

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



**BFA Four Years Bachelor Courses in Vocal, Instrumental Music  
(Sitar, Tabla, Flute, Sarod, Israj and Violin) and Dance**

**Subject Committee  
BFA Music  
2021**

**BFA FOUR YEARS BACHELOR NEW COURSE  
CLASSICAL MUSIC  
VOCAL/INSTRUMENTAL**

## BFA FOUR YEARS BACHELOR COURSE

### NEW COURSE CLASSICAL MUSIC

#### VOCAL/INSTRUMENTAL

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

Mus. C2 Bachelor's 2<sup>nd</sup> year's compulsory Nepali 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:** The students under 80% attendance are not allowed to attend practical and theory examinations. The marks of Practical Paper and Theory Paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or project work or other assignment) to concerned Class Teacher. The student must obtain at least pass mark (40%) in both Internal and External to get success in each code. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. (For Practical above classes and examinations the campus will arrange certain duration training classes by hiring the experts from outside Person or organization or university.)

## Classical Music Practical - I

### Vocal/Instrumental

Paper: VII

Full Marks: 100

Pass Marks: 40

Mus.317

Lect. Hrs: 150

I.	Practice of <i>Alankars</i> and <i>Paltas</i> in prescribed <i>Taal</i> sof first and second year.
II.	Ability to Identify Notes ( <i>Suddha</i> and <i>Vikrit</i> )by listening to them.
III.	Intensive study of any two following <i>Ragas</i> with improvisation covering <i>Vilambit</i> and <i>Drut Khyalas / Masitkhani</i> and <i>Razakhani Gats</i> :  <i>Yaman, Bhupali and Alhaiya Bilawal.</i>
IV.	Study of the following <i>Ragas</i> with the ability to improvise <i>Alapa</i> , simple <i>bolalap</i> and <i>Taan</i> covering <i>Madhya</i> and <i>Drut Khyalas / Masitkhani</i> and <i>Razakhani Gats</i> .  <ol style="list-style-type: none"><li>1. <i>Durga</i></li><li>2. <i>Bhairav</i></li><li>3. <i>Kafi</i></li><li>4. <i>Bageshree</i></li><li>5. <i>Bhimpalasi</i></li><li>6. <i>Jaunpuri</i></li><li>7. <i>Bihag</i></li></ol>
V.	Knowledge to perform of following <i>Taals</i> with <i>Layakaries</i> 1/2 and 1/4 <i>Layas</i> on hand.  <i>Dadra, Kaharawa, Jhaptal, Rupak, Tivra Taal</i> and <i>Teentaal.</i>
VI.	Basic knowledge of playing and tuning <i>Tanpura/Sitar, Harmonium.</i>
VII.	<ol style="list-style-type: none"><li>A. Study of one light music/song, <i>Bhajan</i>/Patriotic song, or any contemporary song.</li><li>B. Students need to Practice Solo<i>Ragas</i>performance for at least 25 minutes including one Light Songs.</li></ol>

## Classical Music Practical - II

### Vocal/Instrumental

Paper: VIII

Full Marks: 100

Pass Marks: 40

Mus.318 Lect. Hrs: 150

I.	Practice of <i>Alankars</i> and <i>Paltas</i> in different <i>Taals</i> and <i>Thats</i> .
II.	Knowledge to identify and follow the musical notes by listening to them.
III.	Basic knowledge of improvising/playing simple <i>Nom -Tom Alaap</i> in different <i>Layakaris</i> .
IV.	Study of <i>Tarana, Chaturang, Triwat, Dhruwad</i> and <i>Dhamar/ Masitkhani</i> and <i>Razakhani Gats</i> , in any following <i>Ragas</i> with the ability to improvise <i>Alaps, Tans</i> and <i>Layakaris</i> for <i>Dhruwad</i> and <i>Dhamar</i> is $1/2$ and $1/4$ <i>Layas</i> .  <ol style="list-style-type: none"><li>1. <i>Brindabani Sarang</i></li><li>2. <i>Shankara</i></li><li>3. <i>Kedar</i></li><li>4. <i>Malkauns</i></li><li>5. <i>Desh</i></li></ol>
V.	Ability to sing/play one light song/music such as:  <i>Bhajan, Patriotic song, Ghazal</i> and any contemporary song in two different <i>Taals</i> prescribed in practical paper.
VI.	Knowledge to perform following <i>Taals</i> with <i>Layakaries</i> $1/2$ and $1/4$ <i>Layas</i> on hand.  <i>Dhamar, Chautaal</i> and <i>Sool Taal</i>
VII.	Basic knowledge of Playing and singing with <i>Tanpura</i> and <i>Harmonium</i> .

