

Subject Committee

BFA Music

2015/16

Vocal

BFA FOUR YEARS BACHELOR COURSE  
CLASSICAL MUSIC  
VOCAL/INSTRUMENTAL

FOURTH YEAR					
S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
24.	Mus.331	XXI	Classical Music Practical – I	100	40
25.	Mus.332	XXII	Classical Music Practical –II (Non Details)	50	20
26.	Mus.333	XXIII	Applied Theory	50	17
27.	Mus.334	XXIV	Folk Music Practical	50	20
28.	Mus.335	XXV	Folk Music Theory	50	17
29.	Mus.336	XXVI	General Theory	100	35
30.	Mus.337	XXVII	Stage Performance	100	40
31.	Mus.338	XXVIII	Music Technology Theory	50	17
32.	Mus.339	XXIX	Music Technology Practical	50	20
			Total	600	

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

Classical Music Practical - I  
Vocal/Instrumental

Paper: XXI  
Full Marks: 100  
Pass Marks: 40  
Lecturer Hrs: 150

Mus 331

I.	Revision and knowledge of those ragas and <i>talas</i> that learnt in the previous years.
II.	Revision of <i>Alankars</i> in prescribed <i>talas</i> of previous years.
III.	Skill of composing <i>Alankars</i> in different <i>Taals</i>
IV.	Ability of identifying following <i>ragas</i> by listening them; <i>Multani, Ramkali, Puriya Dhanashree, Gurjari Todi, Lalit, Puriya, Shree, Jog</i>
V.	Comprehensive study of any four of the following <i>ragas</i> with the ability to improvise <i>alap, bol alap, taan, bol taan and jhala in bada and chhota khyal or masitkhani and rajakhani gat</i> as well as <i>madhyalaya, chhota khayal or 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>Puriya Dhanashree</i></li><li>3. <i>Gurjari Todi</i></li><li>4. <i>Puriya</i></li><li>5. <i>Rageshree</i></li><li>6. <i>Jog</i></li><li>7. <i>Hindol</i></li><li>8. <i>Gaud Malhar</i></li></ol>
VI.	Knowledge of <i>Jhumra Taal, Basant</i> and <i>Gajajhampa</i> in <i>dugun, tigung, chaugun</i> and <i>aada layakaris</i> with the ability to perform and show them in hand by clapping.
VII.	Illustration of <i>Avirbav, Tirobhav, Alpatva, Bahutvo</i> in above mentioned <i>Ragas</i> .

Vocal/Instrumental

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

Mus.332

I.	Revision and knowledge of those <i>alankaras</i> with <i>Sargam</i> and <i>Aakar</i> in different <i>talas</i> that learnt in the previous years.
II.	Ability to identify notes by listening them as well as knowledge and ability to sing or play them by using <i>Kan</i> , <i>Gamak</i> , <i>Khatka</i> , <i>murkee</i> , <i>jamjama</i> and <i>meend</i> as appropriate.
III.	Detail Knowledge of improvising/playing <i>nom tom/ jodalap</i> in different <i>layakaris</i> .
IV.	Study of <i>tarana</i> or <i>tirwat</i> or <i>chaturanga</i> , <i>dhrupad</i> , <i>dhamar</i> and <i>Thumari</i> in different <i>layakaris</i> for vocal students and <i>rajakhani gat</i> with <i>alap</i> , <i>toda</i> and <i>jhala</i> for instrumental students in any three from following <i>ragas</i> .  1. <i>Gaud Sarang</i> 2. <i>Megh Malhar</i> 3. <i>Chhayanat</i> 4. <i>Ramkali</i> 5. <i>Lalit</i>
V.	a. Advance knowledge of playing and tuning student's respective instruments. b. Knowledge of accompanying on <i>Tabla</i> and <i>Harmonium</i> .

