

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of Fine Arts
Kirtipur



Course of study for
Semester System
Master of Fine Arts (M.F.A.) in
Music (Vocal and Instrumentals)

Prepared by
Subject committee of Fine Arts
Faculty of Humanities and Social sciences
TU, Kirtipur

Submitted to:
Dean's Office
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1. M.F.A. Music Courses

M.F.A. Music course in Fine Arts provides vocal music and Instrumental music. It has two academic years consisting of four semesters. One academic year holds two semesters. In four semesters there are total 65 Credit hours and 1040 teaching hours. 80% of attendance is compulsory and 10 marks will be given for that.

2. Aims and Objectives

The Master of Fine Arts course in music is designed for students who wish to prepare themselves professionally in the respective fields of music. Further it helps to prepare themselves both for research and creative work in Music. In order to achieve this goal the department has designed the courses for following different areas:

- a. Practical Music classes
- b. Theoretical Music classes
- c. Special Performance classes
- d. Research and methodology classes
- e. Creative Works classes

3. Qualification for Admission

Admission to the Master of Fine Arts Music will be opened to those who have passed the B.F.A. Music and B.A. Music of this University or an equivalent Degree from any other university or equally recognized Fine Arts Institutions. The provision of admission is subject to qualify their ability through theory and practical entrance examination.

4. Rules of Admission

A candidate who fulfills the required qualifications submit their application along with true copies of certificates –duly attested by a component authority Campus Chief or Head of Department or permanent teacher of Tribhuvan University.

Note: The following will be considered during the process of admission.

- a. Bachelor of Fine Art Degree.
- b. Mark sheet and related document.
- c. Entrance examination
Written entrance exam has the weight of 100 marks. 50 Objective type questions with 2 marks each and should be completed within 1 hour. Similarly, there will be practical entrance examination with 20 minutes performance.
- d. Selection will be finalized by Admission Committee on the basis of merit order. The Admission Committee is formed by the Head of Department selecting three senior teachers from the department itself.
The decision of the committee will be final.
- e. Admission shall be provisional in the first instance and shall be final on payment of prescribed fees

5. Course Outline

First Semester

Paper	Code	Title of Course	Nature of Course	Credit Hours	Teaching Hours
I	Mus. 551	Musical terminology and applied theory	Theory I	3	48
II	Mus. 552	General and Western music	Theory II	3	48
III	Mus. 553	Classical music	Practical I	4	64
IV	Mus. 554	Classical music	Practical II	4	64

Total Credit Hours: 14

Total teaching hours: 224

Second Semester

Paper	Code	Title of Course	Nature of Course	Credit Hours	Teaching Hours
V	Mus. 555	History and applied theory	Theory III	3	48
VI	Mus. 556	Aesthetic	Theory IV	3	48
VII	Mus. 557	Classical music	Practical III	4	64
VIII	Mus. 558	Semi-classical music and creative work	Practical IV	4	64
IX	Mus. 559	Stage performance I	Practical V	3	48

Total CreditHours: 17

Total teaching hours: 272

Third Semester

Paper	Code	Title of Course	Nature of Course	Credit Hours	Teaching Hours
X	Mus. 560	Ancient music and applied theory	Theory V	3	48
XI	Mus. 561	Folk music	Theory VI	3	48
XII	Mus. 562 Ptg. 562 Sculp. 562 Tab. 562	Research Methodology	Theory VII	2	32
XIII	Mus. 563	Classical music	Practical VI	4	64
XIV	Mus. 564	Folk music	Practical VII	4	64

Total Credit Hours: 16

Total teaching hours: 256

Fourth Semester

Paper	Code	Title of Course	Nature of Course	Credit Hours	Teaching Hours
XV	Mus. 565	Classical music and applied theory	Theory VIII	3	48
XVI	Mus. 566	World music	Theory IX	3	48
XVII	Mus. 567	Classical music	Practical VIII	4	64
XVIII	Mus. 568	Classical music	Practical IX	4	64
XIX	Mus. 569	Stage performance II	Practical X	3	48
XX	Mus. 570	Thesis	Theory IX	1	

Total Credit Hours: 18

Total teaching hours: 288

6. Research Committee

There is a provision of a research committee consisting of seven members, including three advisors, one head of department, and one coordinator from concerned subjects selected by the department head. The research committee makes evaluation of Thesis proposal submitted by the students.

