

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



**New Course**

**BFA Four Years Bachelor Courses in Tabala – 4th Year**

**Subject Committee  
BFA Music**

**2021**

**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	
			<b>Total</b>		<b>600</b>		

**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 – 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.

## 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.

## General Theory

Tab332

XXII

Paper:

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 in all tala from the syllabus.
3. Ability to write single, double, triple, quadruple, Aad, Kuaad, Biaad of all the taals from the syllabus ( 1<sup>st</sup> year , 2<sup>nd</sup> year, 3<sup>rd</sup> year and 4<sup>th</sup> 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 Bhajan 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 Technolgy 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.

# 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, organization or university if needed.)

# 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 equipment 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.
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 : 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 exam committee including, 1 External Examiner of concerned subject and Class Teacher as Internal Examiner from I and II subjects make 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.