## Applied Theory

Mus.333

Paper: XXIII

Full Marks: 50

Pass Marks: 17

Lect. Hrs: 75

I.	Detailed and Comparative study of all the Ragas learnt in previous year including <i>ragas</i> from this year.
II.	Detail theoretical knowledge of the following ragas: <i>Multani, Ramkali, Puriya Dhanashree, Gurjari Todi, Lalit, Puriya, Shree, Jog, Hindol, Gaud Malhar, Gaud Sarang, Megh Malhar, Chhayanat</i>
	<ul style="list-style-type: none"><li>○ Knowledge of <i>Bhatkhande</i> Notation System by having ability to write and read them</li><li>○ Knowledge of Staff Notation System with ability to depict and play them</li></ul>
IV.	Comparative study of following <i>ragas</i> : <ol style="list-style-type: none"><li>1. <i>Gaud Malhar and Gaud Sarang</i></li><li>2. <i>Puriya and Puriya Dhanashree</i></li><li>3. <i>Multani and Gurjari Todi</i></li></ol>
V.	Revision of all <i>talas</i> that learnt in the previous years by focusing on <i>aad laya</i>
VI.	Establishment of 12 notes on <i>Venna</i> according to <i>Shrinivas</i> .

Folk Music  
Practical

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

us.334

I.	Knowledge of folk songs learnt in previous years.
II.	Knowledge and ability to perform following folk songs/tunes. <ol style="list-style-type: none"><li>1. Limbu song</li><li>2. jhijhiya</li><li>3. hakpare</li><li>4. holi song(terai)</li><li>5. sinajya (asare song from Kathmandu)</li><li>6. gangamai song</li><li>7. sangini</li><li>8. khyali (purbeli)</li><li>9. jhyaure</li><li>10. jhoomra</li></ol>
III.	Knowledge and ability to perform following charya and traditional songs/tunes. <ol style="list-style-type: none"><li>1. Bhairabkaali</li><li>2. Aryatara</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. Chootaal</li><li>2. Charitrataal</li></ol>
V.	Ability to describe the songs in the practical course.

Mus.335

I.	Detail Introduction of some of the following folk musical groups and their tunes. 1. <i>DaphaKhala</i> 2. <i>Panchai Baja and Naumati Baja Samuha</i> 3. <i>Bhajankhala</i> 4. <i>Dhimekhala</i>
II.	Brief introduction of different folk songs. 1. <i>Sawai</i> 2. <i>Faag</i> 3. <i>Magal</i> 4. <i>Dain</i> 5. <i>Sagun</i> 6. <i>Barodo</i> 7. <i>Juhari</i> 8. <i>Dohari</i> 9. <i>Silok</i> 10. <i>Karkha</i> 11. <i>Ghansi</i> 12. <i>Rateuli</i>
III.	Detail knowledge of some of the following folk songs: 1. <i>Khyali (purbeli)</i> 2. <i>jhijhiya</i> 3. <i>Hakpare</i> 4. <i>Sinajya (Asare from Kathmandu)</i> 5. <i>Jhoomra (Tharu)</i> 6. <i>Sangini</i> 7. <i>Limbu</i> 8. <i>Gangamaisong (Kathmandu)</i> 9. <i>Holi (Terai)</i> 10. <i>Jhyaure</i> 11. <i>Jhoomra</i>
IV.	Knowledge of charya songs. (i) <i>Bhairabkali</i> (ii) <i>Aryatara</i>
V.	Brief introduction of some popular folk and traditional musical instruments: 1. <i>Chyabrung</i> 2. <i>Dhol</i> 3. <i>Karnaal</i> 4. <i>Tyamko</i> 5. <i>Tainai</i> 6. <i>Kaha</i> 7. <i>Narasingha</i> 8. <i>Jhyamta</i> 9. <i>Ektare</i> 10. <i>Hudka</i>
VI.	Biographies of Nepalese folk musicologist and musicians: 1. <i>Kumar Basnet</i> 2. <i>PurnaPrakash Nepali (yaatri)</i> 3. <i>Ram SharanDarnal</i> 4. <i>Chandrakala Shah</i> 5. <i>ShovaTiwari(Lohani)</i> 6. <i>NhucheBdrDangol</i> 7. <i>KhemBdrGandarva</i> 8. <i>PremDevGiri</i>
VII.	Knowledge of essay writings: a. Difference between folk music and classical music. b. Importance of folk dance and <i>taals</i> c. Role of folk ethnic groups to develop folk songs. d. Preservation and conservation of folk culture.



