

New Course applied from 2076.

Music (Classical Tabala/ Vocal/Instrument/Dance)

1st year

S.N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching
							Hours
1.	I		English	Theory	100	35	150
2.	I	Mus311	Classical Vocal / Instrument	Practical	100	40	150
3.	II	Mus312	Classical Tabala	Practical	100	40	150
4.	III	Mus313	Nepali Traditional and Folk Music	Practical	50	20	75
5.	IV	Mus314	Nepali Traditional and Folk Music	Theory	50	17	75
5.	V	Mus315	Classical Dance/Instrument/Vocal	Practical	100	40	150
6.	VI	Mus316	Fundamental Theory of Music	Theory	100	35	150
			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 Practical Paper will be divided as 70% to External Examiner , 30% (10 marks for attendance, 5 marks for Discipline and 15 marks for assignments- Practical Test/ Viva/ Submission) to Concerned Class Teacher.

Classical Vocal/Instrumental

Practical

Mus311
Paper: I

Pap

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Practice of 20 different Alankars in Dadra, Kaharawa and Trital. 30
2. Capacity of identifying following ragas by listening to their notes: 10

Yaman, Bhupali and Alhaiya Bilawal.

3. Study of any two following ragas as choice with the ability to render Alapas and Taans covering Madhya and Drut Khyalas / Masitkhani and Razakhani Gats: 80

a. Bhupali

b. Yaman

c. Alhaiya Bilawal

4. Sargam Geet or Lakshana Geet / Gats in remaining Raga. 10
6. Study of one light music/song :.

Bhajan/Patriotic song, or any contemporary song. 5

7. Practice of solo performance for at least 15 minutes. 15

Classical Tabala Practical

Mus312 Paper
: II

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Practice of Das Varna with proper sound production. 30
2. Knowledge of several rhythmic composition as- 60

Teental- 2 kayada with 8 palta, 4 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.

(All should be started with UTHAN).

3. Rhythmic fraction (LAYAKARI) Teental should be clapped and spoken in Single and double. 10

4. Playing Theka and variations each of the following rhythmic cycles (tala). 10

Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala.

5. Knowledge of musical notes: - tuning of musical Instruments (Tabla) before performing. 5
6. All the composition of syllabus should be clapped and spoken. 10
7. Recognition of sound spoken by the examiner and ability to play them. 5
8. Tihai – Knowledge to make different Tihai in Tintala. 5
9. Practice of solo playing for 15 minutes . 15

Nepali Traditional and Folk Music

Practical

Mus313

Paper: III

Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

1. The candidate will be expected to perform following 10 folk songs/tunes. 55
- a. Mangal Geet (Dasavatar)
 - b. Malshree
 1. c. Jhyaure (Thado/Terso)
 - d. Chudka (Kauda/Roila)
 - e. Asare
 - f. Fagu
 - g. Sebru

- h. Tamang selo
- i. Bethi
- j. Vailo
- 1. 2. Knowledge of recognize songs/ tunes types given by the examiner. 5
- 3. 3. To describe songs from candidate's own ethnic groups . 5
- 4. 4. To describe the instruments, customs that commonly used in traditional music. 5
- 5. 5. Knowledge of Jhyaure and Khyali Tala. 5

Nepali Traditional and Folk Music

Theory

Mus314
: IV

Paper

Full Marks: 50

Pass Marks: 17

Lecture Hours : 75

- 1. Folk Music - Introduction and Features. 2
- 2. Ancient Nepalese Architecture, Sculpture and Paintings with special reference to Folk Music. 5
- 3. Definition of various terminology:- 10

Boli, Charan, Vaka, Thego, Tuppa ra Fedra, Rahani, Laya Jhikne ra Choppne, Gaine, Badi, Madale, Maruni, Pursunge.

- 4. Brief description of different Folk songs/ tunes : 50

- a. Mangal Geet (Dasavatar)
- b. Malshree

- c. Jhyaure (Thado/Terso)
 - d. Chudka (Kauda/Roila)
 - e. Maithili
 - f. Fagu
 - g. Sebru
 - h. Tamang selo
 - i. Bethi
 - j. Vailo
5. Classification and brief description of different folk instruments
: 5

Madal, Murchunga, Damaha, Dhime, Byusya, Chusya, Ghanta, Tungana, Shanka, Damaru, Damfu, Murali, tinchu, Gyaling, Baye, Sarangi, Dhime.

6. Brief introduction of folk talas used in different songs/tunes
: 3

- a. Jhyaure
- b. Khyali

Optional Classical Dance

Practical

Mus315
r: V

Pape

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Kathak Dance including followings in Trital. 80

- Tatkar, Hasta Sanchalan/Movements Stuti/ Sloka That/ Salami
1. Toda Sadharan Tukda/Toda Chakradar tukda/toda Sadharan Paran Charadhar Paran
 2. Parmeelu/Preemeelu Chakar ko Toda/tukda Tihai.
 2. Traditional and Folk Dance :

20

3.
 - a. Basic Foot & Hand Movements.
 - b. Jhyaure Dance.
 - c. Khyali Dance.
3. Basic knowledge and practice of Charya Nritya. 50

- a. Basic Pada-chalan and Hasta Sanchalan.
- b. Sodasha Lashye Nritya with Taal and Raga.
- c. Manjushree Nritya with Taal and Raga.
- d. Padhant of songs.

*Students should perform at least 20 minutes of Katthak , folk and charya dance collectively.

Optional Vocal/Instrument

Mus 315
V

Paper:

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Practice of 20 different Alankars in Dadra, Kaharawa and Tritala. 20
2. Knowledge and practice of 10 Alankar based on Bilawal and Kalyan Thaata. 10
3. Study of following ragas as choice with the ability to render Alapas and Taans covering Madhya and Drut Khyalas / Masitkhani and Rajakhani Gats: 60

- a. Brindawani Sarang

- b. Yaman
- c. Durga
4. Sargam Geet or Lakshana Geet / Gats in remaining Ragas. 30
5. Study of one light music/song e.g. Bhajan, Patriotic song or any contemporary song. 10
6. Solo performance at least for 15 minutes in one Raga. 20

Fundamental Theory of Music

Theory

Mus316 Paper
: VI

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Introduction, definition and conception of music. 5
2. Brief history and origin of music. 5
3. Types and classification of music. 5
4. Developing trend of Classical Music. 5
5. Introduction of eastern musical notes, 10 Thata. 10
6. Raga and its components and principles. 5
7. Classical Dance and its types.
8. Introduction of Charya Geet/Nritya and developing trends. 10
9. Knowledge of Tala: 5

Tritala, Jhaptala, Dadra, Kaharawa, Rupak, Jhyaure, Khyali, Cho, Jati.

10. Classification of Notation System : 15
 11. Bhatkhande Notation System
 12. Bishnu Digambar Notation System
 13. Western Notation System
 14. Biography of Musical Personalities
- 10

a Baddhya Siromani Late Ganesh Lal Shrestha, c Late Pt. Dev Chandra Regmi,

d Late Atul Prasad Gautam, e Late Bashanta Jung Rayamajhi

12. Knowledge and definition of given terminologies: 50

Music, Sound, Vibration, Shruti, Swara (Shudha/Vikrit), Chal and Achal Swara, Alankar, Naad, Saptak, Mela or Thaata, Raga, Vadi, Samvadi, Anubadi, Vivadi, Barjya, Jaati, Pakad, Meend, Kana Swara, Gat, Toda, Krintan, Gamak, Khatka, Tala, Theka, Laya, Matra, Bibhag, Sam, Khali, Thaha, Bol, Mukhada, Mohara, Awartan, Uthan, Tukda, Kayada, Prastar, Palta, Stuti/ Sloka, Salami Toda, Preemeelu, Hastamudras, Bol Bata, Chakkardar, Tukda, Gat, Jhala, Tatkar and Tihai.

