Detail study of <i>shruti</i> (microtones) and their comparison with microtones of Western music.
II.	Theoretical knowledge of the following <i>ragas</i> : <i>Basanta, Bahar, Bhairavi, Darbari Kanada, Hamir, Jaijaywanti, Kamod, Pahadi, Pilu, Marwa, Miyanki Malhar, Miyanki Todi, Madhyamad Sarang, Suddha Kalyan, Shankara, Shivaranjani and Tilang</i>
III.	Brief knowledge of Western scales and notation with ability of reading and writing <i>ragas</i> as per the Staff Notation System.
IV.	Comparative study of following <i>ragas</i> : <ol style="list-style-type: none"><li>1. <i>Suddha kalyan and Bhupali</i></li><li>2. <i>Deshkar and Bhupali</i></li><li>3. <i>Hamir and Kamod</i></li><li>4. <i>Miyanki Malhar and Darbari Kanhada</i></li><li>5. <i>Miyanki Malhar and Bahar</i></li><li>6. <i>Jaijaywanti and Khamaj</i></li></ol>
V.	Study of the following <i>talas</i> in <i>dugun, tigan and chaugun layakaris</i> with ability to write notation. <i>Addha Punjabi, Jat, Brahma, Aadachautal, Dipchandi, Tilwada and Pancham Sawari.</i>
VI.	Four major classification of instruments ( <i>tat, sushir, avanadhha and ghanabadhya</i> )
VII.	Report writing related to the activities of classical music in Nepal.

## Tabla (Optional)

Paper: XVII

Full Marks: 100

Pass Mark: 40

Lect. Hrs: 150

Tab.327

I.	<p>- Solo performance in any one of the following <i>taals</i> by including <i>peshkar</i>, 2 <i>kyadas</i> with 5 <i>paltas</i>, 1 <i>rela</i> with 5 <i>paltas</i>, 5 <i>mukhdas</i>, 5 <i>tukdas</i> and 5 <i>tihais</i></p> <p>- Other remaining <i>taals</i> by including 1 <i>Kayda</i> with 3 <i>Paltas</i>, 3 <i>Mukhdas</i>, 3 <i>Tukdas</i> and 3 <i>tihais</i>.</p> <p>(i) <i>Teentaal</i> (ii) <i>Rupaktaal</i> (iii) <i>Jhaptaal</i> (iv) <i>Ektaal</i></p>
II.	<p>Musical meter (<i>Layakari</i>): All the <i>taals</i> studied so far should be spoken in single and double <i>laya</i> with appropriate clapping (<i>taali/khali</i>) in one cycle.</p> <p><i>Teentaal</i>, <i>ektaal</i> and <i>rupaktaal</i> must be spoken in triple and quadruple with appropriate clapping (<i>taali/khali</i>).</p>
III.	<p>All composition must be spoken with appropriate clapping.</p>
IV.	<p>Variations of the following <i>taals</i>:</p> <p>(i) <i>khemtaTaal</i> (ii) <i>dipchandiTaal</i> (iii) <i>AddhaTaal</i> (IV) <i>RupakTaal</i> (V) <i>Teentaal</i></p>
V.	<p>Knowledge of tuning <i>Tabla</i>.</p>

## Folk Music Practical

Paper: XVIII  
Full Marks: 50  
Pass Marks: 20  
Lect. Hrs: 75

Mus.328

I.	Knowledge of folk songs learnt in previous years.
II.	Knowledge and ability to perform following folk songs/tunes. <i>1. Sorathi lami taal</i> <i>2. Sorathi chhoti taal</i> <i>3. Maithili</i> <i>4. Tharu (gaunachanchar)</i> <i>5. Gaine</i> <i>6. Chyabrung</i>
III.	Knowledge and ability to perform following <i>charya</i> and traditional songs/tunes. <i>1. Pancha Buddha</i> <i>2. Kumari</i> <i>3. Charitra</i> <i>4. Deuda</i> <i>5. Ghatu (Kathmandu Valley)</i> <i>6. Palam</i>
IV.	Ability to recognize songs/tunes/ <i>taals</i> indicated by examiner.
V.	Ability to describe the songs in the practical course.