7. Classification of result, (CGPA) Grade system

All courses will examine at the in which they are taken, each course will be marked in percentage. Out of 100 translated into literal grades as indicated in the table below, the pass marks in all courses will be 50 marks in each

Letter	Marks in percent	GP	Evaluation
A	85 – 100	4.0	Outstanding
A-	75 -84.9	3.7	Excellent
B+	70-74.9	3.3	Very good
B	65- 69.9	3.0	Good
B-	60-64.9	2.7	Satisfactory
C	50-59.9	2.0	Pass
F	Below 50	00	Failure

Other grades may be assigned as specified in the table below.

Grade	Incomplete
IABS	Failure/withdrawal
ABS	With drawl
SCRACH	Academic warning
Make up	Retake

8. Evaluation of course works.

The student's achievements shall be evaluated on the basis of their performance in the assignment, practical exam, written test and seminar.

9. Evaluation of examination (Seminar/viva/performance)

For the evaluation of examination there will be provision of five members exam committee comprises of two external and two internal examiners. The Marks will be divided equally to the five members of the exam committee and the decision of committee will be final. The time of the practical examination will be as follows:

- a. Performance – 25 minute maximum
- b. Viva-Voice – 15- 20 minute maximum
- c. Seminar – presentation of their research topic in a seminar (maximum 10 slides) – 10- 15 minute maximum
- d. Viva (Thesis) – 10- 15 minute maximum

(In performance student can bring their own accompanist and instruments.)

10. Tuition and other fee for M.F.A. Music course

- a. Tuition fee
- b. Examination fee
- c. Library Fee
- d. Deposit fee (Refundable)
- e. Laboratory / Studio fee
- f. Development fee
- g. Admission fee
- h. Seminar fee
- i. Other fee

**Master in music
First Semester**

**Theory I
(Musical terminology and applied theory)**

Code: Mus. 551

**Credit Hours: 3
Total Teaching Hours: 48**

Unit A

1. Study of *raga* classification from ancient to modern times:
*Gram raga - Deshiraga, Raga - Ragini system,
Mela and Thaat system, Ragangasystem.* 16
2. Musical terminologies.
Shruti (focusing on *Sharanachatustai* of Bharat and Saragdev, *pramanshruti*)
Swor (focusing on Shrinivas' and Ahobal's establishment of 12 notes in *Bina*) *Gram,*
Murchana and *SworPrastar.* 16

Unit B

1. Detail theoretical knowledge of the *ragas* prescribed in the first semester and its applied theory. 8
2. Comparative study of the prescribed *ragas* with similar *ragas* studied before. 8

**Theory II
(General and Western music)**

Code: Mus. 552

**Credit Hours: 3
Total Teaching Hour: 48**

1. Voice culture 10
2. Physiology of ear 10
3. General principles of musical acoustic 10
4. Development of Western musical scale and notation system. 4
5. Detail study of Staff notation system. 10
 - a. Length of notes
 - b. Time signature
 - c. Key signature
 - d. Clef
 - e. Line and Space
 - f. Above the line
 - g. Under the line
 - h. Inharmonic change
 - i. Double inharmonic change
 - j. Major- Minor
6. Western musician's life history (any four) 4

- a. Johann Sebastian Bach
- b. Wolfgang Amadeus Mozart
- c. Ludwig van Beethoven
- d. Richard Wagner
- e. Johannes Brahms
- f. Frederic Chopin

Practical I
(Classical music)

Code: Mus. 553

Credit Hours: 4
Total Teaching Hours: 64

Unit A

1. Detail study of following *ragas* with *Vilambit* and *Madhyalaya/Masitkhani* and *Rajakhani gat* along with complete *angas*. (Any two from the following)
Hansadhvani, Puriyakalyan, Yamankalyan 44
2. Non detail study of the following *ragas* in *Madhyalaya* only (Any two from the following)
Miyankisarang, Madmadsarang, Sur malhar, Shivanranjani. 12