13. Concept of Laya and Layakari. 10

14. Qualities and defeats of musician. 5

15. Essays on : a. Human and Music b. Music as science or art c. Nepali Music.

***Old course will be amended in next session.**

Old course before 2076.

2nd year

SECOND YEAR

S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
9.	Mus.C2	2	Compulsory English	100	35
10.	Mus.317	VII	Classical Music Practical – I	100	40
11.	Mus.318	VIII	Classical Music Practical - II	50	20
12.	Mus.319	IX	Applied Theory	50	17
13.	Mus.320	X	Folk Music Practical	50	20
14.	Mus.321	XI	Folk Music Theory	50	17
15.	Mus.322	XII	Optional Tabla /Vocal Practical	100	40
16.	Mus.323	XIII	General Theory	100	35
			Total	600	

Mus.C2 Bachelor's 2nd year's compulsory English will be as per the curriculum developed by Music Subject Committee, TU for the Bachelors level in the faculty in Humanities and social Science.

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: VII

Full Marks: 100

Pass Marks: 40

Mus.317
150

Lect. Hrs:

Knowledge of Ragas and Taals learnt in the Practical Course of 1st Year is compulsory.

Practice of at least ten Alankars in prescribed Taals of first and second year.

Ability to Identify 12 Notes (Suddha and Vikrit).

Knowledge of identifying following ragas by listening to their Notes:

Patdeep, Bihag, Kedar, Bageshree, Bhimpalasi, Jounpuri and Purvi

Intensive study of any two following ragas as chosen by teacher in class with the ability to improvise Alapa, simple bolalap and Taan covering Vilambit and Drut Khyalas / Masitkhani and Razakhani Gats.

1. Patdeep
2. Bihag
3. Kedar
4. Bageshree
5. Bhimpalasi
6. Jounpuri
7. Purvi

Five Madhya Laya Khayals in any of the above remaining ragas with improvisations.

Knowledge to perform of following Taals with Layakaries 1/2 and 1/4 Layas on hand.

Jhaptal, Rupak and Tivra Taal.

Basic knowledge of playing and tuning Tanpura/Sitar.

Classical Music Practical - II

Vocal/Instrumental

Paper: VIII

Full Marks: 50

Pass Marks: 20

Mus.318
75

Lect. Hrs:

- I. Practice of Alankars in different Taals prescribed in practical paper of 1st and 2nd year.
- II. Identification of listened Notes and Singing above alankars in tune.
- III. Knowledge of improvising/playing simple Nom -Tom Alaap in different Layakaris.
Study of one Tarana, one Dhrupad and one Dhamar/ Masitkhani and Razakhani Gats, in any following ragas with the ability to improvise Alaps, Tans and Layakaris for Dhrupad and Dhamar is 1/2 and 1/4 Layas.

- IV.
 1. Khamaj
 2. Desh
 3. Deshkar
 4. MalkaunsAbility to sing/play one light song/music such as :

- V.
Bhajan, Patriotic song, Ghazal and any contemporary song in two different taals prescribed in practical course of 1st and 2nd year.
Knowledge to perform following Taals with Layakaries 1/2 and 1/4 Layas on hand.

- VI.
Dhamar, Chautaal and Sool Taal
- VII. Elementary knowledge of Playing and Tuning Tanpura.

Applied Theory

Paper: IX

Full Marks: 50

Pass Marks: 17

Mus.319
75

Lect. Hrs:

Definition and explanation of the following Musical terms :

I.

Varieties of Taan/Toda and its definition, Grah, Ansha, Nyas, Meend, Kana Swara, Gat, Sparsh, Mizrab, Saptak, Mela or Thaat, Sthyai, Antara, Abhogi, Sanchari, Jati and Pakad.
Theoretical knowledge of the prescribed Ragas and their comparative study :

1. Patdeep

2. Bihag

3. Kedar

4. Desh

II. 5. Bageshree

6. Bhimpalasi

7. Jounpuri

8. Khamaj

9. Deskar

10. Malkauns

11. Purvi

III. Reading and writing notation (Khayal, Dhrupad and Tarana with Alap Tans) of the prescribed ragas and taals.

Study of the following Talas with Notation and Layakaris of 1/2 and 1/4 Layas:

IV.

Dhamar, Jhaptal, Rupak, Tivra, Sool and Choutaal.

Detailed introduction of the following instruments:

V.

Tanpura, Tabla and Sitar.

VI. Writing an essay on any general topic related to Music.

Folk Music

Practical

Paper: X

Full Marks: 50

Pass Marks: 20

Mus.320

Lect. Hrs: 75

I. Knowledge of Folk Songs learnt in the Practical Course of 1st Year.
The candidate is expected to perform following folk songs/tunes.

1. Jhangad
2. Birahini
3. Samhala
4. Teej
5. Sangini

II.

6. Salaijo
7. Bhojpuri
8. Sorathi (Chhotital)
9. Khyali (Paschimeli)
10. Silu
11. Byanchuli
12. Yanimaya

The candidate is expected to perform any one Charya songs/tunes.

III.

1. Manjushree
2. Bajrayogini
- IV. Ability to recognize songs/ tunes/Taals types given by the examiner.
- V. Ability to describe the Songs and Taals learnt in the practical course.
- VI. Ability to clap in Sorathi (Lami and Chhoti taal) and some variation of Jhyaure and Khyali.

Folk music

Theory

Paper: XI

Full Marks: 50

Pass Marks: 17

Mus.321

Lect. Hrs: 75

- I. Historical, Traditional, Folk Music of Nepal (Ancient to Modern Period)
Classification of Folk Music:
- II.
Ecological, Social, Economical, Religious, and Morality.
Type of Folk Song:
- III.
Lok- Lahari, Lokgeet and Lok Gatha
Detailed description of different Folk songs/ tunes :
- IV.
Jhangad, Birahini, Samhala, Teej, Sangini, Salaijo, Bhojpuri, Sorathi (Chhotital), Khyali (Paschimeli), Silu, Byanchuli, Yanimaya, Mannjushree or Bajrayogini
- V. Ability to read and write eastern (Bhatkhandde) notation of the songs prescribed in this practical paper.
Classification and detailed description of different folk instruments :
- VI.
Bansuri, Sahanai, Baye, Khaijadi, Damaha, Nagara, Jhyali, Mujura, Tinchhu, Ghanti, Arbaja, Pachhima, Dapakhin.

Introduction of folk talas used in different songs/tunes :

- VII.
- A. Jhyaure
 - B. Khyali
 - C. Sorathi (Lami and Chhoti taal)
 - D. Newari Taal in Madal
- Biographies of Nepalese Folk Musicologists and Musicians:

- VIII.
- A) Setu Ram Shrestha B) Mitra Sen Thapa Magar C) Master Ratna Das Prakash
 - D) Dharma Raj Thapa E) Su. Bi. Shah
 - F) Jhalak Man Gandharva

Tabla

Practical

Paper: XII

Full Marks: 100

Pass Marks: 40

Mus.322

Lect. Hrs: 150

Solo performance in any of the following rhythmic cycles (taals):

- (i) Teentaal
- I. (ii) Rupak taal
- (iii) Jhaptaal
- (iv) Ektaal

Solo performance must include the following elements:

Uthan, 2 kyada with 5 paltas, 5 mukhda, 5 tukda, 5 tihai

Other remaining taals must have the following elements:

1 kayda with some variations (paltas), 3 mukhda, 3 tukda, 3 tihai.