## Applied Theory

Paper: IX

Full Marks: 50

Pass Marks: 17

Mus.319

Lect. Hrs: 75

I.	Detail explanation of the following Musical terms: Varieties of <i>Taan/Toda</i> and its definition, <i>Grah, Ansha, Nyas, Meend, Kana Swara, Gat, Sparsh, Mizrab, Saptak, Mela or Thaata, Sthayi, Antara, Abhogi, Sanchari, Jati</i> and <i>Pakad</i> .
II.	Theoretical knowledge of the prescribed <i>Ragas</i> and their comparative study:  <ol style="list-style-type: none"><li>1. <i>Durga</i></li><li>2. <i>Bhairav</i></li><li>3. <i>Kafi</i></li><li>4. <i>Bageshree</i></li><li>5. <i>Bhimpalasi</i></li><li>6. <i>Jaunpuri</i></li><li>7. <i>Desh</i></li><li>8. <i>Brindabani Sarang</i></li><li>9. <i>Shankara</i></li><li>10. <i>Kedar</i></li><li>11. <i>Malkauns</i></li><li>12. <i>Bihag</i></li></ol>
III.	Reading and writing notation ( <i>Khayal, Dhrupad</i> and <i>Tarana</i> with <i>Alap Tans</i> ) of the prescribed <i>Ragas</i> and <i>Taals</i> .
IV.	Study of the following <i>Talas</i> with Notation and <i>Layakaris</i> of 1/2 and 1/4 <i>Layas</i> : <i>Dhamar, Jhaptal, Rupak, Tivra, Sool</i> and <i>Choutaal</i> .
V.	Detailed introduction of the following instruments:  <i>Harmonium, Tanpura, Tabla, Madal</i> and <i>Sitar</i> .
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 Previous year.
II.	The candidate is expected to perform following folk songs/tunes. <i>1. Jhangad</i> <i>2. Birahini</i> <i>3. Samhala</i> <i>4. Teej</i> <i>5. Sangini</i> <i>6. Salaijo</i> <i>7. Bhojpuri</i> <i>8. Sorathi (Chhotital)</i> <i>9. Khyali (Paschimeli)</i> <i>10. Silu</i> <i>11. Byanchuli</i> <i>12. Yanimaya</i>
III.	The candidate is expected to perform any one <i>Charya</i> songs/tunes. <i>1. Manjushree</i> <i>2. Bajrayogini</i>
IV.	Ability to recognize songs/ tunes/ <i>Taals</i> types given by the examiner.
V.	Ability to describe the Songs and <i>Taals</i> learnt in the practical paper.
VI.	Ability to clap in <i>Sorathi (Lami and Chhoti taal)</i> and some variation of <i>Jhyaure</i> and <i>Khyali</i> .
VII.	Students should perform any 3 folk songs belongs to their own cast and community.

( For above Practical classes and examinations the campus will arrange certain duration training classes by hiring the experts from outside Person or organization or university.)

## 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 )
II.	Classification of Folk Music: Ecological, Social, Economical, Religious, and Morality.
III.	Type of Folk Song: <i>Lok- Lahari, Lokgeet and Lok Gatha</i>
IV.	Detailed description of different Folk songs/ tunes: <i>Jhangad, Birahini, Samhala, Teej, Sangini, Salaijo, Bhojpuri, Sorathi (Chhotital), Khyali (Paschimeli), Silu, Byanchuli, Yanimaya, Manjushree or Bajrayogini</i>
V.	Ability to read and write eastern ( <i>Bhatkhandde</i> ) notation of the songs prescribed in this practical paper.
VI.	Classification and detailed description of different folk instruments: <i>Bansuri, Sahanai, Baye, Khajjadi, Damaha, Nagara, Jhyali, Mujura, Tinchhu, Ghanti, Arbaja, Pachhima, Dapakhin.</i>
VII.	Introduction of folk <i>Talas</i> used in different songs/tunes : A. <i>Jhyaure</i> B. <i>Khyali</i> C. <i>Sorathi ( Lami and Chhoti taal )</i> D. <i>Newari Taal in Madal</i>
VIII.	Biographies of Nepalese Folk Musicologists and Musicians: <i>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</i>

## Optional Tabala Practical

(for Vocal/Instrument and Dance Students only )

Tab322  
Paper: XII

Full Marks: 50  
Pass Marks: 20  
Lect.