(Theoretical knowledge should be given in remaining *ragas*)

Unit B

- Revision of all the *ragas* studied before in bachelor degree 8

Practical II
(Classical music)

Code: Mus. 554

Credit Hours: 4
Total Teaching Hours: 64

Unit A

1. Detail study of following *ragas* with *Vilambit* and *Madhyalaya/ Masitkhani* And *rajakhani gat* along with complete *angas*. (Any two from the following)
Marubihaag, Ahirbhairab, Bairagibhairab. 44
2. Non detail study of the following *ragas* in *Madhyalaya* only. (Any two from the following)
Bibhas, Jogiya, Gunkali, Nat bhairab. 12

(Theoretical knowledge should give in remaining *ragas*)

Unit B

- Revision of *talas* studied before in bachelor degree 8

Reference

- Acharya, Brihaspati "SangeetChintamani"
Acharya, Brihaspati "Bharat keSangeetSiddhanta"
BanduPadhya, Sri Pada"SitarMarya"Vol I to III
Basanta "SangeetBisaradha"
Bhatkhande V.N. "SangeetShashtra"Vol I to VI
Bhatakhande, Pt. Bishnu Narayan "KramikPushtakaMalika" Vol I to VI
Darnal, Ram Saran "SangeetkoBistritAvalokon"
Darnal, RamSharan "NepaliSangeetSadhak"
Darnal, Ram Saran, (2014) "Nepali Baja" Kathmandu: RatnaPustakBhandar.
DikhshitPradeep Kumar "SarasSangeet"
Dhakal, Nararaj "SastriyaSangeet"
Dhakal, Nararaj "SangeetSuras"
Garg, Dr. Laxmi Narayan "Raga Bisarad" Vol I to III
Gorkhali, GyanuRadha"RagaAradhana" Vol I to IV
Gopali, DhanaBahadur"Sangeet Sutra" Vol I and II
Jangam, Ajar "MaadaleGeetraSangeet" Kathmandu: BeniJangam
Jha, Pt. Ramashraya "AbhinavGeetanjali" Vol I to V
Pandye, Indira, Satish Chandra Regmi and GopalYonjan "Sangitanjali"
Pradhan, Shakuntala "SangitSopan" Vol I to III
Rawal, B. J (2006).Sandarva:Lokgeetka. Kathmandu: Bhrikuti Academic Publications.
Rawal, B. J. (2012).BarhamaseLokgeet. Kathmandu: Bhrikuti Academic Publications.
Rawal, B. J. (2012). SangeetAlok. Kathmandu: JangamPrakashan.
Rawal, B. J. (2012). SangeetRashmi. Kathmandu: JangamPrakashan.
Rawal, B. J. (2012). SangeetSarini. Kathmandu: Bhrikuti Academic Publication
Sharma, VagawatSharan "SitarMalika"
Sharma, VagwatSharan "PashchatyaSangeetSikhchhya"
Shreevastava, Haris Chandra "Raga Parichaya" Vol I to IV
RanaLaxman S. J. "SangeetSubodhani"
Regmi, Dhruvchandra "Glimpse of Nepali Music"
Regmi, Dhruvchandra "History of Music during Rana Period"
Regmi, Dhruvchandra "BishwokaKehiPrachalitsangeetPaddhati"
Thakur, Pt. OmkarNath "PranabBharati"
Thakur, Pt. OmkarNath "Sangeetanjali" Vol I to VI
Tuladhar, Buddha Ratna "SangeetSadhana" Vol I and II

**Master in music
Second Semester**

**Theory III
(History and applied theory)**

Code: Mus. 555

**Credit Hours: 3
Total Teaching Hours: 48**

Unit A

1. History of Nepali and Indian music 16
2. Detail study of ancient musical text; *NatyaShastra, Brihaddeshi* and *SangitRatnaker* 16