Musical meter (Layakari): All the taals studied till now (Dadra, khemta, Rupak, Tebra, Kaharwa, Jhaptaal, Ektaal, Dipchandi, Teentaal, Addha taal should be spoken in single, double with appropriate clapping (taali/khali).

- II. Any 3 taals must be spoken in triple and quadruple with appropriate clapping (taali/khali).
- III. Any 3 mukhda, 3 tihai, 3 tukda must be spoken with appropriate clapping.
- Variations of the following taals:

IV. (i) khemta

(ii) dipchandi

(iii) Addha taal

V. Ability to play kaharwa and teentaal in fast tempo.

General Theory

Paper: XIII

Full Marks: 100

Pass Marks: 35

Mus.323

Lect. Hrs: 150

Study of the following terms:

- A. Music, its Definition and origin.
- B. Theory of Ragas and its Principles.
- C. Thaats and its Principles.

Definitions and explanations of Musical terms such as:

Shadaj-Madhyam Samvad, Shadja-Pancham Samvad, Bol-alap, Bol-tan, Avartan, Alpatwa-Bahutwa, Swar sangati, Rag Samaya, Avirbhav-Tirobhav, Sparsh (Kan) Swor.

Comparative study of the following Notation Systems (Eastern and Western) with the ability to read and write.

- A. Bhat Khande Paddati
 - B. Staff Notation System.
 - C. Bishnu Digambar Paddati.
- Brief study of following Musical terms:

A) Tappa B) Thumari C) Dadra D) Kajari E) Chaity F) Chaturang.
Introduction and classification of Thatas:

A) 32 Thatas of Pt. Bhatkhande B) 72 Thatas of Pt. Vyankatamukhi.
Definition of Adhwodarsak Swara, Poorvanga, Uttaranga, Sandhiprakash,
Permalepraveshak, Ashraya, Janak, Janya, Sankeerna and Suddha Ragas,
Study of Various movements in Music in Nepal :

- A. History of Nepali Music in the period of Shah Dynasty.
 - B. Introduction of Popular Gharanas.
 - C. Classical Music in contemporary Nepal.
 - D. Influence of Western Music in Nepali Music Industries.
- Biographies and contributions of the following musicians:

Sangeet Siromani Yagya Raj Sharma, Ustad Nanda Lal Shrestha Mr. T.L. Rana, Amir Khusro, Swami Haridas and MiyanTansen.

BFA FOUR YEARS BACHELOR COURSE

CLASSICAL MUSIC

TABLA

SECOND YEAR

S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
17.	Tab.317	XIV	Classical Tabla Practical	100	40
18.	Tab.318	XV	Voc/Inst. Accompaniment	50	20
19.	Tab.319	XVI	Applied Theory	50	17
20.	Tab.320	XVII	Folk Rhythmic Instrument Practical	50	20
21.	Voc/Inst.321	XVIII	Folk Rhythmic Instrument Theory	50	17
22.	Tab.322	XIX	Vocal/Instrument Practical	100	40
23.	Tab.323	XX	General Theory	100	35
			Total	600	

Tab.C2 Bachelor's 2nd year's compulsory English will be as per the curriculum developed by Tabic Subject Committee, TU for the Bachelors level in the faculty in Humanities and social Science.

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

Classical Tabla Practical

Paper: VII

Full Marks: 100

Pass Marks: 40

Tab.317
Hrs: 150

Lect.

Solo performance for 20 minutes in any of the following Taal:

(i) Teentaal (ii) Ektaal (iii) Jhaptaal (iv) RupakTaal

I. Solo Performance must include the following elements:

Uthan, 3 kayda with 15 palta, 1 gat, 1 rela, 4 mukhda, 12 tukda, 4 paran, 8 tihai

Other remaining Taals must have the following elements:

Uthan, 2 kayda with 10 palta, 4 mukhda, 8 tukda, 2 paran, 4 tihai.

- Musical Meter (Layakari): All the taals studied till now (Dadra, khemta, Rupak, tebra, kaharwa, basantataal, Rudrataal, jhaptaal, sultaal, ektaal, chautal, Aadachautal, Dhamar, Dipchandi, Teental, AddhaTaal) should be spoken in Single, double, triple and quadruple with appropriate clapping (Taali&khali) of the respective Taals in one cycle.
- II. All the compositions (Uthan, kayda with palta, rela, gat, mukhda, tukda, paran, tihai) of the syllabus should be spoken with appropriate clapping (Taali& Khali).
- III. Variations of the following Taals-

(i) Dadra

(ii) khemta

IV. (iii) Rupak

(iv) kaharwa

(v) Jhaptaal

(vi) Dipchandi

(vii) AddhaTaal

Knowledge of making different Tukda and Tihai in following taals:

V.

(i) Teentaal (ii) Ektaal (iii) Jhaptaal (iv) RupakTaal

VI. Knowledge of tuning instrument.

Vocal/Instrument Accompaniment

Paper: VIII

Full Marks: 50

Pass Marks: 20

Mus.318

Lect. Hrs: 75

Ability to accompany:

- Vocal in vilambit laya and Madhya layaTeentaal.

- Instrument in Vilambit and Madhya layaTeentaal.

Ability to play solo while accompanying vocal/ instrument.

Basic theoretical knowledge about accompaniment and differences in style of accompanying Vocals, instruments and Bhajans/light songs.

Ability to identify the rhythm cycles (taals) by listening to the composition/ bandish as sung or played by the Examiner/ External.

Ability to accompany bhajans or light songs in any of the following taals:

(i) Dadra (ii) kaharwa

Ability to play kaharwa, Ektaal, Teentaal in fast tempo.

Applied Theory

Paper: IX

Full Marks: 50

Pass Marks: 17

Tab.319

Lect. Hrs: 75

Introduction to following Taals:

I.

Khemta, Tebra, Basantataal, Rudrataal, Ektaal, Chautaal, Aada-chautaal, Dhamar, AddhaTaal (also including all the taals from 1st year).

II. Ability to write single, double, triple and quadruple of all the taals from the syllabus (1st year & 2nd year) in Bhatkhande and BishnuDigamber notation system.

III. Ability to write kayada, tukda, paran, mukhda and tihai in different taals from the syllabus.

IV. Introduction to Gat and its types (Dupali, tipali, chaupali).

V. Mathematical explanation on formation of tihai.

Ability to write following taals in staff notation.

VI.

Khemta, Ektaal, Dhamar, Dipchandi, AddhaTaal.

Folk Rhythmic Instrument

Practical

Paper: X

Full Marks: 50

Pass Marks: 20

Tab.320

Hrs: 75

Lect.

Basic knowledge to play the following instruments:

I.

(i) Dhime (ii) Paschima (III) Dapakhin (iv) Madal (v) Dhaa

Ability to accompany in following folk tunes

(i) MangalDhun

II.

(ii) Malshree

(iii) Byanchuli

(iv) Shorathi

Knowledge of following taal:

III.

(i) Prataal (ii) Jatitaal (iii) Chontaal (iv) Palimataal.

