

Munz

Syllabus of Music- Foundation Course Vocal/Tabla/Dance

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

Paper: I

Mus311

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: Yaman, Bhupali and Alhaiya Bilawal.	10
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- Teental- 2 kayada with 8 palta, 4 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada. (All should be started with UTHAN).	60
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). Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala.	10
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	
c.	Jhyaure (Thado/Terso)	
d.	Chudka (Kauda/Roila)	
1. e.	Asare	
f.	Fagu	
g.	Sebru	
h.	Tamang selo	
i.	Bethi	
j.	Vailo	
2.	Knowledge of recognize songs/ tunes types given by the examiner.	5
3.	To describe songs from candidate's own ethnic groups .	5
4.	To describe the instruments, customs that commonly used in traditional music.	5
5.	Knowledge of Jhyaure and Khyali Tala.	5

Nepali Traditional and Folk Music

Theory

Mus314

Paper: IV

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:- Boli, Charan, Vaka, Thego, Tuppa ra Fedra, Rahani, Laya Jhikne ra Choppne, Gaine, Badi, Madale, Maruni, Pursunge.	10
4.	Brief description of different Folk songs/ tunes : 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	50
5.	Classification and brief description of different folk instruments : Madal, Murchunga, Damaha, Dhime, Byusya, Chusya, Ghanta, Tungana, Shanka, Damaru, Damfu, Murali, tinchu, Gyaling, Baye, Sarangi, Dhime.	5
6.	Brief introduction of folk talas used in different songs/tunes : a. Jhyaure b. Khyali	3

Optional Classical Dance

Practical

Mus315

Paper: V

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Katthak Dance including followings in Trital. 80

1.	Tatkar, Hasta Sanchalan/Movements Stuti/ Sloka That/ Salami Toda Sadharan Tukda/Toda Chakradar tukda/toda Sadharan Paran Charadhar Paran
2.	Parmeelu/Preemeelu Chakar ko Toda/tukda Tihai.
3.	2. Traditional and Folk Dance : 20 a. Basic Foot & Hand Movements. b. Jhyaure Dance. c. Khyali Dance.

3. Basic knowledge and practice of Charya Nritya. 50

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

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

Optional Vocal/Instrument

Mus 315

Paper: V

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 Thaat, 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, Preemeclu, 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.

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

Voc = 2nd / 3rd / 4th



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

Subject Committee
BFA Music
2021

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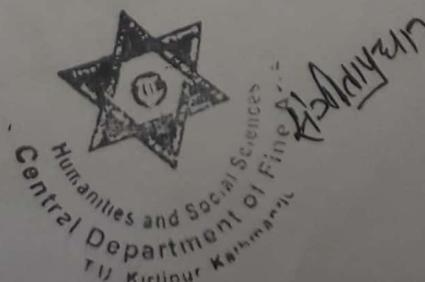
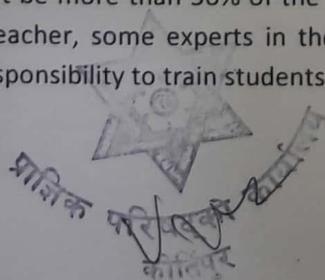
BFA FOUR YEARS BACHELOR COURSE

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	

Note: For the entire subjects the concerning teacher will follow lecture hour according to mentioned in each code. The students under 80% attendance are not allowed to attend practical examinations. The marks of all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, main teacher will be accompanied by another teacher as accompanist (e g player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload shroud not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.



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> . 1. <i>Durga</i> 2. <i>Bhairav</i> 3. <i>Kafi</i> 4. <i>Bageshree</i> 5. <i>Bhimpalasi</i> 6. <i>Jaunpuri</i> 7. <i>Bihag</i>
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 tuning <i>Tanpura/Sitar</i> , playing <i>Harmonium</i> .
VII.	A. Study of one light music/song, <i>Bhajan/Patriotic</i> song, or any contemporary song. B. Students need to preform <i>Soloragas</i> performance for at least 25 minutes including one Light Songs.

प्राज्ञिक परिषद्को कार्यालय
काठमाडौं

Humanities and Social Sciences
Central Department of Fine Arts
T.U. Kirtipur Kathmandu

2073/2074

Classical Music Practical - II

Vocal/Instrumental

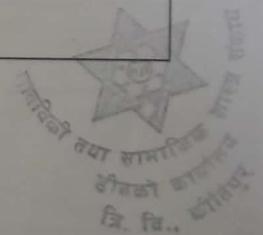
Paper: VIII

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</i> , <i>Chaturang</i> , <i>Triwat</i> , <i>Dhrupad</i> and <i>Dhamar/ Masitkhani</i> and <i>Razakhani Gats</i> , in any following <i>Ragas</i> with the ability to improvise <i>Alaps</i> , <i>Tans</i> and <i>Layakaris</i> for <i>Dhrupad</i> and <i>Dhamar</i> is 1/2 and 1/4 <i>Layas</i> . 1. <i>Brindabani Sarang</i> 2. <i>Shankara</i> 3. <i>Kedar</i> 4. <i>Malkauns</i> 5. <i>Desh</i>
V.	Ability to sing/play one light song/music such as: <i>Bhajan</i> , Patriotic song, Ghazal 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</i> , <i>Chautaal</i> and <i>Sool Taal</i>
VII.	Basic knowledge of Playing and singing with <i>Tanpura</i> and <i>Harmonium</i> .



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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 and Pakad.</i>
II.	Theoretical knowledge of the prescribed <i>Ragas</i> and their comparative study: <ol style="list-style-type: none">1. <i>Durga</i>2. <i>Bhairav</i>3. <i>Kafi</i>4. <i>Bageshree</i>5. <i>Bhimpalasi</i>6. <i>Jaunpuri</i>7. <i>Desh</i>8. <i>Brindabani Sarang</i>9. <i>Shankara</i>10. <i>Kedar</i>11. <i>Malkauns</i>12. <i>Bihag</i>
III.	Reading and writing notation (<i>Khayal, Dhrupad and Tarana with 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 and Choutaal.</i>
V.	Detailed introduction of the following instruments: <i>Harmonium, Tanpura, Tabla, Madal and Sitar.</i>
VI.	Writing an essay on any general topic related to Music.

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Central Department of Fine Arts
Humanities and Social Sciences
T.U. Kirtipur, Kathmandu

Abhaya

Sharma

Folk Music

Practical

Paper: X

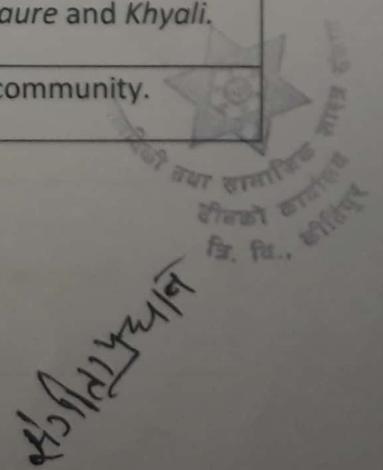
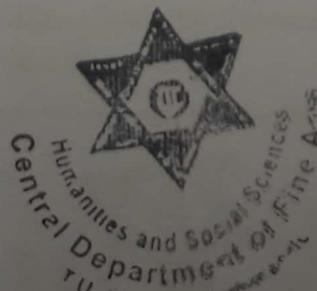
Full Marks: 50

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. 1. <i>Jhangad</i> 2. <i>Birahini</i> 3. <i>Samhala</i> 4. <i>Teej</i> 5. <i>Sangini</i> 6. <i>Salaijo</i> 7. <i>Bhojpuri</i> 8. <i>Sorathi (Chhotital)</i> 9. <i>Khyali (Paschimeli)</i> 10. <i>Silu</i> 11. <i>Byanchuli</i> 12. <i>Yanimaya</i>
III.	The candidate is expected to perform any one <i>Charya</i> songs/tunes. 1. <i>Manjushree</i> 2. <i>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.



Folk music

Theory

Paper: XI

Full Marks: 50

Pass Marks: 17

Lect. Hrs: 75

Mus.321

I.	Historical, Traditional, Folk Music of Nepal (Ancient to Modern Period)
II.	Classification of Folk Music: Ethnicity, Geographical and Cultural
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, Khaijadi, 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: A) <i>Setu Ram Shrestha</i> B) <i>Mitra Sen Thapa Magar</i> C) <i>Master Ratna Das Prakash</i> D) <i>Dharma Raj Thapa</i> E) <i>Su. Bi. Shah</i> F) <i>Jhalak Man Gandharva</i>

प्राथमिक परियोजना कार्यालय
काठमाडौं

Central Department of Fine Arts
Humanities and Social Sciences

सहायक

सहायक
वि. वि., काठमाडौं

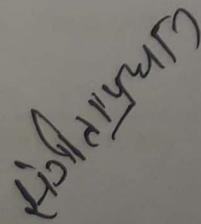
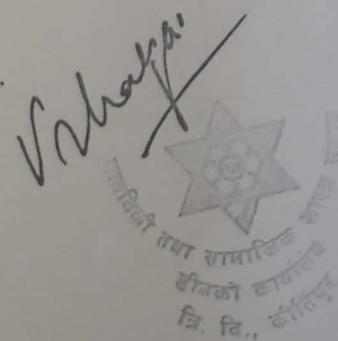
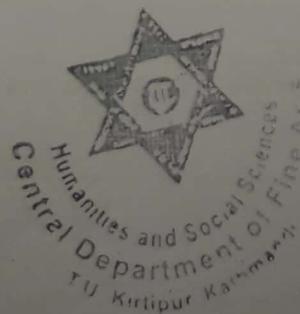
Optional Tabala Practical

(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 genres: <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, Permlepraveshak, 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, submission of report and power point presentation about any any topic of prescribed course. Note: This will be for propose of internal evaluation.

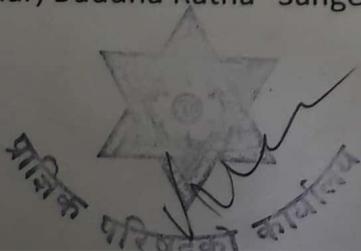
प्राज्ञिक परिसरको कार्यालय
कीर्तिपुर

Central
Humanities and Social Sciences
College of Fine Arts

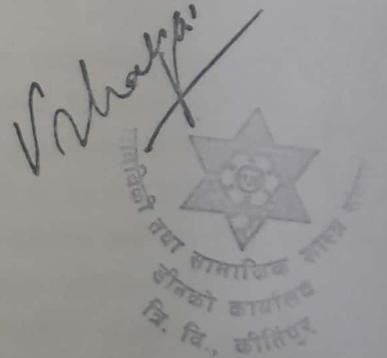
कोलकाता

Reference

- Acharya, Brihaspati "Sangeet Chintamani"
Acharya, Brihaspati "Bharat ke Sangeet Siddhanta"
BanduPadhya, Sri Pada "SitarMarya" Vol I to III
Basanta "Sangeet Bissaradha"
Bhatkhande V.N. "Sangeet Shashtra" Vol I to VI
Bhatkhande, Pt. Bishnu Narayan "Kramik Pushtaka Malika" Voll to V
Darnal, Ram Saran "Sangeet ko Bistrit Avalokon"
Darnal, RamSharan "Nepali Sangeet Sadhak"
Darnal, Ram Saran, (2014) "Nepali Baja" Kathmandu: Ratna Pustak Bhandar.
Dikhshit Pradeep Kumar "Saras Sangeet"
Dhakal, Nararaj "Sastriya Sangeet"
Dhakal, Nararaj "Sangeet Suras"
Garg, Dr. Laxmi Narayan "Raga Bissarad" Vol I to III
Gorkhali, Gyanu Radha "Raga Aradhana" Vol I to IV
Gopali, Dhana Bahadur "Sangeet Sutra" Vol I and II
Jha, Pt. Ramashraya "Abhinav Geetanjali" Vol I to V
Pandye, Indira, Satish Chandra Regmi and Gopal Yonjan "Sangitanjali"
Pradhan, Shakuntala "Sangit Sopan" Vol I to III
Rawal, B. J (2006). Sandarva: Lokgeet ka. Kathmandu: Bhrikuti Academic Publications.
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Tuladhar, Buddha Ratna "Sangeet Sadhana" Vol I and II



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BFA FOUR YEARS BACHELOR COURSE

CLASSICAL MUSIC

VOCAL/INSTRUMENTAL

THIRD YEAR					
S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
17.	Mus C3	3	Compulsory English	100	35
18.	Mus.324	XIV	Classical Music Practical – I	100	40
19.	Mus.325	XV	Classical Music Practical –II	100	40
20.	Mus.326	XVI	Theory of Music	100	35
21.	Mus.327	XVII	Optional Tabla / Vocal /Instrument, Practical	50	20
22.	Mus.328	XVIII	Nepali Traditional and Folk Music Practical	50	20
23.	Mus.329	XIX	Stage Performance	100	40
			Total	600	

Note: For the entire subjects the concerning teacher will follow lecture hour according to mentioned in each code. The students under 80% attendance are not allowed to attend practical examinations. The marks of all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and *gurukul* approach. In each practical class, main teacher will be accompanied by another teacher as accompanist (e g player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.