Unit B

1. Detail theoretical knowledge of all prescribed *ragas* of second semester and its applied theory. 8
2. Comparative study of the prescribed *ragas* with similar *ragas* studied before. 8

**Theory IV
(Aesthetic)**

Code: Mus. 556

**Credit Hours: 3
Total Teaching Hours: 48**

1. Detail study of *Rasa*, its *Sthaiivhab, Bivhab* and *Sancharivhab*. 24
2. Four classical theory of *Rasa* 16
3. Autonomy and Heteronomy 8

**Practical III
(Classical music)**

Code: Mus. 557

**Credit Hours: 4
Total Teaching Hours: 64**

Unit A

1. Detail study of following *ragas* with *Vilambit* and *Madhyalaya/ Masitkhani* and *Rajakhani gat* along with complete *anga*. (Any two from the following)
Rageshree, Jog, Chandra kaunsh. 44
2. Non detail study of the following *ragas* in *Madhyalaya* only. (Any two from the following)
NayakiKanhada, SuhaKanhada, Bhupaltodi, Gurjaritodi 12

(Theoretical knowledge should give in remaining *ragas*)

Unit B

- Revision of all the *ragas* studied before. 8

Practical IV
(Semi classical and Creative work)

Code: Mus. 558

Credit Hours: 4
Total Teaching Hours: 64

Unit A

1. Prepare two semi classical composition(*Thumari, Dadra*) from any prescribed *ragas*:
Pilu, Bhairabi, Mishra Khamaj, Pahadi, Maand 40
2. Prepare any four light music composition (*Geet/Gazal/Bhajan*) with variation. 14

Unit B

Creative work: Students need to compose and present 5 original classical composition of their own along with its notation in *Bhatkhande* notation system and also two light music composition in Staff notation system, one week before practical examination (viva-voice) for the evaluation (One classical composition should be with *Vilambit* and other four should be in *Madhalaya*) 10

Practical V
(Stage performance I)

Code: Mus. 559

Credit Hours: 3
Total Teaching Hours: 48

Candidates need to perform before the invitee and expert's one of the detail *ragas* with complete *anga* including one semi-classical music or light music composition.

(Students can choose any detail *raga* from first and second semester for stage performance)

Reference

- Acharya, Brihaspati "SangeetChintamani"
Acharya, Brihaspati "Bharat keSangeetSiddhanta"
BanduPadhya, Sri Pada "SitarMarya" Vol I to III
Basanta "SangeetBisaradha"
Bhatkhande V.N. "SangeetShashtra" Vol I to VI
Bhatakhande, Pt. Bishnu Narayan "KramikPushtakaMalika" Vol I to VI
Darnal, Ram Saran "SangeetkoBistritAvalokon"
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Darnal, Ram Saran, (2014) "Nepali Baja" Kathmandu: RatnaPustakBhandar.
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Sharma, VagwatSharan "PashchatyaSangeetSikhchhya"
Shreevastava, Haris Chandra "Raga Parichaya" Vol I to IV
RanaLaxman S. J. "SangeetSubodhani"
Regmi, Dhruvesh Chandra "Glimpse of Nepali Music"
Regmi, Dhruvesh Chandra "History of Music during Rana Period"
Regmi, Dhruvesh Chandra "BishwokaKehiPrachalitsangeetPaddhati"
Thakur, Pt. OmkarNath "PranabBharati"
Thakur, Pt. OmkarNath "Sangeetanjali" Vol I to VI
Tuladhar, Buddha Ratna "SangeetSadhana" Vol I and II

**Master in music
Third Semester**

**Theory V
(Ancient music and applied theory)**

Code: Mus. 560

**Credit Hours: 3
Total Teaching Hours:48**

Unit A

1. Study of ancient form of Classical music;
Prabandha-Bastu-Rupak, Alaptigaan, DasbidhaRaagBargikaran, Nibaddha-Anibaddhagan. 12
2. Detail study of *Jaati* with its *lakhyan* and varieties, *Geeti* defined by various scholars. 4
3. *Kaku, Kutab and Gamak* 8