IV. Knowledge of playing Tinchu and Bhusya along with Dha and Dhime.

V. Ability to speak different compositions of different instruments with appropriate timing.

VI. Solo performance for 10 minutes in any one instrument under the syllabus.

Folk Rhythmic Instrument

Theory

Paper: XI

Full Marks: 50

Pass Marks: 17

Lect. Hrs: 75

Tab.321

General introduction to following folk rhythmic instruments with well labeled diagram:

(i) Madal

(ii) Dhime

I. (iii) Dhaa

(iv) Paschima

(v) khin

(vi) Bhusya

(vii) Tinchu

II. Knowledge about Avanaddha and Ghan Badhya.

III. Religious and traditional knowledge about all the folk rhythmic instruments studied till now.

IV. Study on system of playing different folk rhythmic instruments in Patan, Bhaktapur, Kirtipur and other places.

Basic knowledge about traditional Dances like Bajrayogini, Manjushree, Kumari,

V. PanchaBuddha, BhairavKali and LakheNaach and different rhythmic instruments with respective rhythms used in those dances.

Basic knowledge on following instruments:

VI.

Sarangi, Murali, Basuri, Murchunga, Tungna, Ektaare, Sahanai, Sankha.

VII. Detail knowledge on staff notation and ability to compare staff notation with bhatkhande notation system.

Life history:

(i) Late S. B. Shah

VIII.

(ii) Late Krishna BhaiMaharjan

(iii) Shree Nhucche ManDangol

(iv) Shree Satya Mohan Joshi

Vocal/Instrument

Practical

Note: Students of Major subject Tabla/Instrument/Dance should Prepare 100 Marks of practical paper in either vocal or Instrument.

Paper: XII

Full Marks: 100

Pass Marks: 40

Voc/Inst.322

Lect. Hrs: 150

Brief knowledge about different Alankars.

Solo performance in any one of the following ragas:

(i) Raga Deshkar (ii) Raga vimpalasi (iii) Raga AlhaiyaBilawal (iv) Raga Ashawari (v) Raga khamaj

Solo performance must include:

For vocal- Aalap, Badakhyaal, chotakhyaal with different taans and tihai and ending with short tarana.

For Sitar- Aalap, Mashitkhani gat (vilambit), Rajakhani gat (Madhya laya) with different taans and tihai and ending with jhala.

For remaining any two ragas:

For vocal, chotakhyaal with different Alap, taans and tihai.

For Sitar, rajakhani gat with different Alap, taans and tihai.

For remaining two ragas:

For vocal/sitar: 2 bandish for each raga with only sthai and antara starting from different beats (5th beat, 7th beat, 9th beat, 12th beat).

Listening Test: Ability to identify the ragas by listening to its notes (including all ragas from 1st year and 2nd year).

Students of Vocal must have basic theoretical knowledge about instruments and students of instruments must have basic theoretical knowledge about Vocal.

General Theory

Paper: XIII

Full Marks: 100

Pass Marks: 35

Tab.323

Lect. Hrs: 150

Definitions and descriptions on topics:

- I. Sound (Dhwani), Types of Sound (Dhwani), kampan, andolan, naad, Thah (Single), Dugun (Double), Tigun (Triple), Chaugun (Quadruple), rela, gat, paran, uthan, tihai and its types, chakradar and its types, accompaniment (sangat), solo performance.
- II. Comparison (Similarity and differences) between similar beats of Taals.
- III. General knowledge about Tuning of instrument.
- IV. Detail knowledge on Gharana and its types.
Essay on various topics like:

-Importance of Tabla in music.

V.

-Importance of music in our life.

-Music and Science.

-Music and Politics.

- VI. Detail knowledge on Staff notation.

Life history:

Late Ganesh Raj Banta

Late Tej Bahadur Shrestha

Late Narayan Prasad Sharma

VII.

Late Badhya Siromani Ganesh Lal Shrestha

Pandit Homnath Upadhyaya

Late Pandit Ram Sahaya

Late Anokhe Lal Mishra

Ustad Zakir Hussain

BFA FOUR YEARS BACHELOR COURSE

CLASSICAL DANCE

SECOND YEAR

S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
9.	Dan.C2	2	Compulsory English	100	35
10.	Dan.317	VII	Classical Dance Practical (Kathak or Bharatnatyam)	100	40
11.	Dan.318	VIII	Applied Theory	50	17
12.	Dan.319	IX	Charya Dance Practical	100	40
13.	Dan.320	X	Folk Dance Practical	50	20
14.	Tab/Voc/Inst.321	XI	General Theory	100	35
15.Dan.322	XII	Vocal/Instrument/Tabla	100	40
			Total	600	

Dan.C2 Bachelor's 2nd year's compulsory English will be as per the curriculum developed by Tabic Subject Committee, TU for the Bachelors level in the faculty in Humanities and social Science.

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

Kathak Dance

Practical

Paper: VII

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Dan.317

Eak Taal

- I. Practice of Tatkar and Hastasanchalan/ Movements in Thaha, Dwigun, and Chaugun Laya.
- II. Practice of Namaskar Toda – 1, Amad – 1, Sadharan Toda – 2, Chakradar tukda/toda – 2, Sadharan Paran – 2, Chakradar Paran – 1, Kavita Toda – 1

Teen Taal

- I. Practice of Namaskar Toda – 1, Paranjudi Amad – 1, Chakradar Parimelu – 1, Gat Nikas in 3 varieties , Kavita Toda in Tandav Style – 1
- II. Practice of Tatkar and Hastasanchalan/ Movements in Thaha, Dwigun, Chaugun and Athgun Laya.
- III. Practice of different Six Paltas and Two Tihai.

Bharatnatyam

Practical

Paper: VII

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Dan.317

Practice of basic Pad Sanchalan:

- I.
 - a) Sampad b) Mandal Pad c) Kuddita Metta Pad d) Ayat Mandal Pad e) Nritya Pad
- II. Practice of Jatisworam.
- III. Practice of Alaripu Nritya.
- IV. Practice of Pushpanjali Nritya.
- V. Practical Exercise of Nava – Rasas.
- VI. Practice of Samyukta Hastamudras.
- VII. Practice of Drishti Bheda, Siro Bheda and Griva Bheda.
- VIII. Ability to recite all the practical objects in Taals.

Applied Theory

Paper: VIII

Full Marks: 50

Dan.318
Marks: 17

Pass

Lect. Hrs: 75

Charya Dance

I. Knowledge of Charya Dance from previous first year's courses.

Study of some Asans used in Charya Nritya :

II.

A) Trivangasan B) Lalitasan C) Bajrasan D) Aalingasan E) Nrityasan F) Tapasan

G) Tandavaasan H) Lasyaasan

III. Introduction and Notation/Tala Lipi of Jati Taal.

Kathak Dance

I. Introduction and Notations/Tala Lipi of Eak Taal in Thaha, Dugun and Chaugun laya

Short Notes on the following terms:

II.

Sum, Taali, Khali, Matra, Bibhag, Arvatan and Laya (Vilambit, Madhya and Drut)

Bharatnatyam Dance

I. Introduction and Notations/Tala Lipi of Karnatak Taal Paddati in Thaha, Dugun and Chaugun laya.

Study of basic Pad Sanchalan :

II.

a) Sampad b) Mandal Pad c) Kuditmit Pad

d) Aayat Mandal Pad e) Nritya Pad

III. Study of Sapta Taal and Five Jaaties.

General Knowledge of following Terms :

IV.

a) Atami b) Korse c) Teermanam

d) Nattuvangam e) Pushpanjali

V. Ability to read and write Notations of all Practical Exercise.

Folk Dance

Detailed study of following folk dances and their Costumes and ornaments:

I.

Chandi, Tyamkuli, Dhime and Jhangad

II. Detailed study of Jhyaure Taal, Khyali Taal and Choo Taal

Charya Dance

Practical

Paper: IX

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Dan.319

Practice of some Aasans used in Charya Nritya :

I.