Classical Music Practical - I
Vocal/Instrumental

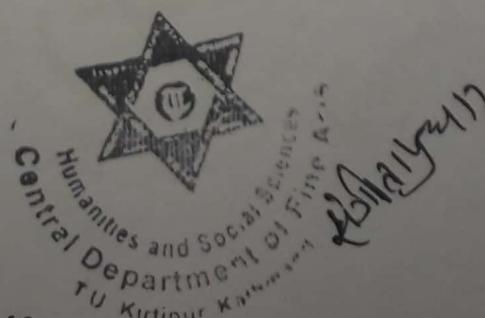
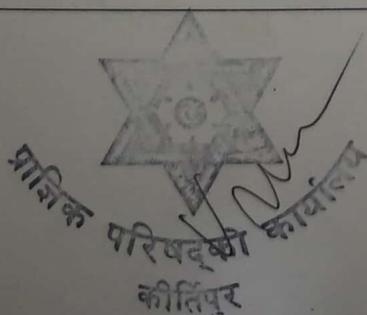
Paper: XIV

Full Marks: 100

Pass Marks: 40

Mus.324Lect. Hrs: 150

I.	Practice of <i>KootAlankars/Paltas</i> in prescribed <i>Talas</i> .
II.	Revision and knowledge of those <i>Ragas</i> and <i>Talasthat</i> learnt in previous years.
III.	Ability to identify 12 Notes (7 <i>suddha</i> and 5 <i>vikritswors</i>).
IV.	Ability of identifying following <i>ragas</i> including previous <i>Ragas</i> by listening to them. <i>Ashavari, Deshkar, Purvi, Kamod, Bihag, Hameer, SuddhaKalyan</i>
V.	Comprehensive study of any four from following <i>Ragas</i> with the ability to improvise <i>alap, bolalap, taan, boltaanandjhalainbadaandchhotakhyalormasitkhaniandrajakhani gatas well asmadhyalaya, chhotakhayal or rajakhani gat</i> with some improvisation in remaining other four <i>Ragas</i> . <ol style="list-style-type: none"> 1. <i>Ashavari</i> 2. <i>Deshkar</i> 3. <i>Purvi</i> 4. <i>Kamod</i> 5. <i>Bihag</i> 6. <i>Hameer</i> 7. <i>SuddhaKalyan</i>
VI.	knowledge of <i>Aadachautal, Dipchandi, TilwadaandPanchamSawaritalasin dugun, tiginandchaugunlayakar</i> with the ability to perform and show them in hand.
VII.	Knowledge of tuning, playing and maintaining <i>Harmonium/Tanpura/Sitar</i> .



Classical Music Practical - II
Vocal/Instrumental

Paper: XV
Full Marks: 100
Pass Marks: 40

Lect. Hrs: 150

Mus.325

I.	Practice <i>Alankar/Paltas</i> with the effects of <i>Gamak, Kan, Khatka, and Murki</i> .
II.	Ability to identify Notes by listening to them.
III.	Knowledge of improvising/playing <i>nom tom/ jodalapin</i> different <i>layakaris</i> .
IV.	Study of following <i>ragas</i> with <i>Tarana, Tirwat, Chaturanga, Dhrupad and Dhamar</i> for vocal students and <i>rajakhani gat</i> with <i>alap, toda</i> and <i>jhala</i> for instrumental students in different appropriate <i>layakaris</i> . 1. <i>DarbariKanhada</i> 2. <i>MeghMalhar</i> 3. <i>Basanta</i> 4. <i>Ramkali</i> 5. <i>Bahar</i> 6. <i>Shankara</i> 7. <i>Shivaranjani</i>
V.	<i>Thumarior</i> semi classical compositions in any three from following <i>ragas</i> . a. <i>Bhairavi</i> b. <i>Pilu</i> c. <i>Pahadi</i> d. <i>Tilang</i>
VI.	a. Advance knowledge of playing and tuning student's own instruments.

V. Sharma

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Central Department of Fine Arts
Humanities and Social Sciences
T.U. Kirtipur Kathmandu

Abhinav

Theory of Music

Paper: XVI

Full Marks: 100

Pass Marks: 35

Lect. Hrs: 150

Mus.326

I.	Brief description of <i>Grama, Moorchhana, Chatuh-saranaas</i> stated by <i>Bharat</i> and <i>Sharangadev</i>
II.	Analysis on evolution of <i>raga</i> system: <ul style="list-style-type: none"> a. <i>JatiGayan</i> b. <i>Raganga</i> c. <i>Das Bidha Raga Bargikaran</i> d. <i>Raga-RaginiSystem</i>
III.	Theoretical knowledge of the <i>ragas</i> mentioned in practical paper I and II.
IV.	Contribution of <i>Shah/Rana</i> Dynasty in the development of classical music in <i>Nepal</i> .
V.	Brief knowledge of Western scales and notation with ability of reading and writing <i>Ragas</i> per the Staff Notation System.
IV.	Comparative study of following <i>ragas</i> : <ul style="list-style-type: none"> 1. <i>Suddhakalyan and Bhupali</i> 2. <i>Deshkar and Bhupali</i> 3. <i>Hamir and Kamod</i> 4. <i>MiyanMalhar and Bahar</i> 5. <i>Jaijaywanti and Khamaj</i>
V.	Study of the following <i>talas</i> in <i>dugun, tigon and chaugunlayakar</i> with ability to write notation. <i>AddhaPunjabi, Jat, Brahma, Aadachautal, Dipchandi, Tilwada and PanchamSawari.</i>
VI.	Four major classification of instruments (<i>tat, sushir, avanadhha and ghanabadhya</i>)
VII.	Formation or elements of folk music: <i>LayaandBhaka, Bhasa, Saili, Kathya and Bhava</i>


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**Optional Tabala
Practical**

(for Vocal/Instrument and Dance Students only)

Tab327

Paper: XVIII
Full Marks: 50
Pass Mark: 20
Lect. Hrs: 75

1.	Practice of all compositions with better Nikash.
2.	Practice of Solo performance in Rupak or Jhaptala at least for 10 minutes. Solo performance must include the following compositions: Uthan, 2 kayada with 6 paltas, 3 mukhda, 3 tukda, 3 Cahkkardar, Rela, 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, triple and quadruple with appropriate clapping (Taali/Khali).
4.	Playing Vilambit Theka and variations each of the following rhythmic cycles with short various beat Tihai : Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Addachautaal, Tilwada.
5.	Padhant of all tala and compositions with appropriate Tali/ Khali.

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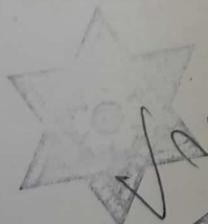
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TU, Kirtipur, Kathmandu

**Nepali Traditional and Folk Music
Practical**

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

Mus.328

I.	Knowledge of folk songs learnt in previous years.
II.	Knowledge and ability to perform following folk songs/tunes. 1. <i>Sorathilamitaal</i> 2. <i>Sorathichhotitaal</i> 3. <i>Maithili</i> 4. <i>Tharu (gaunachanchar)</i> 5. <i>Gaine</i> 6. <i>Chyabrung</i>
III.	Knowledge and ability to perform following <i>Charya</i> and traditional songs/tunes. 1. <i>Pancha Buddha</i> 2. <i>Kumari</i> 3. <i>Charitra</i> 4. <i>Deuda</i> 5. <i>Ghatu (Kathmandu Valley)</i> 6. <i>Palam</i>
IV.	Ability to recognize songs/tunes/ <i>taals</i> indicated by examiner.
V.	Ability to describe the songs in the practical course.


प्राशिक परिषद्को कार्यालय
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त्रि. वि. कीर्तिपुर

Stage Performance

Paper: XIX
Full Marks: 100
Pass Marks: 40

Mus.329

I.	<p>Students should prepare themselves to perform one detail Classical Raga with complete anga and one semi Classical song/Contemporary song/ light tune.</p> <p>Note: Students may choose Ragas of any years for the stage performance.</p>
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कीर्तिपुर

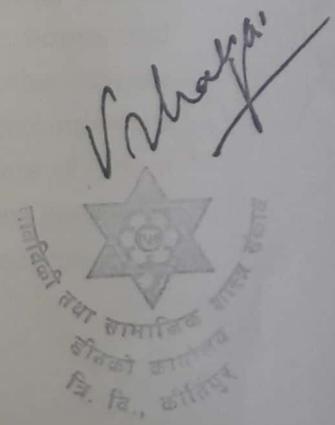

मानविकी तथा सामाजिक शास्त्र कक्षा
कीर्तिको आवासीय
वि. वि., कीर्तिपुर


Humanities and Social Sciences
Central Department of Fine Arts
Y.U. Kirtipur, Kathmandu

२०७३/०२/२५/१७

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Garg, Dr. Laxmi Narayan "Raga Bisarad" Vol I to III
Gorkhali, GyanuRadha "RagaAradhana" Vol I to IV
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BFA FOUR YEARS BACHELOR COURSE

CLASSICAL MUSIC

VOCAL/INSTRUMENTAL

FOURTH YEAR					
S.N	CODE	PAPER	SUBJECT	FULL MARKS	PASS MARKS
24.	C4	4	Compulsory Nepal Adhyayan	100	35
25.	Mus.330	XX	Classical Music Practical – I	100	40
26.	Mus.331	XXI	Classical Music Practical –II	100	40
27.	Mus.332	XXII	Theory of Music	100	35
28.	Mus.333	XXIII	Nepali Traditional Folk Music Practical	50	20
29.	Mus.334	XXIV	Music Technology Practical	50	20
30.	Mus.335	XXV	Stage Performance	100	40
			Total	600	

Note: For the entire subjects the concerning teacher will follow lecture hour according to mentioned in each code. The students under 80% attendance are not allowed to attend practical examinations. The marks of all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, main teacher will be accompanied by another teacher as accompanist (e g player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.

प्राज्ञिक परिवर्तन
कीर्तिपुर

Humanities and Social Sciences
Central Department of Fine Arts
TU Kirtipur Kathmandu

राष्ट्रिय विद्यापीठ
दोस्रो महाविद्यालय
वि. वि. कीर्तिपुर

Classical Music Practical - I
Vocal/Instrumental

Paper: XX

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Mus.330

I.	Practice and revision of <i>Alankars</i> and <i>Paltas</i> of previous years including this year.
II.	knowledge of those <i>Ragas</i> and <i>Talasthat</i> learnt in previous years.
III.	Ability to read and write <i>Bhatkhande</i> Notation of the <i>Bandaishin</i> prescribed <i>Ragas</i> and <i>Taals</i> .
IV.	Ability of identifying following <i>Ragas</i> by listening to them; <i>Multani, Rageshwori, PooriyaDhanashree, Jaijaywanti, Pooriya, Gaud Malhar, Jog</i>
V.	Comprehensive study of any three from following <i>Ragas</i> with the ability to improvise <i>alap, bolalap, taan, boltaanandjhalainbada</i> and <i>chhotakhyalormasitkhaniandrajakhani gatas</i> well <i>asmadhyalaya, chhotakhayal</i> or <i>rajakhani gat</i> with some improvisation in remaining other four <i>Ragas</i> . 1. <i>Multani</i> 2. <i>Rageshwori</i> 3. <i>PooriyaDhanashree</i> 4. <i>Jaijaywanti</i> 5. <i>Pooriya</i> 6. <i>Gaud Malhar</i> 7. <i>Jog</i>
VI.	Knowledge of <i>Jhumra, Basanta, and GajajhampaTaal</i> in <i>dugun, tigon, chaugun</i> and <i>aadalayakar</i> with the ability to perform and show them in hand by clapping.
VII.	General Knowledge of tuning, playing and maintaining <i>Harmonium/Tanpura/Sitar</i> .
VIII.	Illustration of <i>Avirbav, Tirobhav, Alpatva, and Bahutva</i> in above mentioned <i>Ragas</i> .