Hrs: 75

1. Practice of short compositions for improving better Nikash.
2. Practice of Solo performance in Tritala at least for 10 minutes.  
Solo performance must include the following compositions:  
  
Uthan, 2 kayada with 6 paltas, 3 mukhda, 3 tukda, 3 Cahkkardar, 2 tihai.
3. Knowledge and Musical meter (Layakari): Dadra, khemta, Rupak, Tebra, Kaharwa, Jhaptaal, Ektaal, Dipchandi, Teentaal, Addha taal should be spoken and played in single, double with appropriate clapping (Taali/Khali).
4. Playing Theka and variations each of the following rhythmic cycles:  
Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Addachautaal, Tilwada, Vilambit Ek Tala.
5. All the compositions must be spoken with appropriate clapping.
6. Variations of the following taal Kaharawa, Dadra, Tintala.

## General Theory

Paper: XIII

Full Marks: 100

Pass Marks: 35

Mus.323

Lect. Hrs: 150

I.	Study of the following terms: A. Music, its Definition and origin. B. Theory of Ragas and its Principles. C. Thaats and its Principles.
II.	<i>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.</i>
III.	Comparative study of the following Notation Systems (Eastern and Western) with the ability to read and write. A. <i>Bhat Khande Paddati</i> B. Staff Notation System. C. <i>Bishnu Digambar Paddati.</i>
IV.	Brief study of following Musical terms: <i>A) Tappa B) Thumari C) Dadra D) Kajari E) Chaity F) Chaturang.</i>
V.	Introduction and classification of <i>Thatas</i> : <i>A) 32 Thatas of Pt. Bhatkhande B) 72 Thatas of Pt. Vyankatamukhi.</i>
VI.	Definition of <i>Adhwodarsak Swara, Poorvanga, Uttaranga, Sandhiprakash, Permalepraveshak, Ashraya, Janak, Janya, Sankeerna and Suddha Ragas,</i>
VII.	Study of Various movements in Music in Nepal: A. History of Nepali Music in the period of Shah Dynasty. B. Classical Music in contemporary Nepal. C. Influence of Western Music in Nepali Music Industries.
VIII.	Biographies and contributions of the following musicians: <i>Sangeet Siromani Yagya Raj Sharma, Ustad Nanda Lal Shrestha Mr. T.L. Rana, Amir Khusro, Swami Haridas and Miyan Tansen.</i>
IX.	Preparation of Proposal Application, Submission of Report and Power Point Presentation online/offline about any of above topic under direction of class teacher for the fulfillment of internal evaluation (20 marks out of internal marks) compulsorily before examination form submission. The student fails to this unit is not allowed to submit examination form.

## BFA four Year Bachelor Course

### New Course Classical Tabala

#### 2<sup>nd</sup> Year

S. N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	2		Nepali	Theory	100	40	150
2.	VII	Tab 317	Classical Tabala Practical – I	Practical	100	40	150
3.	VIII	Tab 318	Classical Tabala Practical - II	Practical	100	40	150
4.	IX	Tab 319	Applied Theory	Theory	50	20	75
5.	X	Tab 320	Nepali Traditional and Folk Instrument	Practical	50	20	75
6.	XI	Tab 321	Nepali Traditional and Folk Instrument	Theory	50	20	75
7.	XII	Tab 322	Optional Vocal/Instrument or Dance	Practical	50	20	75
8.	XIII	Tab 323	General Theory	Theory	100	40	150
			<b>Total</b>		<b>600</b>		

**Note:** The students under 80% attendance are not allowed to attend practical and theory examinations. The marks of Practical Paper and Theory Paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or project work or other assignment) to concerned Class Teacher. The student must obtain at least pass mark (40%) in both Internal and External to get success in each code. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. (For Practical above classes and examinations the campus will arrange certain duration training classes by hiring the experts from outside Person or organization or university.)

