

4 years Bachelor course in Music (Vocal and Instruments)

Duration of course:

4 years

Certificate Title:

BA (Vocal and Instrumental Music)

Aims and Objectives:

The aim of the course is to develop the musical knowledge of students both in practical and theoretical aspects. The course focuses on basic practical knowledge of music, modern music, folk music and classical music. The aims and objectives of this course are to provide basic knowledge and information to the students about Eastern and Western music. The specific objectives are:

- To provide a general education in music
- To provide sufficient musical knowledge and understanding to enable students to practice listening and composing with greater proficiency and interest
- To support performing skills with a more informed awareness of the related and necessary knowledge and understanding
- To develop an understanding of how music contributes to the social, historical, technological, economic and cultural aspects of life

Course Design:

In order to achieve the goal the course has designed in following different areas:

- a. Practical music class
- b. Theoretical music class
- c. Stage performance
- d. Writing and research works
- e. Creative works
- f. Functional paper for students other than music.



Rationale:

Music has been an important expression of human creativity. Today it is a valued social and cultural art form that goes beyond language, religion and racial barriers.

Music education is a worthwhile accomplishment for its own sake, an education for life which also helps to develop personality of human. The knowledge of music linked with competence and enterprise, provides life and employment opportunities which has an important role to play in the economy, both nationally and internationally. In this context, this course helps to produce a skilled performer and qualified music teacher.

Course format:

All together there will be eight papers in the Four years Bachelor course, consisting two papers in each year. Each paper contains 100 marks which is distributed which is distributed in practical and theory with load of 60 and 40 respectively. There is also functional paper targeting non major music students which provides basic knowledge on music to the students. The mark balance for this paper is 40 and 60 in practical and theory respectively. Within 40 marks in theory paper 10 marks will be evaluated internally and 30 marks will be evaluated in final examination, where as in functional paper within 60 marks in theory paper 20 marks will be evaluated internally and rest 40 marks will be evaluated in final examination.

Exam format:

In each paper there will be 60 marks of practical exam and 40 marks of theoretical exam. For the evaluation of 60 marks practical exam, there will be three members exam committee comprises of one external, one internal and one head of department. The marks will be divided equally to the three members of the exam committee and the decision of the exam committee will be final.

For the 40 marks theoretical examination, final examination will cover 30 marks where as 10 marks is evaluated internally by mid-term examination.

Course outline:

First Year

Paper	Code	Title of course	Full marks (Practical + Theory)	Teaching hours
I	Mus. 421	Music I	100 (Practical-60 + Theory-40)	150
II	Mus. 422	Music II	100 (Practical-60 + Theory-40)	150



Signature



1st year Bachelor Course

Paper: 1

Code No-Mus. 421

Full Marks: 100 (Theory-40+Practical-60)

Music: 1

Total Lecture Hours: 150 (Theory-60+Practical-90)

Group: A (Theory)

1. Knowledge of *alankars* and ability to write them in different *talas*.
2. Brief definition of the following terminologies : *Dhowni, Naad, Shruti, Swor, Saptak, Vadi- Samvadi- Anuvadi- Vivadi Swor, Vakra- Varjit Swor, Thaata, Raga, Jaati, Aroha- Abaroha, Pakad, Alankar, Kand, Meend, Khatka, Murki, Jamjama, Krintan, Sut-Ghasit, Laya, Taal, Matra, Sam, Tali, Khali, Bibhag, Taan, Aalap*
3. Introduction, definition, origin and importance of music
4. Introduction and skill of writing compositions in Bhakhande notation system.
5. Brief introduction of musical genres:
Khayal, Dhrupad, Dhamar, Thumari, Tappa, Gazal, bhajan, laxyangeet, Sargamgeet, aadhunik geet and lokgeet
6. Life history of the following:
Bishnu Narayan Bhatkhande, Yegya Raj Sharma, Melwa Devi
7. Introduction of Ragas:
Bhupali, Yaman, Alhaiya Bilawal, Khamaj, Tilang, Brindawoni Sarang, Desh
8. Introduction of major instrument:
Sitar, Tanpura

