

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



Course of study
Semester Curriculums
Master of Fine Arts (M.F.A.)
Tabla

Dean's Office
Faculty of Humanities and Social Sciences
T.U. Kirtipur
2019

1. M.F.A. Tabla Courses

M.F.A. Tabla course has two academic years consisting of four semesters. One academic year holds two semesters. In four semesters total course has 64 total credit hours and 1024 total teaching hours.

80% of attendance is compulsory and 10 marks will be given for that by concerned Class Teacher for attendance.

2. Aims and Objectives

The Master of Fine Arts course in Tabla is designed for students who wish to prepare themselves professionally in the respective fields of Fine Arts. Further it helps to prepare themselves both for research work and creative work in Musical field. Detail theoretical knowledge is part of the academic course itself.

In order to achieve this goal the department has designed the classes for following different areas:

- a. Practical Tabla classes
- b. Theoretical Music classes
- c. Special Performance classes
- d. Research and methodology classes
- e. Creative Work classes
- f. Workshop and seminars
- g. Concerts, Celebrations and Musical Travels.

3. Qualification for Admission

Admission to the Master of Fine Arts Tabla will be opened to those who have passed the B.F.A. Tabla and B.A. Tabla of this University or an equivalent Degree from any other University or equally recognized Fine Arts Institution including subject Tabla.

4. Rules of Admission

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

The following will be considered during the process of admission.

- a. Bachelor of Fine Art Degree or Bachelor in Tabla.
- b. Mark sheet and related document.
- c. Practical Entrance Examination.(The candidate should perform at least for 15 minutes and answer the questions made by experts)
- d. Selection will be finalized by Entrance Committee on the basis of merit order. The Entrance Committee is formed by the 1 Tabla expert from department and other 1 senior teacher from the department.
- e. The decision of the committee will be the final.
- f. Admission shall be provisional in the first instance and shall be final on payment of prescribed fees.

5. Research Committee

There is a provision of a research committee consisting of 5 members, including 3 Advisors, 1 Head of Department, 1 Coordinator from concerned subjects selected by the Department Head.

The research committee makes evaluation of Thesis proposal submitted by the students. Thesis should be submitted within 5 years from the date of Admission.

6. Paper Evaluation: For all Papers 60% will be evaluated by External Expert and rest 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher). 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, Practical Test and Discipline etc.

7. Classification of result, (CGPA) Grade system

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

Letter	Marks in percent	GP	Evaluation	Definition
A+	85 – 100	4.0	Outstanding	Exceptional performance.
A	75 -84.9	3.7	Excellent	Superior understanding and in-depth knowledge of the subject.
B+	70-74.9	3.3	Very good	
B	65- 69.9	3.0	Good	Adequate performance in achieving course objectives, with satisfactory .
B-	60-64.9	2.7	Satisfactory	Sufficient mastery of the subject.
C	50-59.9	2.0	Pass	Some understanding of principles and practice but with definite deficiencies
F	Below 50	00	Failure	Minimum objective of course are not achieved.

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

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

The table below exemplifies the calculation for GPA and CGPA. All grades are on a 4.0 scale.

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

a. Evaluation of course works.

The students' achievements shall be evaluated on the basis of their performance in the assignment, Attendance, practical exam, written test, Viva-voce, Research and seminar.

b. Evaluation of examination

The exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination . The marks will be divided as 60% by External Examiner , 40% by Concerned Class Teacher. Decision of committee will be the final.

The time period given for the practical Exam:

Performance – 30 minute at least

Viva-Voce – 15 minute at least

(In performance student should arrange their own accompanist and instruments.)