## Classical Tabala Practical - I

Tab317

Paper: VII

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Knowledge of several rhythmic composition as:  
Teental- 2 kayada with 10 palta, 8 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.  
Jhaptal- 2 kayada with 10 palta, 8 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.  
(All above should be started according to Baaj).
2. Rhythmic fraction (LAYAKARI) Teental, Jhaptal, Rupak should be clapped and spoken in double and quadruple.
3. Playing Theka and variations each of the following rhythmic cycles :  
Tintala, Kaharawa, Dadra, Rupak, Ek, Dhumali, Sultala.
4. Practice of tuning of musical Instruments (Tabala) before performing.
5. All the composition of syllabus should be clapped and spoken.
6. Knowledge to make Tihai in Teental, Jhaptala and Rupak Tala .
7. Practice of solo performance at least for 15 minutes.

## Classical Tabala Practical - II

Tab318

Paper: VIII  
Full Marks: 100  
Pass Marks: 40  
Lect. Hrs: 150

1. Knowledge and practice of following compositions :

Teental- 1 kayada of Delhi Gharana and 1 kayada Banaras Gharana with 8 palta, 4 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.

Rupaktal- 2 Kayada with 4 Palta, 2 Tukda, 3 Chakkardar 2 Tihai and 2 Mukhada.

(All above should be started with UTHAN in accordance of Baaj).

2. Rhythmic fraction (Layakari):

The following rhythmic cycles should be spoken, played and clapped in single, double and quadruple speed: Dadra, Kharawa, Ektala, Tintala, Rupak, Jhaptala, Dipchandi.

3. Playing 4-4 variations each of the following rhythmic cycles :

Dadra, Kharawa, Tintala, Rupak, Jhaptala.

4. All compositions in the Tala in syllabus should be clapped and spoken.

5. Recognition of composition spoken by the examiner and ability play them.

6. Practice of solo playing for 15 minutes in Rupak and TriTala each.

## Applied Theory

Tab319

Paper: IX

Full Marks: 50

Pass Marks: 17

Lect. Hrs: 75

1. Introduction to following Taals:  
Kaharawa, Dadra, Khemta, Tebra, Basantataal, Rudrataal, Ektaal, Chautaal, Jhaptal, Rupaktal, Aada-chautaal, Dhamar, AddhaTaal (also including all the Taals from 1<sup>st</sup> year).
2. Differentiate between Bhatkhande and Bishnu Digamber notation system .
3. Ability to write single, double, triple and quadruple of all the taals from the syllabus (1<sup>st</sup> year & 2<sup>nd</sup> year) in Bhatkhande notation system.
4. Ability to write Kayada, Tukda, Paran, Mukhda and Tihai in different tal from the syllabus.
5. Introduction to Gat and its types (Dupalli, tipalli, chaupalli).
6. Ability to write following taals in staff notation.  
Kaharawa, Dadra, Khemta, Ektaal, Dhamar, Dipchandi, AddhaTaal.
7. Study of Chakkardar.

# Nepali Traditional and Folk Instrument

## Practical

Tab320

Paper: X

Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

1. Basic knowledge to play the following instruments:
  - (i) Dhime
  - (ii) Paschima
  - (iii) Dapakhin
  - (iv) Madal
2. Ability to accompany in following folk tunes.
  - (i) Mangal Dhun
  - (ii) Malshree
  - (iii) Byanchuli
  - (iv) Shorathi
3. Knowledge of following taal:
  - (i) Prataal
  - (ii) Jatitaal
  - (iii) Jhyaure
  - (iv) Khyali
4. Knowledge of playing Tinchu and Bhusya along with Dhime.
5. Ability to speak different compositions of different instruments with appropriate timing.

# Nepali Traditional and Folk Instrument

## Theory

Tab321  
Paper: XI

Full Marks: 50  
Pass Marks: 17  
Lect. Hrs: 75

- I. General introduction to following folk rhythmic instruments with well labeled diagram:
  - (i) Madal            (ii) Dhime    (iii) Paschima
  - (v) Tinchu        (vi)        (vii) Damaru    (viii ) Dhyangro
  
- II. Notation of Dyo Lhaegu composition .
  