Maharaja

प्राज्ञिक परिवर्द्धको
कीर्तिपुर

Central Department of Fine Arts
Humanities and Social Sciences
T.U. Kirtipur, Kathmandu

प्राज्ञिको तथा सामाजिक शास्त्र
द्वैतको काठमाडौं
त्रि. वि., कीर्तिपुर

Classical Music Practical - II
Vocal/Instrumental

Paper: XXI

Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

Mus.331

I.	Practice and create more <i>Alankaras/Paltasin</i> fast tempo with <i>Sargam</i> and <i>Aakar</i> .
II.	knowledge and ability to sing/play <i>Kan, Gamak, Khatka, Murkee, Jamjama, and Meend</i> .
III.	Detail Knowledge of improvising/playing <i>nom tom, bol/jodalapin</i> different <i>layakaris</i> .
IV.	Study of following <i>ragas</i> with <i>Tarana, Tirwat, Chaturanga, Dhrupad and Dhamar</i> for vocal students and <i>rajakhani gat</i> with <i>alap, toda</i> and <i>jhala</i> for instrumental students in different appropriate <i>layakaris</i> . 1. <i>Hindol</i> 2. <i>Miyam Malhar</i> 3. <i>Marwa</i> 4. <i>Gaudsarang</i> 5. <i>Lalit</i> 6. <i>Chhayanat</i> 7. <i>Shree</i>
V.	a. Detail knowledge of playing / singing / tuning relevant instruments. b. Ability of accompanying on <i>Tabla, Harmonium etc.</i>

प्राज्ञिक परिषद्को कार्यालय
कीर्तिपुर

Central Department of Fine Arts
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Tribhuvan University
Kathmandu

Theory of Music

Paper: XXII

Full Marks: 100

Pass Marks: 35

Lect. Hrs: 150

Mus.332

I.	A. Definitions and explanations of various musical terminology; <i>Swarprastar</i> , <i>KhandaMeruandNashtoddishthi</i> . B. Brief knowledge of the <i>Raganga</i> .
II.	Theoretical knowledge of the <i>ragas</i> mentioned in practical paper I and II.
III.	Ability of writing notation in <i>Bhatkhande</i> Notation System.
IV.	Study of the following <i>talas</i> in <i>dugun</i> , <i>tigun</i> , <i>chaugun andaadalayakar</i> with ability to write notation. <i>Addha Punjabi</i> , <i>Aadachautal</i> , <i>Dipchandi</i> , <i>Tilwada</i> and <i>PanchamSawari</i> .
V.	Detail introduction of the following folk and traditional musical groups; a. <i>Daphakhala</i> b. <i>Bhajankhala</i> c. <i>Dhimekhala</i> d. <i>Panchai Baja</i> e. <i>Naumati Baja</i> f. <i>Nau Baja</i>
VI.	Essay on any of the following topics: Comparative study: <i>GurushisyaParampara</i> and Institutional system of music teaching Music Journalism- Criticism and Publication Importance of Music in general education Difference between folk music and classical music.
VII.	Contribution in Music from the following government sectors; Tribhuvan University, Radio Nepal, Nepal Television, Nepal SangeetNatya Academy and SanskritSanasthan.

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कीर्तिपुर

Central Department of Fine Arts
T.U. Kirtipur, Kathmandu

Nepali Traditional and folk Music
Practical

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

Mus.333

I.	Knowledge of folk songs learnt in previous years.
II.	Knowledge and ability to perform following folk songs/tune; 1. <i>Jhijhiya</i> 2. <i>Hakpare</i> 3. <i>Holisong [terai]</i> 4. <i>Sinajya [asaresong from Kathmandu]</i> 5. <i>Gangamaisong</i> 6. <i>Sangini</i> 7. <i>Khyali [purbeli]</i> 8. <i>Jhyaure</i> 9. <i>Jhoomra</i>
III.	Knowledge and ability to perform following <i>Charya</i> and traditional songs/tunes. 1. <i>Bhairavkaali</i> 2. <i>Aryatara</i>
IV.	Ability to play following <i>Taals</i> and recognize songs/tunes/ <i>taals</i> indicated by examiner. 1. <i>Chootaal</i> 2. <i>Charitrataal</i>
V.	Ability to describe the songs in the practical course.

V. Sharma

प्राज्ञिक परिषद्को
कीर्तिपुर

H. H. H.

Music Technology Practical

Mus.334

Paper: XXIV

Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

I.	Installing programs, inserting and operating the all the devices and equipment for recording purpose.
II	Ability to use effects/processors such as reverb, delay, compressor, pan etc.
III	<p>General and operation of</p> <ul style="list-style-type: none"> • software and hardware • capture of sound • sequencing and MIDI • audio editing • EQ • dynamic processing • pitch and rhythm correction <ul style="list-style-type: none"> • effects • balance and blend • stereo and mono • sampling • synthesis • automation • mastering.
IV	Developing listening skills for perfect outputs.
V	Operating software (Audacity, Cubase, Ableton) for music arrange, programming, mixing and recording.
VI	Submission of one recorded song / tune.

Vishaya



Vishaya

15/1/19

Stage Performance

Paper: XXV

Full Marks: 100

Pass Marks: 40

Mus.335

i.

Students should prepare themselves to perform one detail Classical Raga with complete Anga and one semi Classical song/Contemporary song/ light tune.

- Note: Students may choose Ragas of any years for stage performance.



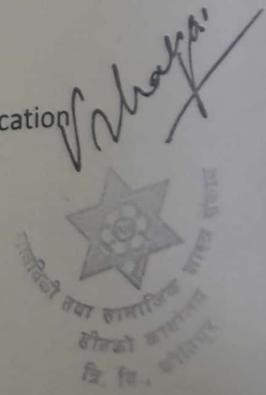
Shayana



Shayana

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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



Tabala 2nd

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

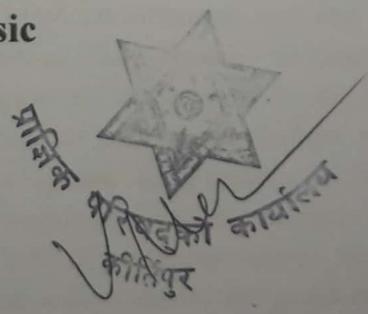
Tabala
2nd 3rd 4th



New Course

BFA Four Years Bachelor Courses in Tabala

Subject Committee
BFA Music
2021

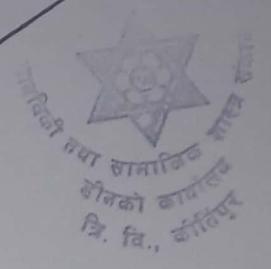


BFA four Year Bachelor Course

New Course Classical Tabala

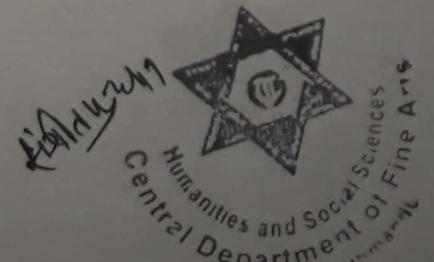
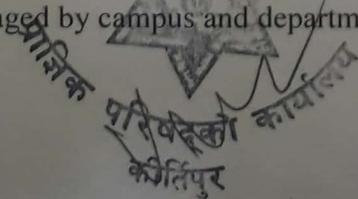
2nd Year

Vishaya



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
			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 all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, main teacher will accompanied by another teacher as accompanist (e g player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.



Classical Tabala Practical - I

Tab317

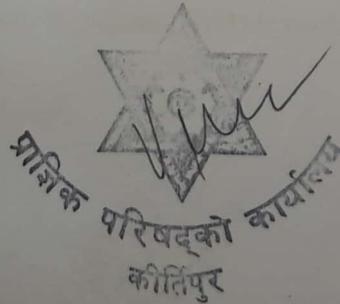
Paper: VII

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 20 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).

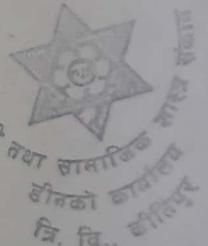
2. Rhythmic fraction (Layakari):

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.

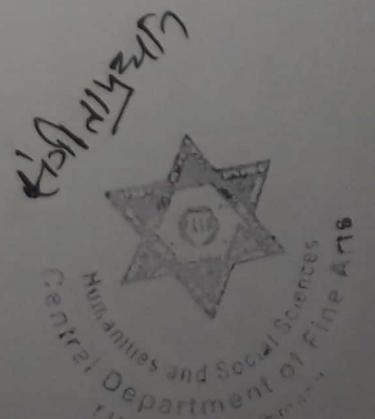
V. Kharawa



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 20 minutes in Rupak and TriTala each.



Applied Theory

Tab319
Paper: IX

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

1. Description of following Taals:

Kaharawa, Dadra, Khemta, Tebra, Basantataal, Rudrataal, Ektaal, Chautaal, Jhaptal, Rupaktal, Aada-chautaal, Dhamar, AddhaTaal (also including all the Taals from 1st 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 (1st year & 2nd year) in Bhatkhande notation system.

4. Ability to write Kayada, Tukda, Paran, Mukhda and Tihai in different Taal from the syllabus.

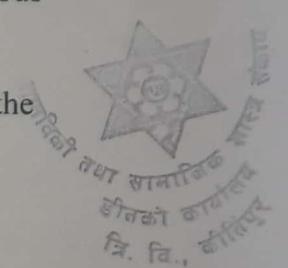
5. Introduction to Gat and its types (Dupalli, tipalli, chaupalli).

6. Ability to write following taals in staff notation.

Kaharawa, Dadra, Khemta, Ektaal, Dhamar, Dipchandi, AddhaTaal.

7. Study of Chakkardar.

Mhaya



Nepali Traditional and Folk Instrument

Practical

Tab320

Paper: X

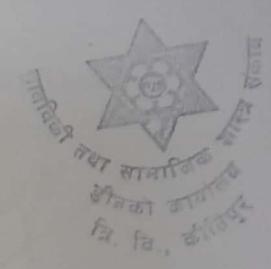
Full Marks: 50

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.
6. Power Point Presentation in any of the above units (Compulsory Internal Assignment).

Nahapa



K. K. K.

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:
Sarangi, 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

Maharjan

प्राज्ञिक परिषद्को कार्यालय
केरिपुर

Humanities and Social Sciences
Central Department of Purbanchal
T.U. Kirtipur, Kathmandu

Maharjan

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.

Vahapa



**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 accompanied in Trital.
2. Capacity of identifying following ragas by listening to their notes:

Sudda-sarang, 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:

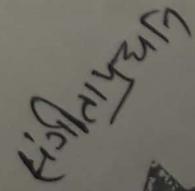
- a. Hamsadhwani
- b. Sankara
- c. Sudda-sarang

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, Rela, Gat, Paran, Uthan, Tihai and its types, Chakradar and its types, Accompaniment (Sangat), Solo Performance.
2. A study about origin of Tabala and it's 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
11. Preparation of Proposal Application , Submission of Report or Power Point Presentation or other virtual medium (online or offline) about any of above topic under direction of class teacher for the fulfillment of internal evaluation (20 marks out of 30 marks) compulsorily before examination form submission . The student fails to this unit is not allowed to submit examination form.

(Yearly exam 70 marks + Internal 30 Marks)

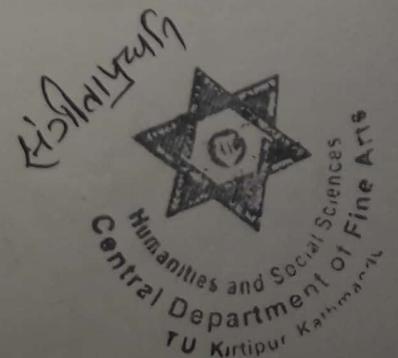
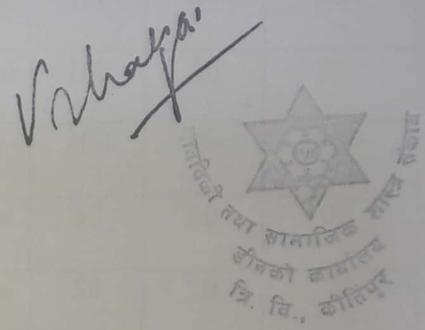
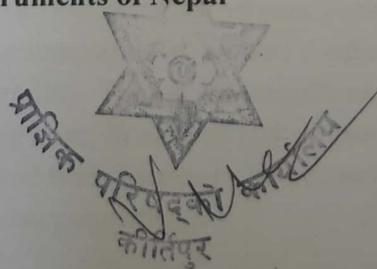
V. Sahaya
विश्विनी तथा सामाजिक शास्त्र विद्यापीठ
इलेक्ट्रॉनिक शास्त्र विद्यापीठ
काठमाडौं

विश्विनी तथा सामाजिक शास्त्र विद्यापीठ
काठमाडौं

विश्विनी तथा सामाजिक शास्त्र विद्यापीठ
Humanities and Social Sciences
Central Department of Fine Arts
काठमाडौं