## General Theory

Paper: XXVI

Full Marks: 100

Pass Marks: 35

Lect. Hrs: 150

Mus.336

I.	a. Definitions and explanations of various musical terminologies 'Swarprastar', 'KhandaMeru' and 'Nashtoddishthi' b. Genesis of Music (Nepali, Indian and western views about development of music)
II.	Study of <i>Ragaanga</i> classification system with intensive study of the following <i>Ragangas</i> ; <i>Kalyan, Bilwal, Bhairav, Kafi, Saranga, Bihag, Malhar, Kanhada and Todi</i>
III.	Comments on musical texts, <i>Matanga's Brihaddheshi, Byankatmukhi's Chaturdandi Prakashika</i> and <i>Bhatkhande's Kromik Pustak Malika</i> .
IV.	Detail Knowledge of <i>Varna, Alankar, Taan, Gamak and their varieties</i> .
V.	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 Role of Music in National integration
VI.	a. <u>Contribution in music from the following government sectors:</u> Radio Nepal, Nepal television, Sangeet Natya Academy, Sanskritik Sansthan, Tribhuvan University. <u>Contribution in music from private sectors</u> (i.e. various institutes and private organizations). b. Detail history of Nepali Music from ancient to present time.

Music Technology  
Practical

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

Mus.330

1.	Student should be able to operate recording equipment and record a music composition, using effects/sound processors (such as reverb, delay, compressor etc.) and overall balance of the instruments on that piece of music.
2.	<b>Listening skills</b> Analytical review on given piece of music and comment critically on the musical components for example; rhythms, melody, dynamics, style etc. and sonic faults such as plosives sibilance, pan, balance overly use of certain effects with accurate use of relevant technical terms.
3.	Submission of a recorded radio jingle with addition of some sound effects recorded by themselves.
4.	<b>Sequencing system/ Music Arrangement and Programming</b> Learners should be able to program/arrange their music on sequencing software such as Cubase, Logic, Ableton, Live, Reason, Protools etc.
5.	Operate the various equipment and outboard gears such as reverb, delay, graphic-equalizer and monitors in live sound environment. They must set up live sound PA system.
6.	They should submit three musical compositions (E.P.) on C.D and describe the process and various elements on making of their own music.

BFA FOUR YEARS BACHELOR COURSE  
CLASSICAL MUSIC

4<sup>th</sup> year

TABLA

Tabala

CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
Tab.331	XXI	Classical Tabla Practical	100	40
Tab.332	XXII	Audio recorded CD presentation <i>Report writing:</i>	50	20
Tab.333	XXIII	Applied Theory	50	17
Tab.334	XXIV	Folk music practical	50 + 50	20
Tab.335	XXV	Folk music theory	50 + 20	17
Tab.336	XXVI	General Theory	100	35
Tab.337	XXVII	Stage performance	100	40
Tab.338	XXVIII	Sound Technology Theory	50 50	17
Tab.339	XXIX	Sound Technology Practical	50 50	20
		TOTAL	600	



Paper: XXII  
Full Marks: 50  
Pass Marks: 20

Tab.332

The candidates should record following tracks.

1. Tabla solo about 20 minutes in any one taal (Vilambit and Madhya/drutlaya).
2. Accompanying classical music (either vocal or instrument) about 15 minutes.
3. Accompanying in light song (one vocal & one instrument).

