

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



**New Course**

**BFA Four Years Bachelor Courses in Vocal/Instrument**

**4th Year**

**Subject Committee  
BFA Music**

**2021**

## BFA FOUR YEARS BACHELOR COURSE

### CLASSICAL MUSIC

### VOCAL/INSTRUMENTAL

FOURTH YEAR					
S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
24.	C4	4	CompulsoryNepal Adhyayan	100	35
25.	Mus.330	XX	Classical Music Practical – I	100	40
26.	Mus.331	XXI	Classical Music Practical –II	100	40
27.	Mus.332	XXII	Theory of Music	100	35
28.	Mus.333	XXIII	Nepali Traditional Folk Music Practical	50	20
29.	Mus.334	XXIV	Music Technology Practical	50	20
30.	Mus.335	XXV	Stage Performance	100	40
			Total	600	

**Note:** For the entire subjects the concerning teacher will arrange lecture hour according to his/her teaching convenience. The students under 80% attendance are not allowed to attend practical examinations. The marks of all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, main teacher will accompanied by another teacher as accompanist (e g player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.

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

Paper: XX

Full Marks: 100

Pass Marks: 40

Mus.330

Lect. Hrs: 150

I.	Practice and revision of <i>Alankars</i> and <i>Paltas</i> of previous years including this year.
II.	Knowledge of those <i>Ragas</i> and <i>Talasthat</i> learnt in previous years.
III.	Ability to read and write <i>Bhatkhande</i> Notation of the <i>Bandaishin</i> prescribed <i>Ragas</i> and <i>Taals</i> .
IV.	Ability of identifying following <i>Ragas</i> by listening to them; <i>Multani, Rageshwori, PooriyaDhanashree, Jaijaywanti, Pooriya, Gaud Malhar, Jog</i>
V.	Comprehensive study of any three from following <i>Ragas</i> with the ability to improvise <i>alap, bolalap, taan, boltaanandjhalainbada</i> and <i>chhotakhyalormasitkhaniandrajakhani gatas</i> well <i>asmadhyalaya, chhotakhayal</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>Multani</i></li> <li>2. <i>Rageshwori</i></li> <li>3. <i>PooriyaDhanashree</i></li> <li>4. <i>Jaijaywanti</i></li> <li>5. <i>Pooriya</i></li> <li>6. <i>Gaud Malhar</i></li> <li>7. <i>Jog</i></li> </ol>
VI.	Knowledge of <i>Jhumra, Basanta,</i> and <i>GajajhampaTaal</i> in <i>dugun, tigon, chaugun</i> and <i>aadalayakar</i> with the ability to perform and show them in hand by clapping.
VII.	General Knowledge of tuning, playing and maintaining <i>Harmonium/Tanpura/Sitar</i> .
VIII.	Illustration of <i>Avirbav, Tirobhav, Alpatva,</i> and <i>Bahutva</i> in above mentioned <i>Ragas</i> .

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

Paper: XXI

Full Marks: 100

Pass Marks: 40

Mus.331

Lect. Hrs: 150

I.	Practice and create more <i>Alankaras/Paltasin</i> fast tempo with <i>Sargam</i> and <i>Aakar</i> .
II.	knowledge and ability to sing/play <i>Kan, Gamak, Khatka, Murkee, Jamjama, and Meend</i> .
III.	Detail Knowledge of improvising/playing <i>nom tom, bol/ jodalapin</i> different <i>layakaris</i> .
IV.	Study of <i>Tarana, Tirwat, Chaturanga, Dhrupad and Dhamarin</i> 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 from following <i>Ragas</i>  <ol style="list-style-type: none"><li>1. <i>Hindol</i></li><li>2. <i>Miyan Malhar</i></li><li>3. <i>Marwa</i></li><li>4. <i>Gaudsarang</i></li><li>5. <i>Lalit</i></li><li>6. <i>Chhayanaat</i></li><li>7. <i>Shree</i></li></ol>
V.	<ol style="list-style-type: none"><li>a. Detail knowledge with playing, singing and tuning of student's own instruments like <i>Tanpura, Harmonium, Sitar etc.</i></li><li>b. Knowledge of accompanying on <i>Tabla, Harmonium etc.</i></li></ol>