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Upadhyaya, Homnath "TaalPuspanjali"
Mayankar, Sudhir "Tabla Me NihitSaundarya"
Mishra, ChhoteLal "TaalPrabandha"
Shrestha, Rabin Lal "TaalBishesh"
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Bhandari, Achyut Ram "Talananda".
Mistry DrAbanE "TablakaGharana"
MaratheValchandra "TablaBadhyaShaastra"
Bhatkhande V.N. "SangeetShashtra" Vol I to VI
Darnal, Ram Saran "SangeetkoBistritAvalokon"
Darnal, RamSharan "NepaliSangeetSadhak"
Dikhshit, Pradeep Kumar "SarasSangeet"
Dhakar, Nararaj "SastriyaSangeet"
Sharma, BhagawatSharan "PashchatyaSangeetSikshya"
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Rawal, B. J (2006). Sandarva:Lokgeetka. Kathmandu: Bhrikuti Academic Publications.
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Regmi, Dhrubesh Chandra "History of Music during Rana Period"
Regmi, Dhrubesh Chandra "BishwokaKehiPrachalitsangeetPaddhati"
Kadel, Ram Prasad "Folk Musical Instruments of Nepal"

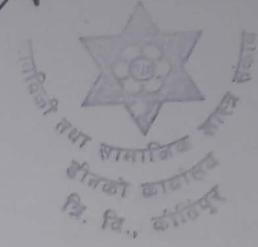


Vishaya

BFA four Year Bachelor Course

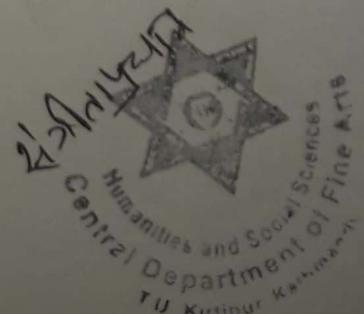
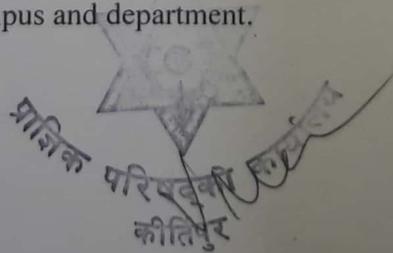
New Course Classical Tabala

3rd Year



S.N	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	3		Compulsory English	Theory	100	40	150
2.	XIV	Tab 324	Classical Tabala Practical – I	Practical	100	40	150
3.	XV	Tab 325	Classical Tabala Practical - II	Practical	100	40	150
4.	XVI	Tab 326	General Theory	Theory	100	40	150
5.	XVII	Tab 327	Nepali Traditional and Folk Instrument	Practical	50	20	75
6.	XVIII	Tab 328	Accompaniment	Practical	50	20	75
7.	XIX	Tab 329	Stage Performance	Practical	100	40	
			Total		600		

Note: For the entire subjects, the concerning teacher will arrange lecture hour according to mentioned in each code. The students under 80% attendance are not allowed to attend practical examinations. The marks of all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, main teacher will accompanied by another teacher as accompanist (e.g. player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.



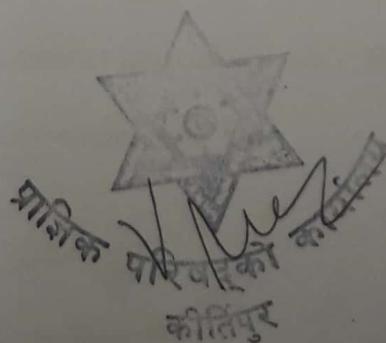
Classical Tabala Practical - I

Tab324

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

1. Knowledge of several rhythmic composition as:
Teental- 1 Tisra Jati kayada with 8 palta and Tihai, 1 Chatusra Jati kayada with palta and Tihai, 5 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.
Ektal- 1 kayada with 8 palta, 4 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.
Jhaptal- 2 kayada with 8 palta, 3 Tukda, 3 Chakkardar, 4 Tihai and 4 Mukhada.
(All above should be started according to Baaj)
2. Rhythmic fraction (LAYAKARI) Teental, Ektal, Jhaptal, Rupak, Adachautal should be clapped and spoken in double, triple and quadruple.
3. Playing Theka and variations each of the following rhythmic cycles :
Chartal, Basanta, Shruti Priya, Matta, Laxmi.
4. Knowledge of musical notes and tuning.
5. All the composition of syllabus should be clapped and spoken.
6. Knowledge to make Tihai in Teental, Ektal, Jhaptal, Rupak.
7. Practice of solo performance at least for 20 minutes in each tala.

V. Shukla



श्री. वि. श्री. श्री.

Classical Tabala Practical - II

Tab325

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

1. Knowledge and practice of following compositions :

Teental- 2 Kayada with 8 Palta of Lucknow and Farukhawad Gharana, Gat-1, 5 Tukda, 3-
Farmaishi Chakkardar, Chalan-1, Rela -1, 4 Tihai .

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

2. Rhythmic fraction (Layakari):

Tritala, Jhaptal, Rupaktal, Panchamsawari, Dhamar, Adachutal, Deepchandi should be clapped
and spoken in double, triple and quadruple.

3. Practice of Aad, Kuaad Layakari in clap and count.

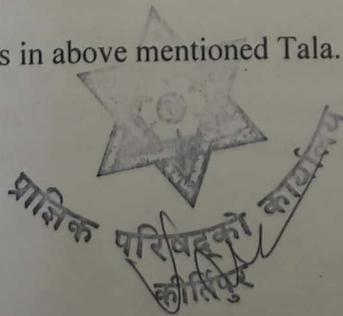
4. Practice of Basic Alphabets of Pakahwaj and Playing Sultala , Tebra, Chartala in Pakhawaj along
with 4 Paran in Chartala.

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

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

7. Practice of solo playing for 20 minutes in above mentioned Tala.

Vishaya



General Theory

Tab326

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

1. Ability to write all compositions and single, double, triple and quadruple of all the taals from the syllabus (1st year, 2nd year and 3rd year) in Bhatkhande notation system.
2. Mathematical explanation on formation of tihai.
3. Definitions and descriptions on topics:
Dhrupad, Dhamar, Khayal, Thumari, Tappa, Tarana, Triwat, Chaturang, Aalap, Rajakhani and Masitkhani Gat, Sthayi and Antara, Jhala, Chalan, Upaj, Accompany.
4. Comparison of Tala used in Folk and Classical Music.
5. Introduction of Dyo Lhaegu.
6. Basic knowledge of following instruments:
(i) Damaha (ii) Khajjadi (iii) Tyamko (iv) Dholak (v) Kocha Khin (vi) Aawaj
7. Introduction of (i) Chotaal (ii) Palimataal (iii) Sorathi
8. Detail knowledge on Gharana and its compositions.
9. Essay on topics: i. Music and Science ii. Music Education.
10. Social institutions of Classical Music in Nepal.
11. A comparative study of accompaniment and solo performance.
12. Tritala, Jhaptal, Rupaktal, Panchamsawari, Dhamar, Adachutal, Deepchandi in Staff notation.
13. Life history:
 - a. Shree Ramhari Gurung
 - b. Late Anokhelal Mishra
 - c. Late Satya Narayan Chaudhari
 - d. Late Shambhu P Mishra
14. Preparation of Proposal Application, Submission of Report or Power Point Presentation about any of above topic (Online or Offline) under direction of class teacher for the fulfillment of internal evaluation (20 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.

V. Khajadi



प्रज्ञाविहीन तथा सामाजिक मानस
शैतको कार्यालय
कीर्तिपुर



Nepali Traditional and Folk Instrument

Practical

Tab327

Paper: XVII

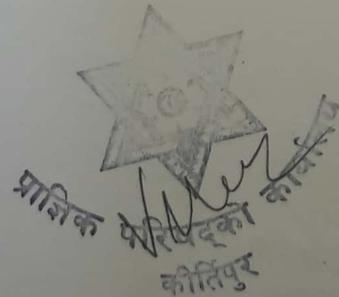
Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

1. Dyo Lhaegu composition and performance in Dhime.
2. Basic knowledge of playing following instruments:
 - (i) Damaha
 - (ii) Khajjadi
 - (iii) Tyamko
 - (iv) Dholak
 - (v) Kocha Khin
3. Madal solo practice and performance (5-7 minute).
4. Knowledge of playing Tinchu and Bhusya along with Dhime.
5. Accompanying with following tala : (i) Chotaal (ii) Palimataal
6. Ability to speak different compositions of different instruments with appropriate timing.

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



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**Accompaniment
Practical**
(for Tabala students only)

Tab328

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

1. Practice for Stage Performance code with Lahara.
2. Ability to accompany with any one of following :
 - Vocal in Vilambit , Madhya laya and Drut Laya inTeentaal.
 - Instrument in Vilambit , Madhya laya and Drut Laya inTeentaal.
 - Accompany in Dhrupad / Dhamar.
3. Ability to play varieties of Tihai while accompanying/solo.
4. Application of Laggi/Laddi.
5. Ability to accompany with Bhajan or light songs in any of the following taals:
(i) Dadra (ii) Kaharwa (iii) Jhaptal (iv) Rupaktal

Note: For this code, an accompanist teacher of Sitar or Flute or Violin or Harmonium or alike will be appointed as main teacher.

प्राज्ञिक परिषद्को कार्यालय
कोटनपुर

V. Mahapatra
श्रीमान् श्री. वि. वि.,
श्रीमान् श्री. वि. वि.,
श्रीमान् श्री. वि. वि.,

गणेश प्रसाद
Central Department
TU Member

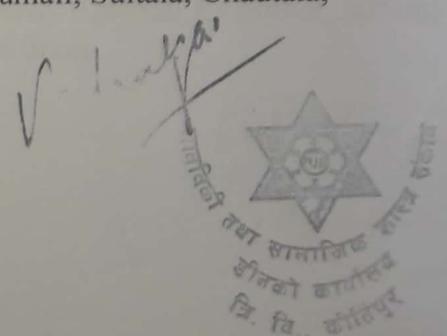
**Optional Tabala
Practical**

(for Vocal/Instrument and Dance Students only)

Tab328

Paper: XVIII
Full Marks: 50
Pass Mark: 20
Lect. Hrs: 75

1. Practice of all compositions with better Nikash.
2. Practice of Solo performance in Rupak or Jhaptala at least for 10 minutes.
Solo performance must include the following compositions:
Uthan, 2 kayada with 6 paltas, 3 mukhda, 3 tukda, 3 Cahkkardar, Rela, 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, triple and quadruple with appropriate clapping (Taali/Khali).
4. Playing Vilambit Theka and variations each of the following rhythmic cycles with short various beat Tihai : Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Addachautaal, Tilwada.
5. Padhant of all compositions with appropriate Tali/ Khali.



Stage Performance

Tab329

Paper: XIII
Full Marks: 100
Pass Marks: 40

1. Tabla Solo at least of 20 minute in anyTala studied till now.
2. The performance should include followings:
 - Oral Recital (Padhanta) of compositions.
 - All the compositions should be in Traditional repertoire.
 - Application of varieties of LayaKari.

Note:

- Internal Evaluation is 30 marks.

The 2 member exam committee, including 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from Tabala I/ II subject, will be responsible for the evaluation of examination. The marks will be divided as 70% by External Examiner ,30% by Concerned Class Teacher. Decision of committee will be the final.

प्राञ्जिक पारिषद्को कार्यालय
कीर्तिपुर

वहाया
सांस्कृतिक तथा सामाजिक राष्ट्र सेवा
हीनको कार्यालय
त्रि वि. कीर्तिपुर

हिमालय
Central Department of Fine Arts
Humanities and Social Sciences

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Shrestha, Rabin Lal "TaalBishesh"
Ojhaiya, Prem Chandra "TaalSarowar"
Bhandari, Achyut Ram "Talananda".
Mistry DrAbanE "TablakaGharana"
MaratheValchandra "TablaBadhyaShaastra"
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Dhakal, Nararaj "SastriyaSangeet"
Sharma, BhagawatSharan "PashchatyaSangeetSikshya"
Shah, Subi, "Madal"
TulsiDiwas "LokSangit"
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Regmi, Dhrubesh Chandra "History of Music during Rana Period"
Regmi, Dhrubesh Chandra "Bishwoka Kehi Prachalit sangeet Paddhati"
Kadel, Ram Prasad "Folk Musical Instruments of Nepal"



Vishaya



**BFA four Year Bachelor Course
New Course Classical Tabala
4th Year**

S. N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	4		Nepal Adhyayan	Theory	100	40	150
2.	XX	Tab330	Classical Tabala Practical - I	Practical	100	40	150
3.	XXI	Tab331	Classical Tabala Practical - II	Practical	100	40	150
4.	XXII	Tab332	General Theory	Theory	100	40	150
5.	XXIII	Tab333	Nepali Traditional and Folk Instrument	Practical	50	20	75
6.	XXIV	Tab334	Music Technology	Practical	50	20	75
7.	XXV	Tab335	Stage Performance	Practical	100	40	
			Total		600		

Note: For the entire subjects, the concerning teacher will arrange lecture hour according to mentioned in each code. The students under 80% attendance are not allowed to attend practical examinations. The marks of all paper will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subject, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, main teacher will accompanied by another teacher as accompanist (e.g. player of sitar, tabala, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of lack of particular subject teacher, some experts in the particular field will be hired from outside as trainer and given responsibility to train students, as per managed by campus and department.