B) Trivangasan B) Lalitasan C) Bajrasan D) Aalingasan E) Nrityasan F) Tapasan

G) Tandavasan H) Lasyaasan

Study of the following Traditional Nepalese Classical Dances and their Songs and Taals.

A) Kumari Nritya

II. B) Rakta Ganesh

C) Arya Tara

D) Natyashwor

E) Pragyaparamita

III. Ability to recite Jati Taal in Thaha and Dwigun Laya.

Folk Dance

Practical

Paper: X

Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

Dan.320

I. Knowledge of Folk Dances learnt in the Practical Course of 1st Year.
Study of the following Folk Dances of Nepal :

A. Chandi

II. B. Tyamkuli

C. Dhime

D. Jhangad

E. Magare Jhyaure

III. Study of the Songs and Taals used in above Mentioned Dances.

IV. Practice of one Modern Dance with Body and foot movements.

V. Ability to recite Jhyaure, Khyali, and Choo Taal in Thaha and Dwigun Laya.

General Theory

Paper: XII

Full Marks: 100

Pass Marks: 35

Dan.321

Lect. Hrs: 150

Charya Dance

I. Detailed study of Charya Nritya.

Study of Following Charya Dances :

II.

A) Kumari B) Rakta Ganesh C) Aryatara D) Natyashwor E) Pragyaparmita

Study of Costumes and ornaments of the following Charya Dances :

III.

Kumari B) Rakta Ganesh C) Aryatara D) Natyashwor E) Pragyaparmita

IV. Life sketches and contribution of Late Sapta Muni Bajracharya.

Kathak Dance/Bharatnatyam Dance

Study of Gharanas related to Kathak Dance:

I.

a) Lakhanau Gharana b) Jayapur Gharana c) Vanaras Gharana

Introduction and Notations/Tala Lipi of following terms:

II.

Namaskar Toda, Amad, Gat – Nikas, and Kavita Toda.

III. Life sketches and contribution of Birju Maharaj and Rukmini Devi Arundale.

IV. General Knowledge of Nava - Rasas.

V. Theoretical knowledge of Hasta Mudras.

VI. Detailed study of Abhinaya, Nritya, Nritya, Natya and Griva-vedha

Folk Dance

I.

Study of Different Nepalese folk Dances according to the Geographical and environmental Background.

Detailed study of following folk dances and their costumes and ornaments:

II.

Chandi, Tyamkuli, Dhime and Jhangad

III. Introduction of Modern Dance in Nepal.

IV. Role of Mr. Bhairav Bahadur Thapa in revival of folk Dance.

Vocal/Instrument

Practical

Note: Students of Major subject Tabla/Instrument/Dance should Prepare 100 Marks of practical paper in either vocal or instrument.

Paper: XI

Full Marks: 100

Pass Marks: 40

Voc/Inst.322

Lect. Hrs: 150

Brief knowledge about different Alankars.

Solo performance in any one of the following ragas:

(i) Raga Deshkar (ii) Raga vimpalasi (iii) Raga AlhaiyaBilawal (iv) Raga Ashawari (v) Raga khamaj

Solo performance must include:

For vocal- Aalap, Badakhyaal, chotakhyaal with different taans and tihai and ending with short tarana.

For Sitar- Aalap, Mashitkhani gat (vilambit), Rajakhani gat (Madhya laya) with different taans and tihai and ending with jhala.

For remaining any two ragas:

For vocal:chotakhyaal with differentAlap,taans and tihai.

For Sitar:rajakhani gat with different Alap,taans and tihai.

For remaining two ragas:

For vocal/sitar: 2 bandish for each raga with only sthai and antara starting from different beats (5th beat, 7th beat, 9th beat, 12th beat).

Listening Test: Ability to identify the ragas by listening to its notes (including all ragas from 1st year and 2nd year).

Students of Vocal must have basic theoretical knowledge about instruments and students of instruments must have basic theoretical knowledge about Vocal.

Tabla

Practical

Note: Students of Major subject Tabla/Instrument/Dance should Prepare 100 Marks of practical paper in either vocal or instrument.

Paper: XI

Full Marks: 100

Pass Marks: 40

Solo performance in any of the following rhythmic cycles (taals):

(i) Teentaal

(ii) Rupak taal

(iii) Jhaptaal

I.

(iv) Ektaal

Solo performance must include the following elements:

Uthan, 2 kyada with 5 paltas, 5 mukhda, 5 tukda, 5 tihai

Other remaining taals must have the following elements:

1 kayda with some variations (paltas), 3 mukhda, 3 tukda, 3 tihai.

II. Musical meter (Layakari): All the taals studied till now (Dadra, khemta, Rupak, Tebra, Kaharwa, Jhaptaal, Ektaal, Dipchandi, Teentaal, Addha taal should be spoken in single, double with appropriate clapping (taali/khali).

Any 3 taals must be spoken in triple and quadruple with appropriate clapping (taali/khali).

III. Any 3 mukhda, 3 tihai, 3 tukda must be spoken with appropriate clapping.

Variations of the following taals:

IV. (i) khemta

(ii) dipchandi

(iii) Addha taal

V. Ability to play kaharwa and teentaal in fast tempo.

3rd year

VOCAL/INSTRUMENTAL

THIRD YEAR

S.N	CODE	PAPER SUBJECT	FULL MARKS	PASS MARKS
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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
150

Lect. Hrs:

Revision and knowledge of those *ragas* and *talas* that learnt in the previous years.
Practice of *Koot Alankars* in prescribed *talas* of first, second and third years.
Ability to identify 12 Notes (7 *suddha* and 5 *vikrit swors*).
Ability of identifying following *ragas* by listening them

Basanta, Bhairavi, Darbari Kanada, Jaijaywanti, Marwa, Miyanki Malhar, Miyanki Todi, Madhyamad Sarang, Pilu, Pahadi, Suddha Kalyan and Tilang

Comprehensive study of any four from following *ragas* with the ability to improvise *alap, bol alap, taan, bol taan* and *jhala* in *bada and chhota khyal* or *masitkhani* and *rajakhani gat* as well as *madhya laya, chhota khayal* or *rajakhani gat* with some improvisation in remaining other four *ragas*.

1. *Basanta*
2. *Darbari Kanada*
3. *Jaijaywanti*

4. *Marwa*
5. *Miyanki Malhar*
6. *Miyanki Todi*
7. *Madhyamad Sarang*
8. *Suddha Kalyan*

Thumari or semi classical compositions in any three from following *ragas*.

- a. *Bhairavi* b. *Pilu* c. *Pahadi* d. *Tilang*

Revision of various *talas* learned in previous years including knowledge of *Aadachautal*, *Dipchandi*, *Tilwada* and *Pancham Sawari talas* in *dugun*, *tigun* and *chaugun layakar*is with the ability to perform and show them in hand.

Knowledge of tuning, playing and maintaining Harmonium/Tanpura/Sitar.

Classical Music Practical - II

Vocal/Instrumental

Paper: XV

Full Marks: 50

Pass Marks: 20

Mus.325
75

Lect. Hrs:

- I. Revision and practice of *alankaras* in different *talas* 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 *nom tom/ jodalap* in different *layakar*is.
Study of *tarana* or *tirwat* or *chaturanga*, *dhrupad* and *dhamar* in different appropriate *layakar*is for vocal students and *rajakhani gat* with *alap*, *toda* and *jhala* for instrumental students in any three from following *ragas*
- IV.
 1. *Bahar*

2. *Hamir*
 3. *Kamod*
 4. *Shankara*
 5. *Shivaranjani*
- V. a. Advance knowledge of playing and tuning student's own instruments.