Group: B (Practical)

1. Ability to play or sing different *alankars* in different *talas*.
2. Practical Knowledge of following *Raga*:
Bhupali, Yaman, Alhaiya Bilawal, Khamaj/ Tilang, Brindawoni Sarang/ Desh (Vocal Students should prepare three *Madhyalaya* composition, one *Sargam geet*, one *Lakxyan geet* in any *ragas* mentioned above with *alap* and *taan*. Instrumental Students should prepare five *Rajakhani gat* with *Aalap* and *Toda*)



3. Vocal students should be able to sing any three *Adhunik geet* in different *taals* (*Dadra, Kaharwa*).
4. Instrumental students should be able to play any three tunes in different *taals* (*Dadra, Kaharwa*).
5. Practical knowledge of following *talas* with *dugun layekari*:
Trital, Kaharwa, Dadra

Paper II

Code No-Mus. 422

Full Marks: 100 (Theory-40+Practical-60)

Music II

Total Lecture Hours: 150 (Theory-60+Practical-90)

Group: A (Theory)

1. Notes, octave, scales, chords and harmony in western music
2. Brief history about development of western notation system
3. Introduction of staff notation system
4. Classification of instruments around the world (in brief):
Eastern, Western, Chinese
5. Introduction of the following instruments:
Tabala, Harmonium/ Keyboard, Guitar, violin
6. Introduction of Talas:
Kaharwa, Dadra, Rupak, Jhaptal, Trital, Ektal, Chautal
7. Life history of western musicians: Beethoven, Mozart, Bach



Group: B (Practical)

1. Basic Knowledge of playing Tabala and ability to accompany in different compositions
2. Ability of playing following talas in Tabala:
Kaharwa, Dadra, Rupak, Jhaptal, Trital, Ektal, Chautal
3. Ability of playing any 5 different compositions (raga/songs/tunes) in one of the following instruments: Harmonium/ Piano, Guitar, violin
4. Skill of writing compositions in eastern and western notation systems



Code No-Mus. 423

Folk music

Full Marks: 100 (Theory-40+Practical-60)

Total Lecture Hours: 150 (Theory-60+Practical-90)

Group: A (Theory)

1. Introduction of folk music
2. Study of musical component of Nepalese folk songs:
Boli, Tukka, Charan, Thego, Rahani, Tuppa and Phed, Thego, Funda, Bhaka, Bhaka jhikne and Bhaka chopne
3. Classification of Nepalese folk songs.
4. Classification of Nepalese folk instruments
5. Study of following folk songs of Nepal:
Jhyaure, Ghatu, Malashree, Asare, Basanta, Tamang selo, Teej-geet, Maithali, Sangini Khyali (Purbeli and Paschimeli), Silu, Charya, Sorathi, Jhangad, Jhynjhiya, Chanchar (Tharu), Deuda, Chyapbhrung, Chudka, Yanimaya, Samhala, Phagu, Vhailo, Mangal-geet, Sebru, Tappa, Dhimal, Damai-geet, Bhojpuri.
6. Study of following tala:
Jhyaure, Sorathi (Chhoti Tala), Khyali, Charitra, Cho- Tala.
7. Introduction of ethnic group of Nepal:
Damai, Gaine (Gandharba), kushle, badi, kulu, Jyapu, Halkhor.
8. Life story and contributions of following experts of folk music:
Dharma Raj Thapa, S. B. Shah, Tulasi Diwas, Krishna Prasad Parajuli .