प्राज्ञिक परिवर्तको
कीर्तिरे



Central Department of Fine Arts
TU, Kathmandu

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Classical Tabala – I

Practical

Tab330

Paper: XX

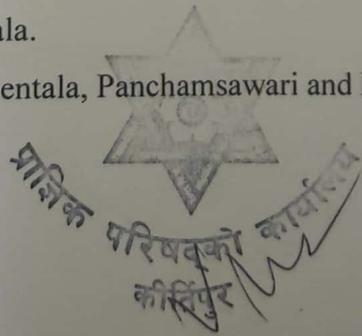
Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Knowledge of several rhythmic composition as:
Teental- 2 Kayada with 8 palta, 4 Tukda, Fard, 2 Chakkardar, 2 Farmaishi, 2 Kamali,
Rela-1, 3 Tihai in traditional way from Punjab and Ajarada.
Pancham Sawari - 2 kayada with 8 palta, 4 Tukda, 2 Chakkardar, 2 Farmaishi, 2
Kamali, , Rela-1, 2 Tihai.
Rudra Tal - 1 kayada with 6 palta, 3 Tukda, 2 Chakkardar, 2 Farmaishi, 2 Kamali,
Rela-1, 2 Tihai.
2. Rhythmic fraction (LAYAKARI) should be clapped and spoken in double, triple and
quadruple of all Tala studied till now.
3. Playing Theka and variations each of the following rhythmic cycles :
Rudra, Gajajhampa, Tilawada, Jat Tal, Jayashree, Jhumara, Dhamar , Adda,
Panjawi, Bhramha, Laxmi.
4. All the composition of syllabus should be clapped and spoken.
5. Knowledge to make Tihai in all Tala.
6. Ability to play Laggi-Ladi in Tintala.
7. Practice of solo performance in Teentala, Panchamsawari and Rudra Tala.

Vahaya



Classical Tabala– II

Practical

Tab331

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

1. Knowledge and practice of following compositions :

Basanta Tala- Peshkar, 2- Kayada with 8 Palta, 4 Tukda, 2 Chakkardar, 2 Farmaishi, 2 Kamali, 2 Chakkardar, Rela-1, 2 Tihai.

Trishakti Tala (13 beat) - 2 Kayada with 4 Palta, 4 Tukda, 2 Chakkardar, 2 Farmaishi, 2 Kamali, 2 Chakkardar, Rela-1, 2 Tihai.

2. Practice of Peshkar from various Gharana.

3. Rhythmic fraction (Layakari):

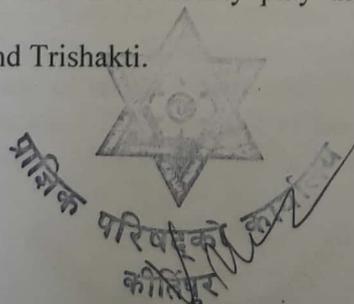
- Rhythmic fraction should be clapped and spoken in double, triple and quadruple of all Tala studied till now.
- Practice of all layakari including Aad, Kuaad and Biaad Layakari in clap and count.

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

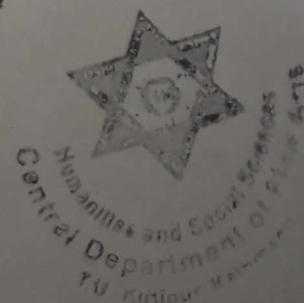
5. Recognition of sound spoken by the examiner and ability play them.

6. Practice of solo playing in Basanta and Trishakti.

V. Chakya



K. K. K.



General Theory

Tab332

Paper: XXII

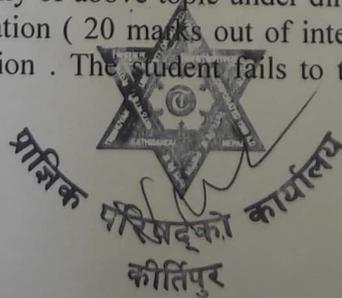
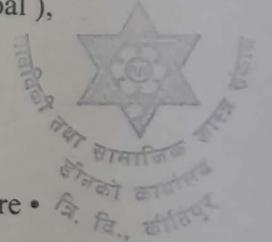
Full Marks: 100

Pass Marks: 40

Lect. Hrs: 150

1. Definitions and descriptions on topics: Kaku, Kutap, Padhanta, Tabla Taranga, Solo, Nagama, Rau, Gat and Types, Karnataka Tala System, Margi and Deshi Tala.
2. Introduction of all Tala till this year. Ability to write in notation of all compositions of all tala from the syllabus.
3. Ability to write single, double, triple, quadruple, Aad, Kuaad, Biaad of all the taals from the syllabus (1st year , 2nd year, 3rd year and 4th year) in Bhatkhande notation system.
4. General description of following folk rhythmic instruments:
(i) Tyamko (ii)Jwa Khin (iii) Dhaa (iv) Ghyaling (v) khin (vi) Tanamakacha
(vii) Ghada Baja (viii) Damphu (ix) Dhol (x) Kwata
5. Knowledge of Traditional Folk Tala with description and notation.
6. Brief description of : Dafa Khala , Dhaa Bhajan Khala, Dhime Khala, Panchai Baja Samuha, Naumati Baja Samuha, Nawaratri Sadhana
7. Introduction, role and contribution of Lok Baja Sangrahalaya (Music Museum of Nepal), Rashtriya Nachghar and Nepal Academy of Music and Drama.
8. Essay on various topics like:
 - a. – Aesthetics and Music.
 - b. – Gurushishya Parampara and Music.
9. Introduction of Music Technology and general knowledge of : • software and hardware • capture of sound • sequencing and MIDI • audio editing • EQ • dynamic processing • effects • balance and blend • stereo • synthesis • sampling • automation • pitch and rhythm correction • mastering.
10. Life history: i. Shree Tulsi Diwas ii. Late Kamala Shrestha iii. Late Ganesh Raj Wanta
11. 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.

Mhaya



Nepali Traditional and Folk Instrument

Practical

Tab333

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

1. Ability to play Dhime in traditional way.
2. Knowledge of playing Tinchu along with Dhime in :
(i) Prataal (ii) Jatitaal
3. Ability to play Tinchu and Khin with Charya song: Bajrayogini, Manjushree.
4. Ability to play Madal Solo for 10 minutes.
5. Ability to play Kocha Khin with Flute (Byacha).
6. Ability to write all above compositions in Notation.
(For above classes and examinations the campus will arrange certain duration training classes by hiring the experts from outside university if needed.)

Vishaya
प्राज्ञिकी तथा सामाजिक शास्त्र विभाग
द्वितीयको कक्षा
त्रि. वि. कीर्तिपुर

प्राज्ञिक परिषदको कार्यालय
कीर्तिपुर

सहायक प्राध्यापक
Humanities and Social Sciences
Central Department of FIT
TU Kirtipur Kathmandu

Music Technology

Practical

Tab334

Paper: XXIV

Full Marks: 50

Pass Marks: 20

Lect. Hrs: 75

1. Installing programs, inserting and operating the all the devices and equipments for recording purpose.
2. Ability to use effects/processors such as reverb, delay, compressor, pan etc.

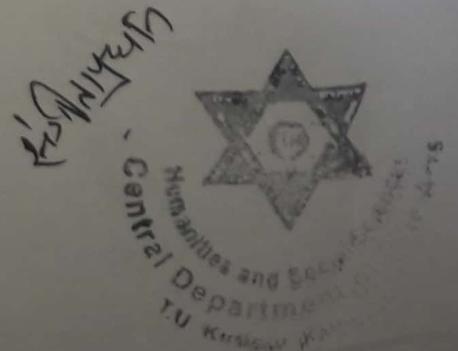
3. General knowledge and operation of

- software and hardware
- capture of sound
- sequencing and MIDI
- audio editing
- EQ
- dynamic processing
- pitch and rhythm correction
- effects
- balance and blend
- stereo and mono
- sampling
- synthesis
- automation
- mastering.

V. Shrivastava



4. Developing listening skills for perfect outputs.
5. Operating software (Audacity, Cubase, Ableton) or latest software for music arrange, programming, mixing and recording.
6. Submission of a song/tune recorded by each student himself.
(For above classes and examinations the campus will arrange certain duration training classes by hiring the experts from outside university if needed.)



Stage Performance

Tab335

Paper: XXV

Full Marks: 100

Pass Marks: 40

1. Tabla Solo of 30 minutes in any one among Basanta, and Panchamsawari.
2. The performance should include followings:
 - Oral Recital (Padhanta) of compositions.
 - All the compositions should be in Traditional repertoire.
 - Application of varieties of LayaKari.
 - Traditional, New and self composed compositions.

Note:

- Internal Evaluation is 30 marks.

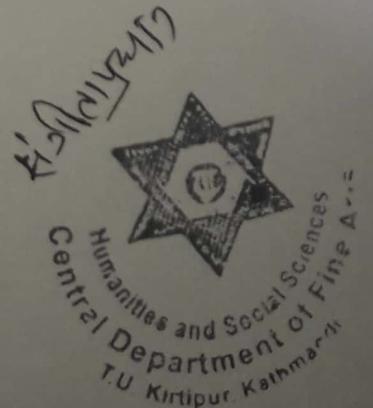
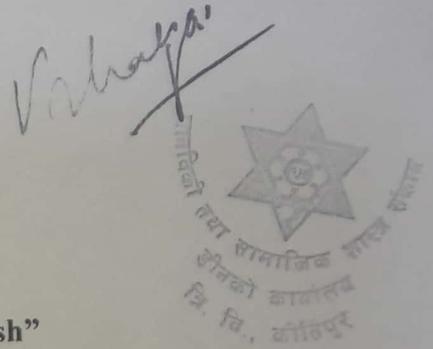
The 2 member exam committee, including 1 External Examiner of concerned subject and Class Teacher as Internal Examiner from I/II subjects, will do the evaluation of examination . The marks will be divided as 70% by External Examiner, 30% by Concerned Class Teacher. Decision of committee will be the final.

प्राज्ञिक परिषद्को कार्यालय
कीर्तिपुर

संघीय प्रमुख
Nipani and Son
Central Department
T.U. Kirtipur

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Dikhshit, Pradeep Kumar "Saras Sangeet"
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Kadel, Ram Prasad "Folk Musical Instruments of Nepal"





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

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Vishaya



BFA Four Years Foundation Course
2nd year
(Classical Dance)

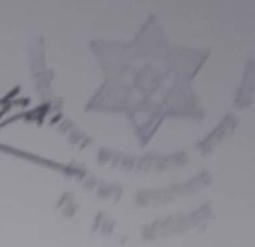
Subject Committee
BFA Music

2021



Vishaya

V. Sharda



Tribhuvan University
BFA four Year Bachelor Course
New Course Classical Dance, 2078
2nd Year

S.N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	2		Nepali	Theory	100	40	150
2.	VII	Dan 317	Kathak / Bharatnatyam/ Charya Nriya: Practical -I	Practical	100	40	150
3.	VIII	Dan 318	Kathak / Bharatnatyam/ Charya Nriya: Practical -II	Practical	100	40	150
4.	IX	Dan 319	Applied Theory	Theory	50	20	75
5.	X	Dan 320	Nepali Folk Dance	Practical	50	20	75
6.	XI	Dan 321	Nepali Folk Dance	Theory	50	20	75
7.	XII	Dan 322	Optional Classical Vocal/Instrument / Charya Geeti/ Kathak / Bharatnatyam/ Charya Nriya/Tabla	Practical	50	20	75
8.	XIII	Dan 323	General Theory	Theory	100	40	150
			Total		600		

Note: For the entire subjects the concerned teacher will arrange lecture hours according to his/her teaching convenience. The students under 80% attendance are not allowed to attend practical examinations. The marks of all papers will be divided as 70% to the External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal tests or as per the convenience) to the concerned Class Teacher. In practical subjects, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, the main teacher will be accompanied by another teacher as accompanist (e.g. player of sitar, Tabla, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of a lack of a particular subject teacher, some experts in the particular field will be hired from outside as trainers and given responsibility to train students, as managed by campus and department.