## Folk music Theory

Paper: XIX  
Full Marks: 50  
Pass Marks: 17

Mus.329                      Lect. Hrs: 75

I.	Formation or elements of folk music: <i>Laya and Bhaka, Bhasa, Saili, Kathya and Bhava</i>
II.	Economic, social, cultural, historical and ecological Importance of folk music.
III.	Thoughts of various national and international scholars on folk music.
IV.	Brief description of following folk songs including <i>Chyabrung, Palam, Sorathi (lami and chhoti taal), Tharu, Maithali, Gaine Geet, Deuda, Charitra, Ghatu ( Kathmandu valley), Pancha Buddha and Kumari</i>
V.	Brief introduction of some musical instruments uses in Nepali folk music: <i>Dhyangro, Dabdab, Taa, Gopal Dandi, Ponga, Painta, Dhaa, Koncha Khin, Piwancha, Mwali, Kangling (feri), Singa, Nyeku,</i>
VI.	Biographies of Nepalese folk musicologist and musicians: Nhuchhe Man Dongol b. Tulasi Diwas c. Ali Miyan d. Laxman Lohani e. Koili Devi Mathema f. Hiradevi Waiba g. Gyanu Rana
VII.	Importance of <i>Natyeshwor</i> in Kathmandu Valley.

## General Theory

Paper: XX  
Full Marks: 100  
Pass Marks: 35  
Lect. Hrs: 150

Mus.330

I.	<p>a. Definitions and explanations of Musical terms in detail from previous years.</p> <p>b. Brief description of <i>Grama</i>, <i>Moorchhana</i>, <i>Chatuh-sarana</i> as stated by <i>Bharat</i> and <i>Sharangadev</i>, Merits - demerits of <i>Baggeyakar</i>.</p>
II.	<p>Analysis on evolution of Raga System:</p> <p>a. <i>Jati Gayan</i></p> <p>b. <i>Raga-Ragini System</i></p> <p>c. <i>Raganga</i></p> <p>d. <i>Das Bidha Raga Bargikaran</i></p>
III.	Comments on musical texts Bharat's <i>NatyaSutra</i> and Saranga Dev's <i>Sangeet Ratnakar</i> .
IV.	<p>a. Rasa and music</p> <p>b. Aesthetic aspects of music</p> <p>c. Essential Components of Stage performance</p>
V.	Features of Hindustani Music System.
VI.	Contribution of Shah/Rana Dynasty in the development of classical music in Nepal.
VII.	<p>Importance of <i>gharanas</i> and brief description of major <i>gharanas</i> of Nepal and India;</p> <p>a. Regmi Gharana b. Mishra Gharana c. Tandukar Gharana d. Ustad Ganesh Lal Gharana e. Gwaliyar Gharana f. Kirana Gharana</p>
VIII.	<p>Biographies and contributions of the following musicians;</p> <p>a. Pandit Krishna Chandra Regmi, Pandit Shambhu Prasad Mishra, Sangeet Praveen Nararaj Dhakal, Pandit Bhavanath Sharma, Pandit Ravi Shankar, Pandit Bhimsen Joshi .</p> <p>b. Short biographies of some famous western composers (Mozart, Beethoven and Bach)</p>

## BFA FOUR YEARS BACHELOR COURSE

### CLASSICAL MUSIC

#### TABLA

THIRD YEAR					
S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
17.	Tab.324	XIV	Classical Tabla Practical	100	40
18.	Tab.325	XV	Voc/Inst.Accompaniment	50	20
19.	Tab.326	XVI	Applied Theory	50	17
20.	Tab.voc/inst.327	XVII	Optional Vocal/Instrument Practical	100	40
21.	Tab.328	XVIII	Folk Rhythmic Instrument Practical	50	20
22.	Tab.329	XIX	Folk Rhythmic Instrument Theory	50	17
23.	Tab.330	XX	General Theory	100	35
			Total	500	

**Note:** For the entire music subjects the concerning teacher will arrange lecture hour according to his/her teaching convenience.