Group: B (Practical)

1. Students should sing and play following folk song (compulsory): 20
Jhyaure, Ghatu, Malashree, Asare, Basanta, Tamang selo, Teej-geet, Maithili, Sangini.
2. Students should sing and play following folk song(chose any eight folk songs): 20
Khyali (Purbeli and Paschimeli), Silu, Charya, Sorathi (Lami Tala and Chhoti Tala), Jhangad, Jhynjhiya, Chanchar (Tharu), Deuda, Chyapbhrung, Chudka, Yanimaya, Samhala, Phagu, Vhailo, Mangal-geet, Sebru, Tappa, Dhimal, Damai-geet, Bhojpuri.
3. Students should collect his/her regional/cultural folk song and demonstrate them in front of the examiner in the final exam. 5
4. Ability of playing different talas in Madal . 5
5. Students should prepare an essay on any topic of folk music, with at least 2000 words, and submit it to class teacher before practical exam. 10

V. Shaha



Code No-Mus. 424

Classical and Contemporary music I

Full Marks: 100 (Theory-40+Practical-60)

Total Lecture Hours: 150 (Theory-60+Practical-90)

Group: A (Theory)

1. Division of *shruti*, variation of *layas*, time theory of *raga*, *adhwodarshak swor*, *paramel - prabeshak raga*, *shandhiprakash raga* and *alpatwa-bahutwo*
2. History of Nepali music
3. Detail study of musical genre *Khayal*
4. Introduction of following *ragas*:
Kafi, Bhimpalasi, Patdeep, Bihag, Jaunpuri, Aashavari, Malkauns, Hamir, Kedar, Kamod, Bhairav, Bageshree, Bhairabi
5. Comparative study of following *ragas*:
Hamir- Kedar- Kamod, Bhimpalasi- Patdeep, Aashavari- Jaunpuri
6. knowledge of following *tala* with *dugun* and *chaugun*:
Ektal, Chautal, Dhamar, Jhaptal
7. Brief life history of the following musicians and their contributions:
Tansen, Pt. Dev Chandra Regmi, Sangeet Prabehn Nararaj Dhakal, Ranga Rao Kadambari, Kamala Shrestha, Gopalnath Yogi

Group: B (Practical)

1. Practical knowledge of following *ragas*: 35
Kafi, Bhimpalasi/ Patdeep, Bihag, Jaunpuri/ Aashavari, Malkauns, Hamir/Kedar/Kamod, Bhairav, Bageshree, Bhairabi
 - Vocal students should prepare four *madhyalaya* composition along with one *vilambit* composition showing *aalap* and *tanas* as well as one *Dhrupad* and one *Dhamar* with their *dugun*.
 - Instrumental students should prepare six *rajakhani gat* along with two *masitkhani gat* with *aalap, jod, jhala* and *todas*.
 - Basic practical knowledge should be given in remaining *ragas*.
2. Students should prepare four light songs/tunes. 10
3. Practical knowledge of following *talas* with *dugun* and *chaugun*: 5
Ektal, Chautal, Dhamar, Jhaptal
4. Prepare an essay on the various issues of concerns in music of student's own interest or as assigned by teachers with not less than 2000 words and must be submitted to the department before the practical examination. 10



Code No-Mus. 425

Classical and Contemporary music II

Full Marks: 100 (Theory-40+Practical-60)

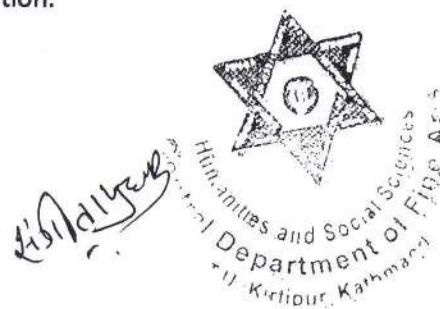
Total Lecture Hours: 150 (Theory-60+Practical-90)

Group: A (Theory)

1. Detail knowledge of *thaat* and *mela* system, classification of instruments, components and features of *raga* and *das bidhi raga bargikaran*.
2. History of classical music in Nepal
3. Detail introduction of *Dhrupad* and *Dhamar*
4. Basic knowledge of Western music, scales and modes.
5. Knowledge of following *ragas*:
Darwari, Chayanut, Shudha-kalyan, Todi, Bilaskhani-todi, Tilak-kamod, Basanta, Gaud Sarang, Multani, Deshkar
6. Comparative study of *ragas*:
Todi-Multani, Shudha Kalyan-Deskar
7. Brief life history and contributions of the following musicians and musicologists:
Bishnu Digambar Palushkar, Badya Shiromani Ganesh Lal Shrestha, Ganesh Bahadur Bhandari, Ram Prashad Rai Tharu, Ram Sharan Darnal, Ustad Ujir Tandukar.
8. Knowledge of *Aada-chautal, Sultal* and *Tibra* with its *dugun, tigon* and *chaugun layakari*.