- III. Religious and traditional knowledge of all the folk rhythmic instruments studied till now.
  
- IV. Notation of following taal:
  - (i)Prataal (ii) Jatitaal (iii) Khyali (iv) Jhyaure.
  
- V. Basic knowledge on following instruments:

Sarang, Murali, Basuri, Murchunga, Tungna, Ektaare, Sahanai, Sankha.
  
- VI. Detail knowledge on staff notation and ability to compare staff notation with Bhatkhande notation system.
  
- VII. Life history:
  - (i) Late S. B. Shah
  - (ii) Late Krishna Bhai Maharjan
  - (iii) Shree Nhuchhe Man Dangol
  - (iv) Shree Satya Mohan Joshi
  
- VIII. Preparation of Proposal Application , Submission of Report and Power Point Presentation about any of above topic under direction of class teacher for the fulfillment of internal evaluation ( 15 marks ) compulsorily before examination form submission . The student fails to this unit is not allowed to submit examination form. For this unit APA format is applied.

**Optional Tabala  
Practical**

( for Vocal/Instrument and Dance Students only )

Tab322  
Paper: XII

Full Marks: 50  
Pass Marks: 20  
Lect.

Hrs: 75

7. Practice of short compositions for improving better Nikash.
8. Practice of Solo performance in Tritala at least for 10 minutes.  
Solo performance must include the following compositions:  
  
Uthan, 2 kayada with 6 paltas, 3 mukhda, 3 tukda, 3 Cahkkardar, 2 tihai.
9. Knowledge and Musical meter (Layakari): Dadra, khemta, Rupak, Tebra, Kaharwa, Jhaptaal, Ektaal, Dipchandi, Teentaal, Addha taal should be spoken and played in single, double with appropriate clapping (Taali/Khali).
10. Playing Theka and variations each of the following rhythmic cycles:  
Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Addachautaal, Tilwada, Vilambit Ek Tala.
11. All the compositions must be spoken with appropriate clapping.
12. Variations of the following taal Kaharawa, Dadra, Tintala.

**Optional Vocal/Instrument  
Practical**  
( for Tabala and Dance Students only )

Tab322  
Paper: XII

Full Marks: 50  
Pass Marks: 20  
Lect.

Hrs: 75

1. Practice of 20 different Alankars in Trital.
2. Capacity of identifying following ragas by listening to their notes:  

Suddabsarang, Sankara and Hamsadhwani.
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:
  8. Hamsadhwani
  9. Sankara
  10. Suddabsarang
4. Sargam Geet or Lakshana Geet / Gats in above Raga.
6. Study of one light music/song :.  

Bhajan/Patriotic song, or any contemporary song.
7. Practice of solo performance for at least 15 minutes in any one of above Raga .

## General Theory

Tab323

Paper: XIII

Full Marks: 100

Pass Marks: 35

Lect. Hrs: 150

1. Definitions and descriptions on topics:  
Tala, Theka, Laya (vilambit, Madhya & Drut), Matra (Beat), Bibhag, Sam, Khali (Without Clap), Thaha, Bol, Mukhada, Mohara, Awartan, Uthan, Tukda, Kayada, Prastar & Palta, Sound, Types of Sound, Kampan, Andolan, Naad, Thah, Dugun, Tigun, Chaugun, Relat, Gat, Paran, Uthan, Tihai and its types, Chakradar and its types, Accompaniment (Sangat), Solo Performance.
2. A study about origin of Tabala and its developments.
3. Comparison (Similarities and differences) between similar beated Taal.
4. Brief knowledge on Gharana and its types.
5. Essay on various topics like:
  - a. Importance of Rhythm in music.
  - b. Importance of music in our life.
6. Das Prana of Tala.
7. Tala and Chhanda.
8. A short knowledge of Staff notation (Rhythmic).
9. Duty ( Sanskara ) of a Student.
10. Life history:
  - a. Late Homnath Upadhyaya
  - b. Late Pandit Ram Sahaya
  - c. Late Rabin Lal Shrestha
  - d. Ustad Zakir Hussain