Notes:

- The candidates should record the tracks in the registered studio under the Guidance of their own supervisor.
- The candidates should consult with their supervisors at least 3 times before submitting their final reports.
- The candidates should submit recorded cd (3 copies) and report file (3 copies) to the Department of music before the Final theory Examination as scheduled by TU.
- The candidates should be present with their recorded cd and final report for viva examination.

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Applied Theory

PAPER: XXIII  
FULL MARKS: 50  
PASS MARKS: 17  
LECTURE HOURS: 75

Applied Theory

Tab.333

I.	Ability to write some simple composition in BishnuDigamber notation system.
II.	Ability to write single, Kuaadh (5/4), Biaadh (7/4), aadh(3/2), double, triple and quadruple of all the taals from the syllabus (1 <sup>st</sup> , 2 <sup>nd</sup> , 3 <sup>rd</sup> & 4 <sup>th</sup> year) in Bhatkhande notation system.
III.	Ability to write Taals from the syllabus in <u>sadheduigun</u> & <u>sadhetingun</u> Layakari.
IV.	Ability to write kayada, Tukda, Paran, Mukhda, Tihai in different taals from the syllabus.
V.	Ability to write Dupalli, Tipalli, Chaupalli in different <u>taals</u> from the syllabus.
VI.	Ability to write Farmayasichakradar & Kamalichakradar in Teentaal, Jhaptaal & Rupaktaal.
VII.	Ability to write following taals in staff notation. Jhumra, Tilwada, Rupak, Sultaal, Rudrataal

Tab.334

I. The candidate will be expected to perform following 10 folk song/tunes out of 15

1. MangalGeet(Dasavtar)
2. Malshree
3. Jhyaure (Thado/Terso)
4. Chudka (Kauda/Roila)
5. Asare
6. Fagu
7. Sebru
8. Damai
9. Tamangselo
10. Balan
11. Bethi
12. Dhimal
13. Tappa
14. Basanta
15. Vailo.

II. Ability to recognize song/tunes as sung/played by the examiner.

## Folk music theory

PAPER: XXV

FULL MARKS: 50

PASS MARKS: 20

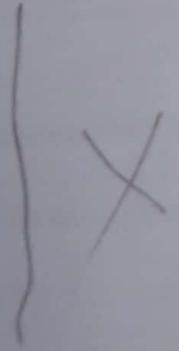
Tab.335

I.	Folk Music – Introduction and features.
II.	Ancient Nepalese Architecture, Sculpture and Painting with special reference to folk music.
III.	Definition of various terminology: Boli, Charan, Vaka, Thego, Tuppa-feda, Rahani, Laya jhikne-choppne, Gaine, Badi, Madale, Maruni, Purusunge.
IV.	Brief description of different folk song/tunes: Mangal Geet (Dasavtar), Malshree, Jhyaure (Thado/Terso), Chudka (Kauda/Roila), Asare, Fagu, Sebru, Damai, Tamang selo, Balan, Bethi, Dhimal, Tappa, Basanta, Vailo.
V.	Classification and brief description of different folk instruments: Madal, Damaru, Damfu, Damaha, Dhime, Bhusya, Chusya, Tinchu, Ghanta, Murchunga, Tungna, Sarangi, Shankha, Murali, Baya, Gyaling.
VI.	Brief introduction of folk taals used in different song/tunes: <ul style="list-style-type: none"><li>• Jhyaure</li><li>• Khyali</li></ul>