Unit B

1. Detail study and knowledge of all *ragas* prescribed in both practical papers and its applied theory. 12
2. Comparative study of the prescribed *ragas* with similar *ragas* studied before. 4
3. Ability to write compositions in *Bhatkhand* notation system as well as in Staff notation system. 8

**Theory VI
(Folk music)**

Code: Mus. 561

**Credit Hour: 3
Total teaching hour: 48**

Unit A

1. Brief theoretical knowledge of following Nepali folk and traditional songs 24
 - a. Folk Songs
Hudkeli, Deuda, Palam, Rajamati, Majhi, Hakpare, DaeeGeet. Maghauta
 - b. Traditional *Charya* Songs
Annapurna, Bhairavkali, Nattyashwor, Sodaslasya, Raktaganesh.

Unit B

1. Brief theoretical knowledge of following Nepali folk Instruments 24
Dakkari, hyangjing, Chyabrung, Masak, Ghuggumuggu, Kohili, Fedungna, Dadara, Jhamtar, Damou, ChhattisNagara, Tunggewa, Piwang, Jhuli.

Theory VII
Research Methodology

Code: Mus. 562, Ptg. 562, Sculp. 562, Tab. 562

Total Credit: 2

Total Teaching Hours: 32

1. Research
 - a. Meaning and Definition
 - b. Objectives of Research
 - c. Types of Research
 - I. Descriptive and Analytical Research
 - II. Applied and Fundamental Research
 - III. Qualitative and Quantitative Research
 - IV. Conceptual and Empirical Research
 - V. Historical and Case Study Research
 - VI. Others.

1. Research Methodology
 - a) Introduction
 - b) Problem Identification
 - c) Review of Literature
 - d) Research Design
 - e) Research Proposal
 - f) Research Writing
 - g) Reference
2. Research Design
 - a) Title of the Problem
 - b) Objectives of the Study
 - c) Sampling Design
 - d) Significance of the Research
 - e) Hypothesis
 - f) Data Collection
 - g) Tools for Measurement
 - h) Period of Study
 - i) Data Analysis
 - j) Limitation of Study

3. Research Proposal
 - a) Introduction
 - b) Basic steps of Proposal writing
 - c) Purpose of Proposal writing
 - d) Importance of Research Proposal

4. Process of Research
 - a. Selection of Problem
 - b. Review of Literature
 - c. Formulating Hypothesis/Objective
 - d. Develop Research Design

- e. Designing Measuring Tools
 - f. Data Collection
 - g. Data Interpretation and Analysis
 - h. Generalization/Suggestions
 - i. Research Presentation
6. Overall Research Methodology with Music

**Practical VI
(Classical music)**

Code: Mus. 563

**Credit Hours: 4
Total Teaching Hours: 64**

Unit A

1. Detail study of following *ragas* with complete *anga* in *Vilambitand Madhyalaya / Masitkhani* and *Rajakhani gat*. (Any two from the following)
Shuddhasarang, Shyamkalyan, Kalawoti. 44
2. Non detail study of following *ragas* in *Madhyalaya* with some improvisations. (Any two from the following)
Basantabhar, Bhairbbhar. AabhogiKanhada, KaushiKanhada (Vocal students should prepare compositions in *Chaturangand Ragamala* from above prescribed *ragas* as well as Instrumental students should prepare compositions in *talas* except *teentaal* from above prescribed *ragas*) 12

Unit B

Practical knowledge of *talas* learned before with different *layakaris* (2/3, 3/2) 8

**Practical VII
(Folk music)**

Code: Mus. 564

**Credit Hour: 4
Total teaching hour: 64**

Unit A

1. Brief knowledge of following folk and traditional songs of Nepal. 48
 - a. Folk Songs
Hudkeli, Deuda, Palam, Rajamati, Majhi, Hakpare, DaeeGeet. Maghauta
 - b. Traditional *Charya* Songs
Annapurna, Bhairavkali, Nattyashwor, Sodaslasya, Raktaganesh.