Group: B (Practical)

1. Practical Knowledge of following *ragas*: 35
Darwari, Chayanut, Shudha-kalyan, Todi, Bilaskhani-todi, Tilak-kamod, Basanta, Gaud-malhar, Gaud Sarang, Multani, Deshkar
 - Vocal students should prepare four *madhyalaya* compositions along with one *vilambit* composition with *aalap* and *taans* as well as one *Dhrupad* and one *Dhamar* with *dugun, tigon* and *chaugun layakari* and one *Tarana*
 - Instrumental students should prepare six *rajakhani gat* along with two *masitkhani gat* with *aalap, jod, jhala* and *todas*.
 - Basic knowledge should be given in remaining *ragas*.
2. Students should prepare six light songs/tunes. 10
3. Practical knowledge of following *talas* with its *dugun, tigon* and *chaugun layakari*: 5
Aada-chautal, Sultal, Tibra
4. Write a research article on any of the following topic such as Nepali classical music, traditional music, folk music, *gharana*, musical instrument, popular musical genre, review of program, book and article. The article should be at least 2500 words and must be submitted to the department before the practical examination. 10



Code No-Mus. 410

Elective paper

Full marks: 100 (Theory-60+Practical-40)

Total Lecture Hours: 150 (Theory-90+Practical-60)

Group: A (Theory)

1. Introduction of Music (Definition, Origin and Importance)
2. Brief history of Nepali music
3. Introduction of musical terminologies:
 - (i) In classical music;
Dhwoni, naad, swor, saptak, raga, thaata, jaati, aroha-abaroha, pakad, alankar, aalap, taan, vadi-samvadi-anuvadi-vivadi swor, vakra-varjit swor, karn, meend, sut, ghasit, khatka, murki, krantan, tala, laya, sam, tali, khali and bibhag
 - (ii) In folk music;
Thego, rahani, tuppa ra phed. bhaka, charan, boli.
4. Brief introduction of different musical genres:
Khayal, lokgeet, adhunik geet
5. Brief introduction of some popular musical instruments:
Sitar, Tabala, Tanpura, Harmonium, Madal, Sarangi and Guitar.
6. Basic knowledge of Bhatkhande and Staff notation system.
7. Introduction of following ragas:
Bhupali, Yaman, Durga, Brindawoni -Sarang and Bhairabi.
8. Introduction of following folk songs:
Jhyaure, Asare, Phagu, Tamang-selo, Teej, Maithili, Malashree and Mangal geet .
9. Knowledge of following talas;
Kaharwa, Dadra, Rupak and Trital
10. Brief life history and contributions of following musicians and musicologist:
Pt. Krishna Chandra Regmi, Swor Samrat Narayan Gopal, Ratnadas Prakash, Tara devi, Gopal Yonjan and Satya Mohan Joshi.

Group: B (Practical)

1. Practice and Knowledge of at least five different alankars. 5
2. Practical knowledge of following Ragas: 15
Bhupali, Yaman, Durga, Brindawoni Sarang and Bhairabi
 - Students of vocal should prepare two *madhyalaya* composition with *aalap* and *taans* with *sargam geet* and *lakhchyan geet*.
 - Instrumental students should prepare two *rajakhani-gat* with *aalap* and *todas*
 - Basic knowledge should be given in remaining other *ragas*
3. Students should prepare two light songs/tunes. 5
4. Practice of Following Folk songs 10
Jhyaure, Asare, Phagu, Tamang-selo, Teej, Maithili, Malashree and Mangal geet
5. Basic knowledge of following talas; 5
Kaharwa, Dadra, Rupak, Trital, Cho tal, Jhyaure tal.