General Theory

Paper: XXVI  
Full Marks: 100  
Pass Marks: 35  
Lecture Hours: 150

Tab.336

I.	Definitions and descriptions on following topics: Nauhakka, Farad, Aamad, Upaj, Atit, Anaghat
II.	Brief knowledge of Karnataktaal system. ✓
III.	<ul style="list-style-type: none"><li>• ✓ Taal and rasa</li><li>• Essential components of stage performance.</li><li>• ✓ History of classical music in Nepal.</li></ul>
IV.	<ul style="list-style-type: none"><li>• ✓ Knowledge of Pingalsastra</li><li>• ✓ Study of rhythmic instrument in the context of Bharat natyasastra and Sangeetratnakar</li></ul>
V.	Essay on various topics like: <ul style="list-style-type: none"><li>• ✓ Badyabrinda (Orchestra) music and classical music</li><li>• ✓ Women in Tabla</li><li>• ✓ Guru-Shisyaparampara</li></ul>
VI.	Contribution of Shah/Rana Dynasty in the development of classical music in Nepal.
VII.	<u>Life history:</u> <ul style="list-style-type: none"><li>• Kumar Lal Shrestha</li><li>• Krishna Govinda Kc</li><li>• Harsa Dangol</li><li>• Mahendra Lakhe</li><li>• Krishna Prasad Ghimire</li><li>• Nikhil Ghosh</li></ul> 

Stage Performance  
In Tabla

PAPER: XXVII  
FULL MARKS: 100  
PASS MARKS: 40

Tab.337

1.	Solo Performance in teen taal systematically	20 min
2.	Solo performance in any of the following taal: <ul style="list-style-type: none"><li>• Jhaptal</li><li>• Ektaa</li><li>• Rupak</li></ul>	10 min
3.	Ability to accompany vocal or instrument in light music	5 min

Note:

1. The candidates should manage their own accompanist/musician to perform solo/ light music respectively.
2. The candidates should have the ability to perform the varieties of tukda orally.
3. The examiner can stop/disqualify the candidates if they seem to violate the discipline of examination while performing.
4. The candidate should wear the formal costume for the performance.

Lect. Hrs: 75

VII.	<p><b>Sound: general understanding</b></p> <ul style="list-style-type: none"> <li>• Introduction/ Role of Sound Technology in music production</li> <li>• Brief knowledge on Digital and Analogue technology</li> <li>• Major Terminology used in Sound (e.g. frequency, decibel, watts, sample rate, bit depth, talkback, feedback, sibilance, phase etc)</li> <li>• Understanding Musical and sonic components of Music</li> </ul>
VIII.	<p><b>Understanding sound and different Sound Equipment</b></p> <ul style="list-style-type: none"> <li>• How we perceive sound (How hearing works)</li> <li>• Microphones</li> <li>• Microphone, directional properties and its variation</li> <li>• Miking Technique (during the live concert and recording session)</li> <li>• Mixing Console</li> <li>• Mic preamp, DI box etc</li> </ul>
IX.	<p><b>Sound / Effects and processors</b></p> <ul style="list-style-type: none"> <li>• Compressor/ Gate/ Limiter</li> <li>• Reverb and delay</li> <li>• Equalizer</li> <li>• Distortion</li> <li>• Time stretch/ Pitch change</li> <li>• Gain etc</li> </ul>
X.	<p><b>Sequencing system</b> Sound creation and Manipulation, Arrange and Programming music.</p>
XI.	<p><b>Recording Principles</b></p> <p>Setting up Recording/ Editing/mixing/ mastering</p>
XII.	<p><b>Knowledge of</b></p> <ul style="list-style-type: none"> <li>• Event Management</li> <li>• Marketing strategy and Promotion</li> <li>• Lighting</li> <li>• Copyright: licensing and Royalty</li> <li>• Music Review or Music Journalism</li> </ul>



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Music Technology  
Practical

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

Mus.339

1.	Student should be able to operate recording equipment and record a music composition; using effects/sound processors (such as reverb, delay, compressor etc) and overall balance of the instruments on that piece of music.
2.	<b>Listening skills</b> Analytical review on given piece of music and comment critically on the musical components for example; rhythms, melody, dynamics, style etc and sonic faults such as plosives sibilance, pan, balance overly use of certain effects with accurate use of relevant technical terms.
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6.	They should submit three musical compositions (E.P.) on C.D and describe the process and various elements on making of their own music.

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