Applied Theory

Paper: XVI

Full Marks: 50

Pass Marks: 17

Mus.326

Lect. Hrs: 75

- I. Detail study of *shruti* (microtones) and their comparison with microtones of Western music.
Theoretical knowledge of the following *ragas*:
- II. *Basanta, Bahar, Bhairavi, Darbari Kanada, Hamir, Jaijaywanti, Kamod, Pahadi, Pilu, Marwa, Miyanki Malhar, Miyanki Todi, Madhyamad Sarang, Suddha Kalyan, Shankara, Shivaranjani and Tilang*
- III. Brief knowledge of Western scales and notation with ability of reading and writing *ragas* as per the Staff Notation System.
Comparative study of following *ragas*:
 1. *Suddha kalyan and Bhupali*
 2. *Deshkar and Bhupali*
 - IV.
 3. *Hamir and Kamod*
 4. *Miyanki Malhar and Darbari Kanhada*
 5. *Miyanki Malhar and Bahar*
 6. *Jaijaywanti and Khamaj*

Study of the following *talas* in *dugun, tibun and chaugun layakar*is with ability to write notation.

V.

Addha Punjabi, Jat, Brahma, Aadachautal, Dipchandi, Tilwada and Pancham Sawari.
Four major classification of instruments (*tat, sushir, avanadhha and ghanabadhya*)

VI.

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

- Solo performance in any one of the following *taals* by including *peshkar, 2 kyadas with 5 paltas, 1 rela with 5 paltas, 5 mukhdas, 5 tukdas and 5 tihais*

- Other remaining *taals* by including *1 Kayda with 3 Paltas, 3 Mukhdas, 3 Tukdas and 3 tihais.*

I.

(i) *Teentaal*

(ii) *Rupaktaal*

(iii) *Jhaptaal*

(iv) *Ektaal*

Musical meter (*Layakari*): All the *taals* studied so far should be spoken in single and double *laya* with appropriate clapping (*taali/khali*) in one cycle.

II.

Teentaal, ektaal and rupaktaal must be spoken in triple and quadruple with appropriate clapping (*taali/khali*).

III. All composition must be spoken with appropriate clapping.

IV. Variations of the following *taals*:

(i) *khemtaTaal*

(ii) *dipchandiTaal*

(iii) *AddhaTaal*

(IV) *RupakTaal*

(V) *Teentaal*

V. Knowledge of tuning *Tabla*.

Folk Music

Practical

Paper: XVIII

Full Marks: 50

Pass Marks: 20

Mus.328

75

Lect. Hrs:

- I. Knowledge of folk songs learnt in previous years.
Knowledge and ability to perform following folk songs/tunes.

1. *Sorathi lami taal*

2. *Sorathi chhoti taal*

II.

3. *Maithili*

4. *Tharu (gaunachanchar)*

5. *Gaine*

6. *Chyabrung*

Knowledge and ability to perform following *charya* and traditional songs/tunes.

III.

1. *Pancha Buddha*

2. *Kumari*
3. *Charitra*
4. *Deuda*
5. *Ghatu* (Kathmandu Valley)
6. *Palam*

IV. Ability to recognize songs/tunes/*taals* 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

Formation or elements of folk music:

I.

Laya and Bhaka, Bhasa, Saili, Kathya and Bhava

II. Economic, social, cultural, historical and ecological Importance of folk music.

III. Thoughts of various national and international scholars on folk music.

Brief description of following folk songs including

IV.

Chyabrung, Palam, Sorathi (lami and chhoti taal), Tharu, Maithali, Gaine Geet, Deuda, Charitra, Ghatu (Kathmandu valley), Pancha Buddha and Kumari

Brief introduction of some musical instruments uses in Nepali folk music:

V.

Dhyangro, Dabdab, Taa, Gopal Dandi, Ponga, Painta, Dhaa, Koncha Khin, Piwancha, Mwali, Kangling (feri), Singa, Nyeku,

Biographies of Nepalese folk musicologist and musicians:

VI.

a. 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 *Natyeshwor* in Kathmandu Valley.

General Theory

Paper: XX

Full Marks: 100

Pass Marks: 35

Mus.330
150

Lect. Hrs:

- a. Definitions and explanations of Musical terms in detail from previous years.
- b. Brief description of *Grama, Moorchhana, Chatuh-sarana* as stated by *Bharat* and *Sharangadev*, Merits - demerits of *Baggeyakar*.

Analysis on evolution of Raga System:

- a. *Jati Gayan*
- b. *Raga-Ragini System*
- c. *Raganga*
- d. *Das Bidha Raga Bargikaran*

Comments on musical texts *Bharat's NatyaSatra* and *Saranga Dev's Sangeet Ratnakar*.

a. Rasa and music

b. Aesthetic aspects of music

c. Essential Components of Stage performance

Forty principles of Hindustani Music System.

Contribution of Shah/Rana Dynasty in the development of classical music in Nepal.

Importance of *gharanas* and brief description of major *gharanas* of Nepal and India;

- a. Regmi Gharana b. Mishra Gharana c. Tandukar Gharana d. Ustad Ganesh Lal Gharana e. Gwaliyar Gharana f. Kirana Gharana

Biographies and contributions of the following musicians;

- a. Pandit Krishna Chandra Regmi, Pandit Shambhu Prasad Mishra, Sangeet Praveen Nararaj Dhakal, Pandit Bhavanath Sharma, Pandit Ravi Shankar, Pandit Bhimsen Joshi .
- b. Short biographies of some famous western composers (Mozart, Beethoven and Bach)

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

Tab.324
Hrs: 150

Lect.

Solo performance for 20 minutes in any two of the following *taals*;

I)Teentaal II) Ektaal III) Jhaptaal IV) Rupak

Solo Performance must be included the following elements;

Peshkar, 4 kaydas with 15 paltas, 2 gats, 2 Relas, 15 Tukdas and Chakradar tihai (shadharan, farmayshi and kamali)

Other remaining *taals* must have the following elements;

uthan, 3-3 kaydas with 10 paltas, 10 tukdas and 5 tihais

Musical Meter (*Layakari*): All the *taals* studied till now (*Dadra, Khemta, Rupak, Tebra, Kaharwa, Basanta Taal, Rudra Taal, Jhaptaal, Sultaal, Ektaal, Chautal, Aadachautal,*

- II. *Dhamar, Teental, Tilwada, Jhumra*) should be spoken in Single, 3/2 (*Aad Laya*), double, triple and quadruple with appropriate clapping (*Taali & khali*) of the respective *Taals* in one cycle.

All the compositions of the syllabus should be spoken with appropriate clapping

III.

(Taali & Khali).

Variations of the following *Taals*-

(i) Addha Taal

(ii) Dipchandi

IV.

(iii) Rupak

(iv) Khemta

(v) Jhaptaal

Ability to play simple *Laggi* in *Dadra* and *kaharwa taal*.

Mathematical Knowledge of playing one specific compositions in following different *taals*:

V.

(i) Ektaal (ii) Jhaptaal (iii) RupakTaal

VI. Tuning of instrument during to playing time.

Vocal/Instrument Accompaniment

Paper: XV

Full Marks: 50

Pass Marks: 20

Mus.325

Lect. Hrs: 75

-Ability to accompany ;

I.