V. Sharda

शास्त्रिक परिषद्को कार्यालय
कीर्तिपुर

1



Center for Humanities and Social Sciences
Department of Fine Arts
Tribhuvan University, Kathmandu

V. Sharda

BFA 2nd year

Paper: VII
Full Mark: 100
Lecture hrs. 150
Pass mark: 40

Dan 317

Kathak Dance

Practical – I

Teen Taal

S.N.	Content	
1	Guru Vandana	At least 3 mins
2	Tatkar in Thah, Dugun, Tiguan and Chaugun, Aathgun	
3	Simple various of Paltas	4
4	Ability to do basic movements/ Hasta Sanchalan in Dugun and Chaugun	
5	Thaat	2/3
6	Sadharan Toda/ Tukda in vilambit and drut laya	1/1
7	Sadharan and Chakkardar Aamad	1/1
9	Paran Aamad	1
10	Sadharan and Chakardar Paran	1/1
11	Chakradar Tukda	1
12	Tihai	3
14	Demonstration of Nava Rasa	
15.	Kavitta	1
13.	Gat nikas	1
15.	Padhanta or recitation of all compositions	


कथक परिषद्को कार्यालय
कीर्तिपुर


Central Board of Secondary Education
Department of Fine Arts
Kirtipur, Kathmandu

BFA 2nd year

Paper: VII
Full Mark: 100
Lecture hrs. 150
Pass mark: 40

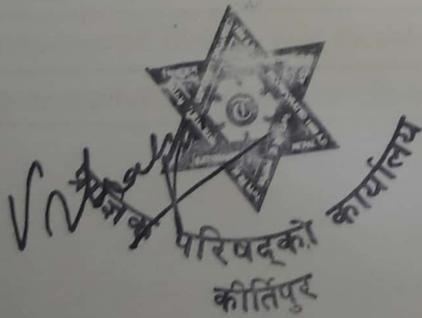
Dan 317

Kathak Dance

Practical – I

Teen Taal

S.N.	Content	
1	Guru Vandana	At least 3 mins
2	Tatkar in Thah, Dugun, Tiguan and Chaugun, Aathgun	
3	Simple various of Paltas	4
4	Ability to do basic movements/ Hasta Sanchalan in Dugun and Chaugun	
5	Thaat	2/3
6	Sadharan Toda/ Tukda in vilambit and drut laya	1/1
7	Sadharan and Chakkardar Aamad	1/1
9	Paran Aamad	1
10	Sadharan and Chakardar Paran	1/1
11	Chakradar Tukda	1
12	Tihai	3
14	Demonstration of Nava Rasa	
15.	Kavitta	1
13.	Gat nikas	1
15.	Padhanta or recitation of all compositions	


परीषद्को कार्यालय
कीर्तिपुर


Central Department of Fine Arts
TU Kirtipur Kathmandu



BFA 2rd year

Paper: VIII
Full Mark: 100
Lecture hrs.: 150
Pass Mark : 40

Dan 318

Kathak Dance

Practical – II

Jhap Taal

S.N.	Content	Quantity
1	Tatkar in Thah, Dugun, Tigun and Chaugun	
2	Tatkar ko vistar/ various	4
3	Thaat	2/3
4	Sadharan Tukda /Chakkardar Tukda	2/1
5	Sadharan Aamad	1
6	Chakradar Aamad	1
7	Paran Aamad	1
8	Sadharan Paran/ Chakradar Paran	1
9	Tihai	2
10	Ladi	1
11	Padhant or recitation of all compositions.	
12	Introduction of Dhamar taal, Ek aal, Chau taal	
13	Aasamyukta hastamudra , Shior Bhed	





BFA 2nd year

Paper: VII
Full Mark: 100
Lecture hrs.: 150
Pass Mark : 40

Dan 317

Charya Dance

Practical – I

S.N.	Content
1	Revision of all first year courses including Basic Pad Sanchalan and hasta sanchalan
2	Hasta Mudra of Charya Nritya
3	Practice of Asana: Tribhangan, Lalitangan, Aalingangan, Nrityangan, Tapangan, Tandavangan, Lashyangan
4	Pragyaparamita Nritya
5	Kumari Nritya
6	Aarya Tara Nritya
7	Field visit and Paper presentation/power point of Aastamatrika Nritya.
8	Recitation of above Charya Geeti in Taal.

Note: Need to learn and perform full Verse of all above mentioned Nritya.



BFA 2rd year

Paper: VIII

Full Mark: 100

Lecture hrs.: 150

Pass Mark : 40

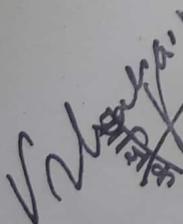
Dan 318

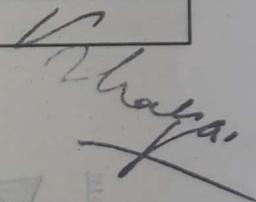
Charya Dance

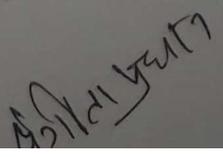
Practical – II

S.N.	Content
1	Padmanatyashwor Nritya
2	Rakta Ganesh Nritya
3	Padmapani Lokeshwor
4	Field Visit of Kartik Nacha and Paper presentation (District Lalitpur)
5	Recitation of Jati Taal, Charya Geet of above Charya Nritya

Note: Need to learn and perform full Verse of all above mentioned Nritya.


पारिविक तथा सामाजिक शास्त्र विभाग
कीर्तिपुर


पारिविक तथा सामाजिक शास्त्र विभाग
कीर्तिपुर


Humanities and Social Sciences
TU Department of Fine Arts
Kirtipur Kathmandu

BFA 2nd year

Paper: VII

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 317

Bharatanatyam Dance

Practical – I

1. AngikaAbhyasa (Exercises)
2. Practice of basic postures - Sama, Aaramandi and Murumandi
3. Practice of Adavus in 3 kalas (speed) in following terms:
Tatta Adavu, Natta adavu, Paraval Adavu + usi adavu, Sarikal Adavu, Kuditta Metta Adavu, Shikhar (tat tai tam) adavu, tai taitaa (Tishrajaati) adavu, Kutta (tatta tai taahaa) adavu, Mandi Adavu, Tata Mettu adavu, Teermanamadavu (Tadhingina Tom, Tari Kita Tom)
4. Practice of Asamyuta Hastas with slokas
5. Practice of ShiroBhedas with Slokas
6. Perform all adavus with clapping



BFA 2rd year

Paper: VIII

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

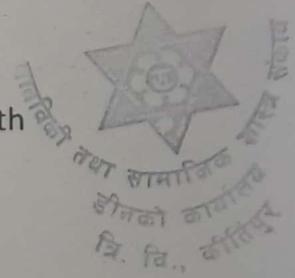
Dan 318

Bharatanatyam Dance

Practical – II

1. Practice of Guru Vandana
2. Perform Puspanjali
3. Perform Alarippu
4. Perform Jathiswaram
5. Practice of Navaras
6. Practice of Samyukta Hasta mudras with slokas
7. Practice of GreevaBhedas with slokas
8. Recitation of Alarippu and singing of Pushpanjali and Jathiswaram with clapping

Scharya



अनुच्छेद



BFA 2rd year

Paper: IX

Mark: 50

Lecture hrs. 75

Pass Mark: 20

Dan 319

Applied Theory

Kathak Dance

1. Definition of following terms: Guru Vandana, Palta, Thaat, Sadharan Tukda, Chakkardar Tukda, Sadharan Paran, Paran Aamad, Chakardar Paran, Tihai, Navarasa, Kavitta, Gat Nikas, Ladi
1. Introduction Jhap Taal and notation in Thah, Dugun, Tiguan, Chaugunand
2. Notation of Tigun and Athgun in Teen Taal
3. Write the notation of all compositions.
4. Uses of Asamyuta Hasta mudra and Shiro bhed



Charya Dance

1. Brief description of costumes and ornaments of Pragyaparmita Nritya, Kumari Nritya, Aarya Tara Nritya. Padhma Nrityashwor Nritya, Rakta Ganesh Nritya and Padmapani Lokeshwor Nritya,
2. Name of hasta mudra and its uses: Pragyaparmita Nritya, Kumari Nritya, Aarya Tara Nritya. Padhma Nrityashwor Nritya, Rakta Ganesh Nritya and Padmapani Lokeshwor Nritya
3. Notation of Jati taal
4. Short description of following Aasan: Tribhangan, Lalitasan, Aalingasan, Nrityasan, Tapasan, Tandavasan, Lashyasan

8



सिद्धिप्रसाद

Bharatnatyam

1. Introduction of Adavus with notation:

Asamyukta ,Samyuta,Shiro Bheda, Griva Sanchalan with Sloka

2. Definition of Guru Vandana

3. Introduction, compositions and notation of - Puspanjali, Alarippu and Jatishwar

4. Short note: Anga, Pratyanga, Upanga,Kinkini, Lakshana

5. Briefly define the following terms:

Sama, Aaramandi and Murumandi, Mridangam, Taalam,

Manjeera and Tattu Kali



समीक्षा

BFA 2nd year

Paper: X

Full Mark: 50

Lecture hrs.75

Pass Mark: 20

Dan 320

Nepali Folk Dance

Practical

S.N.	Content	Quantity
1	Folk Dance Performance related to your ethnic group, native place or community.	1
2	Choose any two dances: Sakela Sili, Syabru Nritya, Jhihiya Nritya, Tappa Nritya	1
3	Recitation of Khyali Taal and sing a song of above mentioned dance in taal and laya	4
4	Revision of first Year course.	

Note: Ability to perform while maintaining the required authenticity of dance in terms of songs, instruments, movements, Costumes. Each dance's Duration should be not less than 4 minutes.

Vshaya

Vshaya
प्राज्ञिक परिषद्को कार्यालय
कीर्तिपुर

प्राज्ञिक तथा सामाजिक शास्त्र संस्थान
डीनको कार्यालय
त्रि. वि. कीर्तिपुर

Central Department of Fine Arts
Humanities and Social Sciences
T.U. Kirtipur, Kathmandu

Vshaya



BFA 2nd year

Paper: XI

Full Mark: 50

Lecture hrs. 75

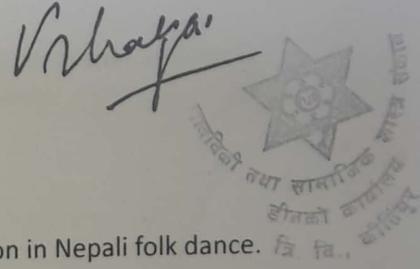
Pass Mark: 20

Dan 321

Nepali Folk Dance

Theory

1. Introduction of Nepali Folk Dance, Bisheshta (special quality) and its division (geographical, ethnical,).
2. Importance of folk dance in Nepali society.
3. Detailed study of the following dance forms.
 - i. Sakela Sili
 - ii. Syabru Nritya
 - iii. Jhijhiya Nritya
 - iv. Tappa Nritya
4. Life sketch of Bhairab Bahadur Thapa and his contribution in Nepali folk dance.

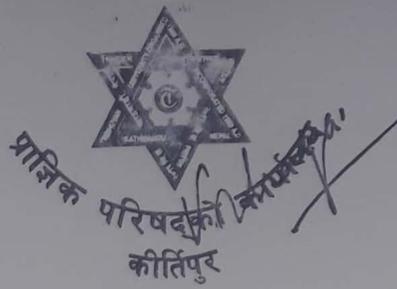


Applied Theory

1. Brief Description of following terminology
Silli, Jilkey, Bhaka, Madaley, Maruni, Pursungey (Dhatuware)
2. Discretion of costume and ornaments of Sakela Sili, Syabru Nritya, Jhijhiya Nritya, Tappa Nritya
3. Notation of Khyali and Jhyaure Taal



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BFA 2nd year

Paper: XII
Full Mark: 50
Lecture hrs. 75
Pass Mark: 20

Dan 322
Practical

Optional: Classical vocal/Instrument/Charya Geeti/ Kathak / Bharatnatyam/ Charya Nritya/Tabla

A. Classical Vocal/Instrument

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:
 - a. Hamsadhwani
 - b. Sankara
 - c. Suddabsarang
4. Sargam Geet or Lakshana Geet / Gats above Raga.
6. Study of one light music/song:
Bhajan/Patriotic song, or any contemporary song.
7. Practice a solo performance for at least 15 minutes in any one of above Raga.

B.Charya Geeti

Choose any two Charya Geeti with proper taal in raga from

1. Pragyaparamita Nritya
2. Kumari Nritya
3. Aarya Tara Nritya

C. Charya Nritya

Choose any two Charya Geeti with proper taal in raga from

1. Pragyaparamita Nritya
2. Kumari Nritya
3. Aarya Tara Nritya



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D. Tabla

1. Practice of short compositions for improving Nikash.
2. 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 Chakardar, 2 tihai.
3. Knowledge and Musical meter (Layakari): Dadra, khemta, Rupak, Tebra, Kaharwa, Jhaptal, Ektaal, Dipchandi, Teentaal, Addha taal should be spoken and played in single, double with appropriate clapping (Taali/Khali).
4. Playing Theka and variations of each of the following rhythmic cycles:
Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Ada Chautaal, Tilwada, Vilambit Ek Tala.
5. All the compositions must be spoken with appropriate clapping.
6. Variations of the following taal are: Kaharawa, Dadra, Tintala.