## Theory of Music

Paper: XXII

Full Marks: 100

Pass Marks: 35

Mus.332

Lect. Hrs: 150

I.	<p>A. Definitions and explanations of various musical terminology; <i>Swarprastar, Khanda Meru and Nashtoddishthi.</i></p> <p>B. Knowledge of the <i>Raganga</i> classification and intensive study of the following <i>Ragangas</i>; <i>Kalyan, Bilwal, Bhairav, Kafi, Saranga, Bihag and Malhar</i></p>
II.	Theoretical knowledge of the <i>Ragas</i> mentioned in practical paper I and II.
III.	Ability to write all Composition of <i>Ragas</i> including <i>alap, taan, boltaan</i> in Bhat Khande Notation System.
IV.	Study of the following <i>talas</i> in <i>dugun, tigung, chaugun andaadalayakar</i> with ability to write notation. <i>Addha Punjabi, Aadachautal, Dipchandi, Tilwada and PanchamSawari.</i>
V.	Detail introduction of some of the following folk musical groups and their tunes; <p>a. <i>Dapakhala</i></p> <p>b. <i>Bhajankhala</i></p> <p>c. <i>Dhimekhala</i></p> <p>d. <i>Panchai Baja</i> and <i>Naumati Baja Samuha</i></p>
VI.	Essay on any of the following topics: Comparative study: <i>Gurushisya Parampara</i> and Institutional system of music teaching Music Journalism- Criticism and Publication Importance of Music in general education Difference between folk music and classical music.
VII.	Contribution in Music from the following government sectors; Tribhuvan University, Radio Nepal, Nepal Television, Nepal Sangeet Natya Academy and Sanskritik Sanasthan.
VIII.	Introduction of Music Technology and general knowledge of: • software and hardware • capture of sound • sequencing and MIDI • audio editing • EQ • dynamic processing • effects • balance and blend • stereo • synthesis • sampling • automation • pitch and rhythm correction • mastering.
IX.	Preparation of Proposal Application, Submission of Report and Power Point Presentation online/offline about any of above topic under direction of class teacher for the fulfillment of internal evaluation (20 marks out of internal marks) compulsorily before examination form submission. The student fails to this unit is not allowed to submit examination form.

**Nepali Traditional and folk Music  
Practical**

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

Mus.333

I.	Knowledge of folk songs learnt in previous years.
II.	Knowledge and ability to perform following folk songs/tune;  <ol style="list-style-type: none"><li>1. <i>Jhijhiya</i></li><li>2. <i>Hakpare</i></li><li>3. <i>Holi song [terai]</i></li><li>4. <i>Sinajya [asaresong from Kathmandu]</i></li><li>5. <i>Gangamaisong</i></li><li>6. <i>Sangini</i></li><li>7. <i>Khyali [purbeli]</i></li><li>8. <i>Jhyaure</i></li><li>9. <i>Jhoomra</i></li></ol>
III.	Knowledge and ability to perform following <i>Charya</i> and traditional songs/tunes.  <ol style="list-style-type: none"><li>1. <i>Bhairavkaali</i></li><li>2. <i>Aryatara</i></li></ol>
IV.	Ability to play following <i>Taals</i> and recognize songs/tunes/ <i>taals</i> indicated by examiner.  <ol style="list-style-type: none"><li>1. <i>Chootaal</i></li><li>2. <i>Charitrat taal</i></li></ol>
V.	Ability to describe the songs in the practical course.

# Music Technology

## Practical

Tab334

Paper: XXIV

Full Marks: 50

Pass Marks: 20

Lect. Hrs. 75

1. Installing programs, inserting and operating the all the devices and equipment for recording purpose.
2. Ability to use effects/processors such as reverb, delay, compressor, pan etc.
3. General knowledge and operation of
  - software and hardware
  - capture of sound
  - sequencing and MIDI
  - audio editing
  - EQ
  - dynamic processing
  - pitch and rhythm correction
  - effects
  - balance and blend
  - stereo and mono
  - sampling
  - synthesis
  - automation
  - mastering.
4. Developing listening skills for perfect outputs.
5. Operating software ( Audacity, Cubase, Ableton ) or latest software for music arrange, programming, mixing and recording.
6. Submission of a song/tune recorded by each student himself.  
( For above classes and examinations the campus will arrange certain duration training classes by hiring the experts from outside university if needed.)

## Stage Performance

Paper: XXV

Full Marks: 100

Pass Marks: 40

Mus.335

I.	Students should prepare themselves to perform one detail Classical Raga with complete Anga and one semi Classical song/Contemporary song/ light tune. <ul style="list-style-type: none"><li data-bbox="411 824 1377 857">• Note: Students may choose Ragas of any years for stage performance.</li></ul>
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