-Vocal in *vilambit ektaal, tilwada and madhyalaya rupak and drut laya teentaal, ektaal*

- Instruments in *vilambit teentaal, madhyalaya rupak and drutlaya in teentaal and ektaal*

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 (*taals*) and starting place of the compositions/ *bandish* by listening to them as sung or play by the examiner.

Ability to play slow tempo in following taals:

V.

(i) *Jhumra* (ii) *Tilwada*

VI. Ability to play *kaharwa, Khemta, deepchandi and teentaal* in fast tempo.

Applied Theory

Paper: XVI

Full Marks: 50

Pass Marks: 17

Tab.326

Lect. Hrs:

75

- Introduction to the following terms:

I. *Dhrupad, dhamar, thumari, tappa, tarana, triwat, chaturang, bhajan, masitkhani and rajakhani gat, alap, jodalap, taan and jhala.*

- Introduction to following *taals*;

Jhumra, Tilwada

- II. Ability to write single, *aadh laya* (3/2), double, triple and quadruple of all the *taals* from the syllabus (1st, 2nd and 3rd year) in Bhatkhande and Bishnu Digamber notation system.
- III. Ability to write *kayada*, *tukda*, *paran*, *mukhda*, *tihai* in different *taals* from the syllabus.
- IV. Different types of *chakradartihai* with their mathematical explanations.
- V. Ability to write *jhumra*, *tilwada*, *rupak*, *sultaal* and *rudrataal* in staff notation.
- VI. Introduction to *jhumra* and *tilwada taals*.

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

Tab. voc/inst.327
Hrs: 150

Lect.

Brief knowledge of *alankars* in *teentaal* and one other *taal*.
Solo performance in any one of the following ragas:

(i) *Raga Bhairabi*

(ii) *Raga Jounpuri*

(iii) *Raga Patadeep*

(iv) *Raga Tilak kamod*

(v) *Raga Durga*

Solo performance must include:

For vocal- *aalap*, *bada khyaal*, *chota khyaal* with different *taans* and *tihai* and ending with short *tarana*.

For Sitar- *aalap*, *mashitkhani gat* (*vilambit*), *rajakhani gat* (*madhya laya*) with different *taans* and *tihai* and ending with *jhala*.

For remaining any two ragas:

For vocal: *chota khyaal* with different *alap*, *taans* and *tihai*.

For Sitar: *rajakhani gat* with different *alap*, *taans* and *tihai*.

For remaining two ragas:

For vocal/sitar: 2 *bandish* for each *raga* with only *sthai* and *antara* starting from different beats (5th beat, 7th beat, 9th beat, 12th beat).

Listening Test: Ability to identify the ragas by listening to its notes;

(Including all *ragas* from 1st, 2nd and 3rd year).

Students of Vocal must have basic theoretical knowledge about instruments and students of instruments must have basic theoretical knowledge about Vocal.

Ability to tune *Tanpura / Sitar*.

Folk Rhythmic Instrument

Practical

Paper: XVIII

Full Marks: 50

Pass Marks: 20

Tab.328

Hrs: 75

Lect.

Dyo lhaegu with other composition.

(I) *Dhime*

I.

(II) *Paschima*

(III) *Naykhin*

(IV) *Dhaa*

Basic knowledge of playing following instruments.

(I) *Khajadi*

(II) *Damaha*

II.

(III) *Tyamko*

(IV) *Dholaki*

(V) *Chhusya*

(IV) *Mujura*

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

Introduction of traditional music group *Bhajan khala*:

(i) Introduction of *Bhajan khala*

(ii) *Dhime Bhajan khala*

I.

(iii) *Dhaa Bhajan khala*

(iv) *Panchai baja samuha*

(v) *Naumati baja samuha*

(vi) *Dafa khala*

II. Brief introduction of folk instruments:

Damaha, Tyamko, Dholaki, Khaijadi, Chhusya, Mujura, Arbaja, Sahanai, Karnal,

Narasing, Dhyangro, Tainai (Kenpuin), Damokhin, Naykhin.

Natyeshwar culture in Kathmandu Valley:

III.

(i) Concept and introduction of *Natyeshwar*.

(ii) Importance of *Natyeshwar*.

Life history of:

(i) Shova Tiwari(Lohani)

IV.

(ii) Tulsi Divas

(iii) Jhalak Man Gandharva.

(iv) Prem Dev Giri.

Essay:

V.

(i) Folk instruments and culture.

(ii) *Kulu* the drum maker.

VI. Brief history of folk music.

General Theory

Paper: XX

Full Marks: 100

Pass Marks: 35

Tab.330

150

Lect. Hrs:

Definitions and descriptions on topics:

I.

gat-kayada, rela-kayada, laggi, ladi, baat

- II. 10 Elements of *taals* (tfnsf bz k|f0f)
- III. Similarities and differentiations on different *taals* of same rhythm cycle studied till now.
- IV. Compositions that represents specific *gharanas*.
Essay on various topics like:

-Music and Literature

V.

-How has classical music changed from generation to generation

-Effects of western music in classical music.

-Future of Tabla

Life history:

(i) Sangeet Siromani Yagya Raj Sharma

(ii) Kamala Shrestha

VI. (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 *thaats*.

BFA FOUR YEARS BACHELOR COURSE

CLASSICAL DANCE

THIRD YEAR

S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
16.	Dan.323	XIII	Classical Dance Practical (Kathak or Bharatnatyam)	100	40
17.	Dan.324	XIV	Applied Theory	50	17
18.	Dan.325	XV	Charya Dance Practical	100	40

19.	Dan.326	XVI	Folk Dance Practical	50	20
20.	Dan.voc/inst.327	XVII	Optional Tabla / Vocal /Instrument, Practical	100	40
21.	Dan.328	XVIII	General Theory	100	35
			Total	500	

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

Kathak Dance

Practical

Paper: XIII

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Dan.323

Ability to perform in Teen Taal		Quantity
i	<i>Tatkar in Saman , Dugun , Tigun and Chaugun Laya</i>	
ii	<i>That with Kasak Masak</i>	3
iii	<i>Salami toda</i>	1
iv	<i>Paran judi Amad in chatusrajati</i>	1
v	<i>Natwari Tukda</i>	2
vi	<i>Chakradar Parimelu</i>	1
vii	<i>Paran in Tisra Jati</i>	1
viii	<i>Chakardar Paran</i>	1
ix	<i>Gat Nikas</i>	2
x	<i>Gat Bhava (Holi Gat)</i>	1
xi	<i>Kavita Toda</i>	1
xii	<i>Tarana</i>	1
xiii	<i>Tihai</i>	4
xiv	<i>Ability to perform Samyukta Hasta Mudra</i>	

Ability to perform in Jhap Taal		Quantity
i	<i>Tatkar in Saman , Dugun and Chaugun Laya</i>	
ii	<i>Salami</i>	1
iii	<i>Paran Judi Amad</i>	1

iv	<i>Sadharan Tukda</i>	2
v	<i>Chakaradar Tukda</i>	1
vi	<i>Sadharan Paran</i>	1
vii	<i>Chakaradar Paran</i>	1
viii	<i>Tihai</i>	3
	Ability to perform in Dhamar Taal	Quantity
i	<i>Tatkar in Saman , Dugun and Chaugun Lay</i>	
ii	<i>Salami</i>	1
iii	<i>Amad</i>	1
iv	<i>Sadharan Tukda</i>	2
v	<i>Chakaradar Tukda</i>	1
vi	<i>Sadharan Paran</i>	2
vii	<i>Chakaradar Paran</i>	1
viii	<i>Tihai</i>	3

- i Ability to speak (*Padhanta*) all the *bols* uses in *Kathak Nritya*
- ii Revision of all previous courses

Bharatnatyam

Practical

Paper: XIII

Full Marks: 100

Pass Marks: 40

Dan.323

Hrs: 150

Lect.