Kathak Dance

Teen Taal

S.N.	Content
1	Tatkar in Thah, Dugun, Tiguan and Chaugun
2	Simple various of Paltas
3	Ability to do basic movements/ Hasta Sanchalan in Dugun and Chaugun
4	Simple That
5	Sadharan Toda
6	Sadharan Aamad
7	Paran Aamad
8	Sadharan Paran
9	Chakradar Tukda
10	Tihai
11.	Padhant / Recitation of all compositions



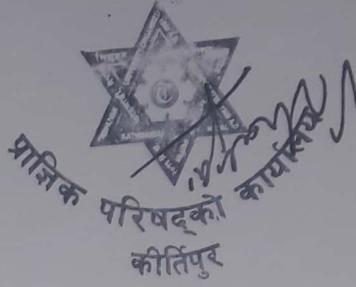


B. Bharatanatyam

1. AngikaAbhyasa (Exercises)
2. Practice of basic postures - Sama, Aaramandi and Murumandi

Vishaya





BFA 2nd year

Paper: XIII

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 323

General Theory

Charya Nritya.

Unit-1

1. Origin and practice of Charya Nritya in Nepa Mandal
Meaning, Definition, Types, Significance and Scope in term of performing
2. The impact and co-relation between Charya Nritya and other art forms in Nepal.

Unit- II

Study in details of following Charya Nritya

1. Kumari Nritya
2. Arya Tara Nritya
3. Pragyaparamita Nritya
4. Padma Natyaswor Nritya
5. Rakta Ganesh Nritya
6. Padma Pani Lokeshwor Nritya

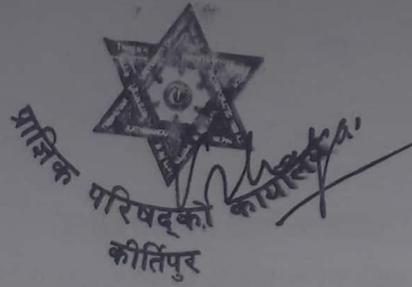
Kathak Dance/ Bharatanatyam

1. Study Natya Shastra pertaining/ relating to dance
2. Definition of Navarasa and various.
3. Definition of Nartan bhed.
4. Definition of Tandav and Lasya Nritya.
5. Detail study of origin and history Kathak dance and Garanas
6. Detailed study of origin and history of Bharatanatyam and styles.
7. Life sketch of Achan Maharaj, Lachoo Maharaj and Siṭra devi.
8. Life Sketch of Rukmini Devi Arundale.

Powerpoint presentation of Dance associate topic, proposal application and report submission. 20 marks out of 30 will be given by the internal subject teacher for the presentation and submission.

Pragnik





Dan - 3rd

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

Vshaya



BFA Four Years Foundation Course
3rd year
(Classical Dance)

Subject Committee
BFA Music

2021



ASWARYA

Vishaya



Tribhuvan University
BFA four Year Bachelor Course
New Course Classical Dance, 2078
3rd Year

S.N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	3		Compulsory English	Theory	100	40	150
2.	XIV	Dan324	Kathak Dance/ Bharatnatyam / Charya Nritya: Practical – I	Practical	100	40	150
3.	XV	Dan325	Kathak Dance / Bharatnatam / Charya Dance: Practical - II	Practical	100	40	150
4.	XVI	Dan326	Theory of Dance	Theory	100	40	150
5	XVII	Dan327	Optional Instrument/Classical Vocal/ Charya Geeti/Charya Dance/Kathak/Bharatanataym	practical	50	20	75
5.	XVIII	Dan328	Nepali Folk Dance	Practical	50	20	75
7.	XIX	Dan329	Stage Performance	Practical	100	40	-
			Total		600		

Note: For the entire subjects the concerned teacher will arrange lecture hours according to his/her teaching convenience. The students under 80% attendance are not allowed to attend practical examinations. The marks of all papers will be divided as 70% to the External Examiner, 30% (33% to attendance, 33% to class performance and rest for internal terminal test or as per the convenience) to the concerned Class Teacher. In practical subjects, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, the main teacher will be accompanied by another teacher as accompanist (e g player of sitar, Tabla, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of a lack of a particular subject teacher, some experts in the particular field will be hired from outside as trainers and given responsibility to train students, as managed by campus and department.



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BFA 3rd year

Paper: XIV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 324

Kathak Dance

Practical- I

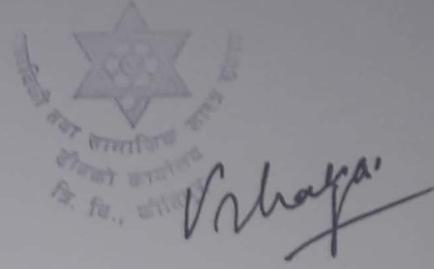
Teen Taal

S.N.	Content	
2	Invocation (at least 4 to 5 minutes duration)	1
3	Tatkar in Thah, dugun, Tigun, Chaugun, Pachagun ,Aathagun and four variations/Bistar of tatkar	
4	Thaat include Kasakmasak, griva, kalash sanchalan	3
5	Aamad Chaturajati	1
6	Paran Amad tisra jati	1
7	Advance Sadharan Paran and Chakardar Paran	2
8	Advance Tukda and Chakradar Tukda	3
9	Primilu	1
10	Kavitta paran	1
11	Tihai /Tisra jati tihai	1
12	Gat: Mukut/Bansuri ,Ghungat and Gat bhav: Holi, govardhan lila	1/1
13	Padhanta or recitation of all compositions	
14	Samyukta hasta mudra, Griwa bhed, based on Abhinaya Darpan	

Note: Practice of all composition of 2nd year course



स्वास्थ्य



BFA 3rd year

Paper: XV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 325

Kathak Dance

Practical- II

Ek Taal

S.N.	Contant	
1	Tatkar in Thah, Dugun, Tigun and Chaugun	1
2	Tatkar ko vistar	
3	That	2/3
4	Sadharan Aamad	1
5	Sadharan and Chakkardar Tukada	1/1
6	Paran Aamad	1
7	Sadharan and Chakardar Paran	1/1
8	Tihai	2
9	Ladi	1
10	Padhanta or recitation of all compositions and Dhamar Taal	
11.	Knowledge to make Tihai in Teental	
12	Thumari	

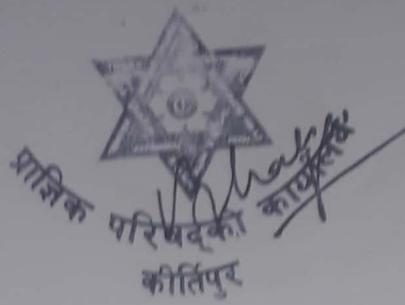
Dhamar Taal

S.N.	Contant	Quantity
1	Padhant and Tatkar in Thah, Dugun, and Chaugun	
2	Sadharan Tukda	1
3	Sadharan Aamad	1
4	Paran Aamad	1
5	Sadharan or Chakkardar Paran	1
6	Tihai	1
7	Padhanta or recitation of all compositions	

3



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BFA 3rd year

Paper: XIV
Mark: 100
Lecture hrs. 150
Pass Mark: 40

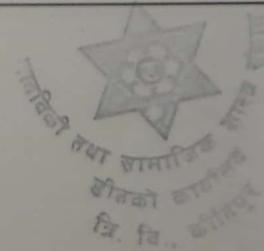
Dan 324

Charya Dance

Practical- I

S.N.	Content
1.	Revision of all second year course and compulsorily Practice of Hast Mudra
2.	Pancha Buddha
3.	Annapurna Nritya
4.	Bhairav kali
5.	Field visit, research and powerpoint presentation on Si kali Nach (Lalitpur Khokana)
6.	Recitation of above Charya geeti with Taal

Note: Need to learn and perform full Verse of all mentioned Nritya.



सहायक प्राध्यापक



BFA 3rd year

Paper: XV
Mark: 100
Lecture hrs. 150
Pass Mark: 40

Dan 325

Charya Dance

Practical- II

S.N.	Content
1.	Basundhara Nritya
2.	Sweta Ganesh Nritya
3.	Saptalochani Tara Nritya
4.	Field visit, research and paper presentation on Nava Durga (Bhaktapur)
5.	Recitation of above Charya geet with Taal, Asta Taal and Pra Taal

Charya

Note: Need to learn and perform full Verse of all mentioned Nritya.



सजावट



BFA 3rd year

Paper: XIV

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 324

Bharatanatyam Dance

Practical- I

1. Misra Alarippu
2. Natesha kauthuvam
3. Seven taal in five jati with clapping
4. Recitation of Misra Alarippu, Sabdam and Natesha kauthuvam

Vishaya



सुभाषिणी

BFA 3rd year

Paper: XV
Mark: 100
Lecture hrs. 150
Pass Mark: 40

Dan 325

Bharatanatyam Dance

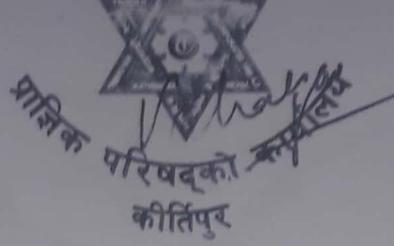
Practical- II

1. Devata Hastas, Jatiya Hastas, Bandava Hastas
2. Practice of Pada bhedas
3. Padam
4. Kiratanam
5. Sabdam
6. Recitation of all above items. Singing Kiratanam with claps.

Vishaya



सुभाषिणी



BFA 3rd Year

Paper: XVI

Dan 326
Paper-XVI

Theory of Dance

Mark: 100
Pass Mark: 40
Lecture hrs. 150

1. Charya Nritya

Unit-I

1. Illuminate the concept of Mahayana and Hinayana
2. Significance of Charya Geeti in Charya Nritya

Unit -II

1. Write the details of the following Charya Nritya:
Pancha Buddha, Annapurna Nritya, Bhairav kali, Basundhara Nritya, Sweta Ganesh Nritya, Saptalochani Tara Nritya

Unit- III

1. Brief description of costumes and ornaments of following Nritya:
Pancha Bhuddha, Annapurna Nritya, Bhairav kali, Basundhara Nritya, Sweta Ganesh Nritya, Saptalochani Tara Nritya
2. Notation of Aasta Taal, Pra Taal.

2. Folk Dance

1. Significance of Nritya, Nritya and Natya in Nepali Folk Dance.
2. The positive and negative or influence in Nepali folk dance in modernization
3. Detail Study of dances: Chyabru Nritya, Ghatu Nritya, Sarangye Nacha
4. Brief Description of your own native / ethnic dance.
5. Introduction of Sorathi nritya, lama nritya, Chyabru nritya, Sakhiya nritya, Srigaaru
6. Notation of used Taal of above songs : Lami Taal, Chhoti Taal, Biharani Taal

8



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3. Kathak /Bharatanatyam

- Comparative study of Abhinaya darpana and its four parts.
- Nayak and Naika Bhed according to Natya Shastra
- Comparative study of north and south india taal paddhati.
- Definition of Rasa and Bhav and its various in detail.
- Definition of Lokadharmi and Natyadhar
- Notation and layakari: Pachagun and Aathgun of Teentaal, Notation of all inition of terminology: Chaturajati Aamad, Tisraati Paran, Tisraati Tihai, Kavitta, Kavitta Paran, Primilu, Mukut ko gat, Gat bhav, Holi Gat bhav, Govardhan Gat bhav, Basuri Gat BHAV
- compositions of Teen taal, Ek Taal and Dhamar Taal
- Uses of Samyukta hasta mudra, Griwa Bhed
- Explanation of the term of Abhinaya and its four parts.
- Life sketch of Balasaraswati, Sunder prashad, Narayan Prashad
- Write boles and talas learnt of Dashavatara hastas and Navagraha, Sabdam Padam, Tilana
- According to the Carnatic Taal paddhati taal system,
- Brief description of Dashavatara hastas and Navagraha, Sabdam, Padam, Tilana

Note: PowerPoint presentation of Dance associated topic, proposal application and report submission. 20 marks out of 30 will be given by the internal subject teacher for the presentation and submission, compulsorily.

Vishaya



Subodh

BFA 3rd Year

Paper: XVII
Full Mark: 50
Lecture: 75hrs
Pass Mark: 20

Dan 327

Practical

Optional Classical Vocal/Instrument/Charya Geeti/Charya Nritya/Kathak/Bharatanatyam

A. Tabla

1. Practice all compositions with Nikash.
2. Solo performance in Rupak or Jhaptaal at least for 10 minutes.
Solo performance must include the following compositions:
Uthan, 2 kayada with 6 paltas, 3 mukhda, 3 tukda, 3 Cahkkardar, Rela, 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, triple and quadruple with appropriate clapping (Taali/Khali).
4. Playing Vilambit Theka and variations of each of the following rhythmic cycles with short various beats, Tihai : Tintala, Jhaptala, Rupak, Ek, Dhumali, Sultala, Chautala, Ada Chautaal, Tilwada.
5. Padhant of all compositions with appropriate Tali/ Khali.