## Classical Tabla Practical

Paper: XIV  
Full Marks: 100  
Pass Marks: 40  
Lect. Hrs:

Tab.324  
150

I.	<p>Solo performance for 20 minutes in any two of the following <i>taals</i>; <i>I)Teentaal II) Ektaal III) Jhaptaal IV) Rupak</i> Solo Performance must be included the following elements; <i>Peshkar, 4 kaydas with 15 paltas, 2 gats, 2 Relas, 15 Tukdas and Chakradar tihai (shadharan, farmayshi and kamali)</i> Other remaining <i>taals</i> must have the following elements; <i>uthan, 3-3 kaydas with 10 paltas, 10 tukdas and 5 tihais</i></p>
II.	<p>Musical Meter (<i>Layakari</i>): All the <i>taals</i> studied till now (<i>Dadra, Khemta, Rupak, Tebra, Kaharwa, Basanta Taal, Rudra Taal, Jhaptaal, Sultaal, Ektaal, Chautal, Aadachautal, Dhamar, Teental, Tilwada, Jhumra</i>) should be spoken in Single, 3/2 (<i>Aad Laya</i>), double, triple and quadruple with appropriate clapping (<i>Taali &amp; khali</i>) of the respective <i>Taals</i> in one cycle.</p>
III.	<p>All the compositions of the syllabus should be spoken with appropriate clapping (<i>Taali &amp; Khali</i>).</p>
IV.	<p>Variations of the following <i>Taals</i>- <i>(i) Addha Taal</i> <i>(ii) Dipchandi</i> <i>(iii) Rupak</i> <i>(iv) Khemta</i> <i>(v) Jhaptaal</i> Ability to play simple <i>Laggi</i> in <i>Dadra</i> and <i>kaharwa taal</i>.</p>
V.	<p>Mathematical Knowledge of playing one specific compositions in following different <i>taals</i>:  <i>(i) Ektaal (ii) Jhaptaal (iii) RupakTaal</i></p>
VI.	<p>Tuning of instrument during to playing time.</p>

## Vocal/Instrument Accompaniment

Paper: XV  
Full Marks: 50  
Pass Marks: 20

Mus.325

Lect. Hrs: 75

I.	-Ability to accompany ; -Vocal in <i>vilambit ektaal, tilwada and madhyalaya rupak and drut laya teentaal, ektaal</i> - Instruments in <i>vilambit teentaal, madhyalaya rupak and drutlaya in teentaal and ektaal</i>
II.	Ability to play solo while accompanying vocal/instrument with question answer pattern.
III.	Ability to accompany light music song/tune.
IV.	Ability to identify the rhythm cycles ( <i>taals</i> ) and starting place of the compositions/ <i>bandish</i> by listening to them as sung or play by the examiner.
V.	Ability to play slow tempo in following taals: <i>(i) Jhumra (ii) Tilwada</i>
VI.	Ability to play <i>kaharwa, Khemta, deepchandi and teentaal</i> in fast tempo.

## Applied Theory

Paper: XVI

Full Marks: 50

Pass Marks: 17

Lect. Hrs: 75

Tab.326

I.	<ul style="list-style-type: none"><li>• Introduction to the following terms: <i>Dhrupad, dhamar, thumari, tappa, tarana, triwat, chaturang, bhajan, masitkhani and rajakhani gat, alap, jodalap, taan and jhala.</i></li><li>• Introduction to following <i>taals</i>; <i>Jhumra, Tilwada</i></li></ul>
II.	Ability to write single, <i>aadh laya</i> (3/2), double, triple and quadruple of all the <i>taals</i> from the syllabus (1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> year) in Bhatkhande and Bishnu Digamber notation system.
III.	Ability to write <i>kayada, tukda, paran, mukhda, tihai</i> in different <i>taals</i> from the syllabus.
IV.	Different types of <i>chakradartihai</i> with their mathematical explanations.
V.	Ability to write <i>jhumra, tilwada, rupak, sultaal and rudrataal</i> in staff notation.
VI.	Introduction to <i>jhumra and tilwada taals</i> .

**Vocal/Instrument (Optional)**  
**Practical**

**Note:** Students of major subject Tabla/Instrument/Dance should prepare 100 marks of practical paper in either vocal or instrument.