Vishaya



प्रासिक



Holmgren



Code No-Mus. 426

Classical and Semi classical music

Full Marks: 100 (Theory-40+Practical-60)

Total Lecture Hours: 150 (Theory-60+Practical-90)

Group: A (Theory)

1. Intensive study of *sharsana chatustai* by Bharat, *praman shruti*, *nivaddha-anivaddha gaan*, *aabirvhab-tirovhab* and *shadaj-pancham shadaj - madhyam bhav*.
2. Brief study of *gram*, *murchhana*, *jaati* and *raganga* classification.
3. Detail introduction of musical genres *thumari*, *dadra*
4. Practice of writing a composition in staff notation system.
5. Knowledge of following ragas:
6. *Bahar*, *Purbi*, *Miya-malhar*, *Puriya-Dhanashree*, *Lalit*, *Puriya*, *Marwa*, *Sohini*, *Jhinjoti*, *Jaijayawonti*, *Malgunji*
7. Comparative study of following ragas:
Puriya-Marwa-Sohini, *Purbi-Puriya Dhanashree*
8. Knowledge of following *taals* with its *dugun*, *tigun* and *chaugun layakari*:
Aaddha, *Dipchandi*, *Tilwoda*, *Panjabi Trital*
9. Brief life history and contributions of the following musicians:
Pt. Ravi Shankar, Pt. Satish Chandra Regmi, Pt. Hom Nath Upadhyaya, Indira Pande, Buddha Ratna Tuladhar, Pt. Ganga Datta Parajuli

Group: B (Practical)

1. Practical study of following ragas: 35
Bahar, *Purbi*, *Miya-malhar*, *Puriya-Dhanashree*, *Lalit*, *Puriya/Marwa/Sohini*, *Jhinjoti*, *Jaijayawonti*, *Malgunji*
 - Students of Vocal should prepare four *madhyalaya* compositions along with one *vilambit* composition with *aalap* and *taans* as well as one *Dhrupad* and one *Dhamar* with *dugun*, *tigun* and *chaugun layakari* and one semi classical songs (*Thumari/Dadra*).
 - Instrumental students should prepare six *rajakhani gat* along with two *masitkhani gat* in above *raga* with *aalap*, *jod*, *jhala* and *todas* well as one semi classical tune.
 - Basic knowledge should be given in remaining ragas.
2. Skill of writing different compositions in staff notation and submit them to the department before practical examination. 5
3. Practical study of *taals* with its *dugun*, *tigun* and *chaugun layakari* in *Aaddha*, *Dichandi*, *Tilwoda* and *Panjabi trital* 5
4. Stage performance : 15
 - Vocal students should perform one detail *raga* (with *bilambit* and *madhyalaya*) along with one semi classical song/light song.
 - Instrumental students should perform one detail *raga* (with *masitkhani* and *rajakhani gat*) along with one semi classical tune/ light tune.

Vishaya



प्राथमिक परीक्षा के कार्यालय

सिद्धान्त



Humanities
Sciences
Fine Arts

1. Research Methodology

60

- a. Introduction of research
 - i. Definition of research
 - ii. Importance of research
- b. Selection of research topic
- c. Elements of a research proposal (Introduction, statement of problems, objectives, importance of study, literature review, methodology and reference).
- d. Literature review
 - i. Importance of literature review
 - ii. Sources of literature review (libraries, books, journals, thesis and dissertations, websites etc.).
 - iii. Review of literature (issues, methods, and findings).
- e. Introduction to qualitative and quantitative research
- f. Introduction to primary and secondary data
 - i. Introduction to methods of data collection (Survey, Interview, Focus group discussion, Key informant interview, Questionnaires, Observation)
- g. Citation and referencing
- h. Report writing (Format, fonts, margin, spacing, paragraphs).
- i. Plagiarism

2. Report writing

40

Students should prepare a research report based on the knowledge and skills acquired. First, each student is required to submit proposal. After approval of proposal they should survey and write research report, and submit them to the department within 15 days from the completion date of final exam. Research report should be not less than 5000 words.

Vishaya



प्राज्ञिक परिषद्को कार्यालय
कतिपुर