B. Charya Geeti

Choose any two Charya Geeti .

1. Pancha Buddha
2. Annapurna Nritya
3. Bhairav kali

C. Charya Nritya

Choose any two Charya Nritya

1. Pancha Buddha
2. Annapurna Nritya
3. Bhairav kali



B. Classical Vocal

1. Practice of 20 different Alankars in Trital.
2. Capacity of identifying following ragas by listening to their notes:
Malkauns, Durga and Saraswati.
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:
 - a. Malkauns
 - b. Durga
 - c. Saraswati
4. Sargam Geet or Lakshana Geet / Gats above Raga.
6. Study of one light music/song:
Bhajan/Patriotic song, or any contemporary song.
7. Practice a solo performance for at least 15 minutes in any one of above Raga.

C. Kathak Dance

Teen Taal

S.N.	Content
1	Invocation
2	Tatkar in Thah, dugun, Tigun, Chaugun, Aathagun and four variations/Bistar of tatkar
3	Thaat include Kasakmasak, griva, kalash sanchalan
4	Aamad tistra jati
5	Advance Chakardar Paran
6	Advance Tukda
7	Primilu
8	Kavitta toda
9	Simple Gat Nikas
10	Padhanta or recitation of all compositions
11	AaSankyukta hastmudra



Jhaptaal

S.N.	Content
1	Tatkar in Thah, Dugun, and Chaugun
2	Tihai
3	Padhant or recitation of all compositions.

F. Bharatanatyam

1. Devata Hastas, Jatiya Hastas, Bandava Hastas
2. Practice of Pada bhedas
3. Padam

Vishaya



Kirtipur



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BFA 3rd Year

Paper: XVIII

Full Mark: 50

Lecture hrs. 75

Pass Mark: 20

Dan 328

Nepali Folk Dance

Practical

S.N	Content	Quantity
1.	Perform dance composition of native/ethnic group or community you belong to or you are keen to explore	1
2.	Ghatu Nritya	1
3.	Chyabrung Nach	1
4.	Sarangay Nach	1
5.	Ability to sing the above mentioned dance's song with relative instruments.	

Note: Performances are required to maintain authenticity of songs, instruments, movements, Costumes. Each dance's Duration should be not less than 4 minutes



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BFA 3rd Year

Paper: XIX

Full Mark: 50

Pass Mark: 20

Dan 329
Practical

Stage Performance

Vishaya



1. Solo Performance of 30 minutes.
2. The performance should include the following:
 - Oral Recital (Padhanta) of compositions.
 - All the compositions should be in Traditional repertoire.

The exam committee including 1 External Examiner of the concerned subject and Class Teacher as Internal Examiner from I and II subjects make the evaluation of the examination. The marks will be divided as 70% by External Examiner, 30% by Concerned Class Teacher. Decision of the committee will be the final. The students should arrange the accompanist and other properties to perform.



Vishaya

Dan-4th

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



Sharma



BFA Four Years Foundation Course
4th year
(Classical Dance)



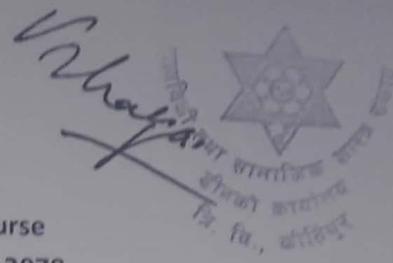
Subject Committee
BFA Music

2021



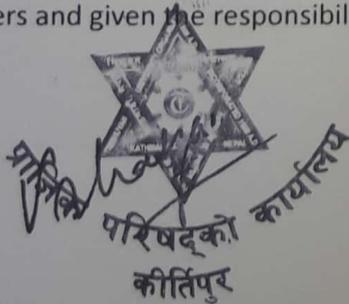
2021/2021

Tribhuvan University
BFA four Year Bachelor Course
New Course Classical Dance, 2078
4th Year



S. N.	Paper	Code	Subject	Nature	Full marks	Pass marks	Teaching Hours
1.	4		Nepal Adhyayan	Theory	100	40	150
2.	XX	Dan 330	Kathak / Bharatnatyam/ Charya Nritya Practical- I	Practical	100	40	150
3.	XXI	Dan 331	Kathak/ Bharatanatyam/Charya Nritya-Practical- II	Practical	100	40	150
4.	XXII	Dan 332	Advanced Theory of Dance	Theory	100	40	150
5.	XXIII	Dan333	Folk dance	Practical	50	20	75
6.	XXIV	Dan334	Applied Theory for Dance	Theory	50	20	75
6.	XXV	Dan 335	Stage Performance and Composition/Choreography	Practical	100	40	-
			Total		600		

Note: For the entire subjects the concerned teacher will arrange lecture hours according to his/her teaching convenience. The students under 80% attendance are not allowed to attend practical examinations. The marks of all papers will be divided as 70% to External Examiner, 30% (33% to attendance, 33% to class performance, and rest for internal terminal test or as per the convenience) to concerned Class Teacher. In practical subjects, the appointed teacher will be responsible to guide the students in the designated level following the eastern norms and gurukul approach. In each practical class, the main teacher will be accompanied by another teacher as accompanist (eg player of sitar, Tabla, harmonium, sarangi, violin). The accompanist's workload should not be more than 50% of the main teacher's teaching hour. In case of a lack of a particular subject teacher, some experts in the particular field will be hired from outside as trainers and given the responsibility to train students, as managed by campus and department.



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BFA 4th year

Paper: XX
Full Mark: 100
Lecture hrs. 150
Pass Mark: 40

Dan 330

Kathak Dance

Practical- I

Teen Taal

S.N.	Content	Quantity
1	Including 2 nd and 3 rd -year course	
2	Bhajan (at least 4 to 5 minutes duration)	1
3	Tatkar in Thah, dugun, Tigun, Chaugun, Pachagun , chagun, Satgun, Aathagun	
4	Able to do perform Tatkar in Aati drut laya	
7	Aamad tisraati	1
8	Paran in Tripali , Misrajati	4
10	Tisrajati Primilu	1
11	Kavitta/Kavitta paran	2
12	Sadharan and chakradhar tukda in different variation	3
13	Advance Tihai /Tisra jati tihai	2/1
14	Gat bhav Govardhan of Kaliya daman	1/1
15	Padhanta or recitation of all compositions	
16	New Thumari / Dadra base on one of the Naika from Aasthanaika	1

V. Shyama

प्रज्ञिक परिषद्को कार्यालय
कीर्तिपुर

Central Department of Fine Arts
Humanities and Social Sciences
T.U. Kirtipur, Kathmandu

V. Shyama

Dan 331

Kathak Dance

Practical- II

Chau Taal

S.N.	Contant	
1	That	3
2	Tatkar in Thah, Dugun, Tigun and Chaugun	
3	Tatkar ko vistar / variation	
4	That	2/3
5	Sadharan Aamad	1
6	Sadharan and Chakkardar Tukada	2
7	Paran Aamad	1
8	Sadharan and Chakardar Paran	2
9	Tihai	2
10	Layabat	1
11	Padhanta or recitation of all compositions	

Shayya

Ashtamangala Taal

S.N.	Contant	
1	Padhant and Tatkar in Thah, Dugun, Tigun and Chaugun	
2	Sadharan Tukda	1
3	Sadharan Aamad	2
4	Paran Aamad	1
5	Sadharan or Chakardar Paran	1
6	Tihai	1
7	Padhanta or recitation of all compositions	

शुभा

BFA 4th year

Paper: XX

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 330

Charya Dance

Practical- I

S.N.	Content
1.	Naama Sangeeti Nritya
2.	Kurukulla Devi Nritya
3.	Vajrayogini Nritya
4.	Aamoghsiddhi Aaryatara
5.	Research paper or PowerPoint presentation on Harisiddhi Nritya(District Lalitpur)
6.	Recitation of above Charya Geeti in Taal

Note: Need to learn and perform full Verse of all mentioned Nritya



BFA 4th year

Paper: XXI

Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 331

Charya Dance

Practical- II

No.	Content
1.	Vajrasatwa Nritya
2.	Lokeshwor Nritya
3.	Vajrapani Bodhisattva
4.	Research paper or Powerpoint presentation in Aakasha Bhairab Nritya
5.	Recitation of above Charya Geeti in taal, Palima taal, and Matha taal

Note: Need to learn and perform full Verse of all mentioned Nritya.



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BFA 4th year

Paper: XX

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 330

Bharatanatyam Dance

Practical- I

- I. The practice of Ganesh Vandana
- II. Varna
- III. The practice of Pad bhedas
- IV. Performance of Saptataal in Nattuvangam
- V. Recitation of Teermanms from Vernam and Korvais from Thillana.

Shravya



Shravya

BFA 4th year

Paper: XXI

Full Mark: 100

Lecture hrs. 150

Pass Mark: 40

Dan 331

Bharatnatyam Dance

Practical- II

- i. Dashavatara Hastas and Navagraha
- ii. Jatiswaram
- iii. Kshetriya Padam or Aahatpad
- iv. Recitation of above Items



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Dan 332

Theory

Advance Theory of Dance

Vishaya

Charya Nritya

Unit-I

1. Detailed study of significance of Charya Nritya in Vajrayana.
2. Different styles of Charya Nritya in Nepa Mandala.

Unit –II

1. Study in details of Charya Nritya:
Naama Sangeeti Nritya, Kurukulla Devi Nritya, Vajrayogini Nritya, Aamoghsiddhi
Aaryatara, Vajrasatwa Nritya, Lokeshwoar Nritya, Vajrapani Bodhisattva

Kathak /Bharatnatyam

1. Introduction of Ashta Nayika according to stages.
2. Definition of laya, laya ko prakar, layakari and Upaj.
3. Definition of Laya ko das pran
4. Contribution of Nawab Wajid Ali Shah in promotion of Kathak in Nritya.
5. History of Devadasi and Role of devadasi in Bharatanatyam
6. Introduction to western dance forms - ballet and opera (nritya natika and gitinatika)
7. Life Sketch and contribution of Bindadin Maharaj , Honey Shrestha , BalaSaraswati and Uday Shankar
8. Introduction, role and contribution of Lok Baja Sangrahalaya (Music Museum of Nepal), Rashtriya Nachghar and Nepal Academy of Music and Drama.
9. Essay on various topics like:
10. – Aesthetics and Music and dance.
11. – Guru Shishya Parampara
12. . Report presentation on the subject directed by the Class teacher.

Vishaya



BFA 4th year

Paper: XXIV
Mark: 50
Lecture hrs. 75
Pass Mark: 20

Dance 334

Applied Theory

Charya Nritya

1. Brief description of costumes and ornaments of following Nritya:
Vajrasatwa Nritya, Lokeshwor, Amoghsiddhi, Aaryatara nritya, Vajrapani, Bodhisattva Naama Sangeeti Nritya, Kurukulla Devi Nritya, Vajrayogini Nritya
2. Notation of Aasta Taal, Pra Taal, La: Taal, Astra Taal

Kathak Dance

- a) Definition of following terminology:
Bhajan, Tisrati Aamad, tripali Paran, Misrajati Paran, Kavitta, Kavitta Paran, Tisraati Primilu, Gat bha: Gobardhan and Kaliyadaman, Thumari. Layabat, Thumari, Aad, Biaad, Kuwad
- b) Notation:
Ashtamangala Taal, Chau Taal and all compositions
- c) Introduction of Dristi bheda

2. Bharatanatyam

- a. Definition of Ganesh Vandana, Dashavatara Hastas and Navagraha
- b. Introduction of Pad bhedas, Jatiswaram, Kshetriya
- c. Notation of Saptataal

3. Folk Dance

- a. Brief writing on dance, music and drama in Nepali society
- b. Description of Shakhiyapaiya and Dhime Dance
Powerpoint presentation of Dance associate topic, proposal application and report submission. 20 marks out of 30 will be given by the internal subject teacher for the presentation and submission, compulsorily.

V. Shaha



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Shakhiyapaiya

BFA 4th year

Paper: XXV
Full Mark: 100
Pass Mark: 40

Dan 335
Practical

Stage Performance/composition/Choreography

1. Students should prepare 45mins to one-hour solo performance in all chosen dance forms along with their own composition or choreography with proper costumes.
2. The performance should include the following:
 - Oral Recital (Padhanta) of compositions.
 - All the compositions should be in the Traditional repertoire.
 - Application of varieties of LayaKari.
 - Traditional, New, and self-composed compositions and choreography

V. Shrestha



प्राज्ञिक परिषद्को कार्यालय
कीर्तिपुर

Vishaya

प्राज्ञिकी तथा सामाजिक विज्ञान
डी. ए. को. काठमाडौं
त्रि. वि., कीर्तिपुर

Department of Fine Arts
TU Kirtipur Kathmandu

कीर्तिपुर