Unit B

Students should prepare a paper presentation on Nepali folk Instruments, folk songs or traditional music. 16

Reference

- Acharya, Brihaspati "SangeetChintamani"
Acharya, Brihaspati "Bharat keSangeetSiddhanta"
BanduPadhya, Sri Pada"SitarMarya"Vol I to III
Basanta "SangeetBisaradha"
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Rawal, B. J. (2012). SangeetRashmi. Kathmandu: JangamPrakashan.
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Regmi, Dhruvesh Chandra "Glimpse of Nepali Music"
Regmi, Dhruvesh Chandra "History of Music during Rana Period"
Regmi, Dhruvesh Chandra" BishwokaKehiPrachalitsangeetPaddhati"
Thakur, Pt. OmkarNath "PranabBharati"
Thakur, Pt. OmkarNath "Sangeetanjali" Vol I to VI
Tuladhar, Buddha Ratna "SangeetSadhana" Vol I and II

Master in music

Fourth Semester

**Theory VII
(Classical music and applied theory)**

Code: Mus. 565

**Credit Hours: 3
Total Teaching Hours: 48**

Unit A

1. *Karnataksangeet* and its *talapaddhati*. 12
2. Comparative study of *Hindustani* and *Karnataksangeet* and *talapaddhati*. 8

Unit B

1. Detail theoretical knowledge of all *ragas* prescribed in the practical paper and its applied theory. 12
2. Comparative study of prescribed *ragas* with similar *ragas* studied before. 10
3. Knowledge of *aprachalittalas*; *Rudra*, *Bramha*. 2
4. Ability to do different *layakaries* like *Aadh*, *kuwadh* and *Biadh* in any *talas* studied before. 4

**Theory VIII
(World music)**

Code: Mus. 566

**Credit Hours: 3
Total Teaching Hours: 48**

1. The history of world music:
 - I) Music of ancient China
 - II) History of Arabian music
 - III) Gamelan Music
 - IV) Greek music and musical scales of Pythagoras.
 - V) History of American Music

**Practical VIII
(Classical music)**

Code: Mus. 567

**Credit Hours: 4
Total Teaching Hours: 64**

1. Detail Study of following *ragas* with complete *anga* in *Vilambitand Madhyalaya/Masitkhani* and *Rajakhani gat*. (Any two from the following)
GorakhKalyan, *Madhuwonti*, *Jogkauns*. 44
(Vocal students should also prepare *taranas* in the prescribed *ragas*)
2. Non detail study of following *ragas* in *Madhyalaya/ Rajakjani gat* (Any two from the following)
Devgiri Bilawol, *Yamani Bilawol*, *Kirwani*, *Charukeshi*. 20

Practical IX
(Classical music)

Code: Mus. 568

Credit Hours: 4
Total teaching hours: 64

Unit A

Prepare two *Dhrupad* and two *Dhamar* with complete *anga* from prescribed *ragas* with *layakari* up to *aadilaya*. The instrument students need to prepare four *masitkhani* and *rajakhani* composition in *taal* other than *Teental* (*Rupaktal, Jhaptal, Eaktal*) from prescribed *ragas*:

Bhatiyar, Komalrishavashawori, Bihagada, Megh Malhar, Darwari, Todi, Shree. 60

Unit B

Practical knowledge of *Rudra, Bramhataals* with different *layekaries* 4

Practical X
Stage Performance II

Code: 569

Credit Hours: 3
Total Teaching Hours: 48

Students need to perform one detail *raga* with complete *anga* and one *Dhrupad* or *Dhamar/Masitkhani* and *Rajakhani* gat other than *teental* (Students may choose detail *ragas* from third or fourth semester for stage performance).

Theory IX
(Thesis)

Code: 570

Credit Hours: 1
Total Teaching Hours: 48

Student need to prepare a research paper on any topic of Music and submit to research committee.

Reference

- Acharya, Brihaspati "SangeetChintamani"
Acharya, Brihaspati "Bharat keSangeetSiddhanta"
BanduPadhya, Sri Pada"SitarMarya"Vol I to III
Basanta "SangeetBisaradha"
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