- I. *Sabdam*
- II. *Keertanam (Aananda Nartana Ganapati)*
- III. *Natesh Kauvthoum*
- IV. Ability to perform *Sapta Taal* in *Natuwangam*
- V. Exercise of *Tatta Mitta Adavu* in *three kalas*
- VI. *Taal* Knowledge of *seven Taal* in five *Jati* with clapping
- VII. Revision of previous course

Applied Theory

Paper: XIV

Full Marks: 50

Pass Marks: 17

Lect. Hrs: 75

Dan.324

Kathak, Bharat Natyam, Charya and Folk Dances

Brief description of following dances; their costumes and ornaments:

I.

- *Pancha Buddha, Bhairav Kali, Annapurna, Apsara nach, Basundhara*
- *Shebru Nach, Khyali Nach, Holi Nach (Newari), Kaura Nach, Dhimal Nach*

Brief introduction of the new item/compositions learnt: *i. sabdam ii. keertanam*

II.

iii. natesh kavvthoum.

Short Notes of the following terms:

III.

1. Tigun 2. Chatusra jati 3. Amad Chatursra jati 4. Chakardar Parimelu 5. Natwari Tukda 6. Jati 7. Tishra Jati 8. Gat Nikas 9. Gat Bhava (Holi Gat) 11. Tarana 12. Kasak Masak 13. Paran jodi amad

- *Notation of Thah, Dugun, Chaugun of Jhap Taal and Dhamar Taal and tigun of Teen Taal*

IV.

- *Introduction of Chau Taal, Palima Taal, Astra Taal and Matha Taal*

V. *Uses of Samyukta Hastamudra*

VI. *Ability to read & write notations of all practical exercises.*

Charya Dance

Practical

Paper: XV

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Dan.325

- I. Ability to perform *Pancha Buddha Nritya*
- II. Ability to perform *Bhirava Kali Nritya*
- III. Ability to perform *Annapurna Nritya*
- IV. Understanding of *Kartik Pyankha (Nach)* with having ability to perform *Apsara Nritya*
- V. Ability to perform *Basundhara Nritya*
- VI. Ability to sing songs of all dances with showing *tali* and *khali*
- VII. Ability to recite *Chau Taal, Astra Taal, Matha Taal, and Jati Taal*

Folk Dance

Practical

Paper: XVI

Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

Dan.326

Ability to perform following Folk Dances of Nepal :

- A. *Shebru Nach*
- B. *Khyali Nach*
- I. C. *Holi Nach (Newari)*
- D. *Kaura Nach*
- E. *Dhimal Nach*
- F. *Jhijhiya Nach*
- II. Ability to recite various *taals in hand* in above mentioned Dances
- III. Revision of *Khyali* and *Jhyaure Taal*

Vocal/Instrument (Optional)

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

Pa

Full Marks: 100

Pass Marks: 40

Dan.voc/inst. 327
Hrs: 150

Lect.

Brief knowledge of *alankars* in *teentaal* and one other *taal*.
Solo performance in any one of the following ragas:

(i) *Raga Bhairabi*

(ii) *Raga Jounpuri*

(iii) *Raga Patadeep*

(iv) *Raga Tilak kamod*

(v) *Raga Durga*

Solo performance must include;

For vocal- *aalap*, *bada khyaal*, *chota khyaal* with different *taans* and *tihai* and ending with short *tarana*.

For Sitar- *aalap*, *mashitkhani gat* (*vilambit*), *rajakhani gat* (*madhya laya*) with different *taans* and *tihai* and ending with *jhala*.

For remaining any two ragas;

For vocal: *chota khyaal* with different *alap*, *taans* and *tihai*.

For Sitar: *rajakhani gat* with different *alap*, *taans* and *tihai*.

For remaining two ragas;

For vocal/sitar: 2 *bandish* for each *raga* with only *sthai* and *antara* starting from different beats (5th beat, 7th beat, 9th beat, 12th beat).

Listening Test:

Ability to identify the ragas by listening to its notes

(Including all *ragas* from 1st, 2nd and 3rd year).

Students of Vocal must have basic theoretical knowledge about instruments and students of instruments must have basic theoretical knowledge about Vocal.

Ability to tune *Tanpura / Sitar*.

Tabla (optional)

Paper: XVII

Full Marks: 100

Pass Mark: 40

Lect. Hrs: 150

Dan.voc/inst.327

- Solo performance in any one of the following *taals* by including *peshkar*, 2 *kyadas* with 5 *paltas*, 1 *relawith* 5 *paltas*, 5 *mukhdas*, 5 *tukdas* and 5 *tihais*

- Other remaining *taals* by including 1 *Kayda* with 3 *Paltas*, 3 *Mukhdas*, 3 *Tukdas* and 3 *tihais*.

I.

(i) *Teentaal*

(ii) *Rupaktaal*

(iii) *Jhaptaal*

(iv) *Ektaal*

Musical meter (*Layakari*): All the *taals* studied so far should be spoken in single and double *laya* with appropriate clapping (*taali/khali*) in one cycle.

II.

Teentaal, *ektaal* and *rupaktaals* must be spoken in triple and quadruple with appropriate clapping (*taali/khali*).

III.

All composition must be spoken with appropriate clapping.

Variations of the following *taals*:

IV.

(i) *khemtaTaal*

(ii) *dipchandiTaal*

(iii) *AddhaTaal*

(IV) *RupakTaal*

(V) *Teentaal*

V. Knowledge of tuning *Tabla*.

General Theory

Paper: XVIII

Full Marks: 100

Pass Marks: 35

Lect. Hrs:

150

328

Dan.

- I. Short description of *Mahayan* and *Hinayan* in *Baudha dharma*
- II. *Hasta Mudra* in Nepalese Classical Dance
Brief life sketch of ;
- III.
A. Kanchha Buddha Bajracharya B. Ratna Kaji Bajracharya C. Su.Bi.Shah D. Mrigendra Man Singh Pradhan E. Chaturbhuj Aashavadi F. Bala Saraswati G. Bindadin Maharaj H. Sitara Devi
- IV. Introduction of *Rangamanch* and brief study of technical aspect of dance
- V. Short commentaries on *Bharat Natya Shastra* and *Abhinayadarpan*.
- VI. The relation between Dance and other art form.
- VII. Knowledge of *Nayak* and *Nayika Bhed*, *Giti Natak*
- VIII. Introduction of *Odissi Nritya* and *Manipuri Nritya*.
- IX. Essay writing in different subjects of dance.
Introduction of following technical terminology;
- X.
- *Urmai, Urap, Sulap, Tirap, Stuti, Ghumariya and Havbhava (Kathak nritya)*
- *Lokadharmi, Natyadharmi, Vritti (Bharatnatyam nritya)*

- *Taal ko Dasa Prana*
- Introduction of *Patra Lakshan* (characterization)
- XI. Importance of *Natyeswar* and introduction of *Tandav and Lasya Nritya*.
- XII. Development of Nepali Folk Dance
- XIII. Brief introduction of musical instruments *madal, dholak, dampfu, khaijadi, Pashchima, Tinchhu, Damaru, Mridangam*
- XIV. Role of *Devadasi* in Bharatanatyam
Brief study of following folk dances; *Shebru Nach, Khyali Nach, Holi Nach (Newari), Kaura Nach, Dhimal Nach ,*
- XV.

Jhijhiya Nach