Paper: XVII  
Full Marks: 100  
Pass Marks: 40  
Lect. Hrs: 150

Tab. voc/inst.327

I.	Brief knowledge of <i>alankars</i> in <i>teentaal</i> and one other <i>taal</i> .
II.	Solo performance in any one of the following ragas: <i>(i) Raga Bhairabi</i> <i>(ii) Raga Jounpuri</i> <i>(iii) Raga Patadeep</i> <i>(iv) Raga Tilak kamod</i> <i>(v) Raga Durga</i> Solo performance must include: For vocal- <i>aalap</i> , <i>bada khyaal</i> , <i>chota khyaal</i> with different <i>taans</i> and <i>tihai</i> and ending with short <i>tarana</i> . For Sitar- <i>aalap</i> , <i>mashitkhani gat (vilambit)</i> , <i>rajakhani gat (madhya laya)</i> with different <i>taans</i> and <i>tihai</i> and ending with <i>jhala</i> .
III.	For remaining any two ragas: For vocal: <i>chota khyaal</i> with different <i>alap</i> , <i>taans</i> and <i>tihai</i> . For Sitar: <i>rajakhani gat</i> with different <i>alap</i> , <i>taans</i> and <i>tihai</i> .
IV.	For remaining two ragas: For vocal/sitar: 2 <i>bandish</i> for each <i>raga</i> with only <i>sthai</i> and <i>antara</i> starting from different beats (5 <sup>th</sup> beat, 7 <sup>th</sup> beat, 9 <sup>th</sup> beat, 12 <sup>th</sup> beat).
V.	Listening Test: Ability to identify the ragas by listening to its notes; (Including all <i>ragas</i> from 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> year).
VI.	Students of Vocal must have basic theoretical knowledge about instruments and students of instruments must have basic theoretical knowledge about Vocal.
VII.	Ability to tune <i>Tanpura / Sitar</i> .

## Folk Rhythmic Instrument

### Practical

Paper: XVIII  
Full Marks: 50  
Pass Marks: 20  
Lect. Hrs: 75

Tab.328

I.	<i>Dyo lhaegu</i> with other composition. <i>(I) Dhime</i> <i>(II) Paschima</i> <i>(III) Naykhin</i> <i>(IV) Dhaa</i>
II.	Basic knowledge of playing following instruments. <i>(I) Khaijadi</i> <i>(II) Damaha</i> <i>(III) Tyamko</i> <i>(IV) Dholaki</i> <i>(V) Chhusya</i> <i>(IV) Mujura</i>
III.	Ability to speak different compositions of different instruments with appropriate timing.
IV.	Solo performance in any one instrument under the syllabus from unit 1.

## Folk Rhythmic Instrument

### Theory

Paper: XIX  
Full Marks: 50  
Pass Marks: 17  
Lect. Hrs: 75

Tab.329

I.	Introduction of traditional music group <i>Bhajan khala</i> : (i) Introduction of <i>Bhajan khala</i> (ii) <i>Dhime Bhajan khala</i> (iii) <i>Dhaa Bhajan khala</i> (iv) <i>Panchai baja samuha</i> (v) <i>Naumati baja samuha</i> (vi) <i>Dafa khala</i>
II.	Brief introduction of folk instruments: <i>Damaha, Tyamko, Dholaki, Khaijadi, Chhusya, Mujura, Arbaja, Sahanai, Karnal, Narasing, Dhyangro, Tainai (Kenpuin), Damokhin, Naykhin.</i>
III.	<i>Natyeshwar</i> culture in Kathmandu Valley: (i) Concept and introduction of <i>Natyeshwar</i> . (ii) Importance of <i>Natyeshwar</i> .
IV.	Life history of: (i) Shova Tiwari(Lohani) (ii) Tulsii Divas (iii) Jhalak Man Gandharva. (iv) Prem Dev Giri.
V.	Essay: (i) Folk instruments and culture. (ii) <i>Kulu</i> the drum maker.
VI.	Brief history of folk music.

## General Theory

Paper: XX  
Full Marks: 100  
Pass Marks: 35  
Lect.

Tab.330  
Hrs: 150

I.	Definitions and descriptions on topics: <i>gat-kayada, rela-kayada, laggi, ladi, baat</i>
II.	10 Elements of <i>taals</i> (तालका दश प्राण )
III.	Similarities and differentiations on different <i>taals</i> of same rhythm cycle studied till now.
IV.	Compositions that represents specific <i>gharanas</i> .
V.	Essay on various topics like: -Music and Literature -How has classical music changed from generation to generation -Effects of western music in classical music. -Future of Tabla
VI.	<u>Life history:</u> i.Sangeet Siromani Yagya Raj Sharma ii.Kamala Shrestha iii.Pandit Chote Lal Mishra iv.Pandit Ganesh Bahadur Bhandari v.Pandit Satya Narayan Chaudhari vi.Pandit Ram Prasad Roy vii.Pandit Ram Hari Gurung
VII.	Classification of Instruments.
VIII.	Brief knowledge on ten <i>thaats</i> .