7. Tuition and other fee for M.F.A. Tabla course

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

Masters' in Instrumental Music (Tabla)
Course Outline
First Semester

Paper	Code	Title of Course	Nature of Course	Cr Hours	Tch Hours
I	Tab551	Theoretical Aspects of Tabla	Theory I	3	48
II	Tab552	Study of Music Instruments	Theory II	3	48
III	Tab553	Classical Tabla -I	Practical I	4	64
IV	Tab554	Classical Tabla- II	Practical II	4	64
				14	224

Second Semester

Paper	Code	Title of Course	Nature of Course	Cr Hours	Tch Hours
V	Tab555	Advance Study of Tala System	Theory III	3	48
VI	Tab. 556	Detail Study of Folk and Traditional Tala in Nepal	Theory IV	3	48
VII	Tab. 557	Classical Tabla III	Practical III	4	64
VIII	Tab. 558	Folk and Traditional Rhythm of Nepal	Practical IV	4	64
IX	Tab. 559	Stage Performance I	Practical V	3	48
				17	272

Third Semester

Paper	Code	Title of Course	Nature of Course	Cr Hours	Tch Hours
X	Tab. 560	Study of Eastern <i>Avanadda Badya</i>	Theory V	3	48
XI	Tab. 561	Aesthetical Study	Theory VI	3	48
XII	Tab. 562	Research Methodology	Theory VII	2	32
XIII	Tab.563	Classical Tabla IV	Practical VI	4	64
XIV	Tab.564	Semi Classical and Creative Work	Practical VII	4	64
				16	256

Fourth Semester

Paper	Code	Title of Course	Nature of Course	Cr Hours	Tch Hours
XV	Tab. 565	Advance Theory of Tabla	Theory VIII	3	48
XVI	Tab. 566	Music of Nepal	Theory IX	3	48
XVII	Tab. 567	Classical Tabla V	Practical VIII	4	64
XVIII	Tab. 568	Classical Tabla VI	Practical IX	4	64
IX	Tab. 569	Stage Performance II + Viva	Practical X	3	48
XX	Tab.570	Thesis + viva	Theory X	1	16
				18	288

Tribhuvan University
Masters' in Instrumental Music (Tabla)
Department of Fine Arts

First Semester

Paper – I

Theory I

Theoretical Aspects of Tabla

Code: Tab 551

Total Credit – 3
Teaching Hours – 48

- | | |
|--|----|
| 1. Analytical study of <i>Tabla</i> Traditions- <i>Gharana</i>. | 16 |
| Origin, Development, Ancestors, Artists, Style, <i>Nikash</i> , Composition etc. | |
| 2. Detail Study of Terminologies in <i>Tabla</i>. | 16 |
| <i>Uthan, Peshkar, Theka, Kayada, Mukhada, Mohara, Tukada, Chakkardar and Types, Tihai and Types, Paran , Padhant, Tali-Khali, Gat and Types, Angustana, Rela-Rau and Types, Nawahakka, Dupalli, Tipalli, Laya-Layakari, Fard, Gas-Daw, Stuti</i> etc. | |
| 3. Ability to write notation of all compositions in <i>Bhatkhande</i> Notation System. | 4 |
| 4. Analytical Essays in reference with <i>Tabla</i>. | 4 |
| a. Stage Performance b. <i>Tabla</i> Education c. <i>Tabla</i> as an Art vs. Profession | |
| 5. Scenario of <i>Tabla</i> now and then in Nepal. | 4 |
| 6. Comparative Study of <i>Tala</i> Notation System | 4 |

Note:

- a. Students will be asked to attempt all questions.
- b. There will be 10 questions .
*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .
- c. 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Report writing , Practical Test, Discipline etc

Paper – II
Theory II

Study of Musical Instruments

Code: Tab 552

Total Credit – 3
Teaching Hours – 48

- | | |
|--|----|
| 1. Study of Eastern Music Instrument. | 8 |
| a. <i>Tat Badya</i> b. <i>Shushir Badya</i> c. <i>Avanadda Badya</i> d. <i>Ghana Badya</i> | |
| 2. Study of Western Music Instrument. | 10 |
| a. Idiophones b. Chordophones c. Aerophones d. Membranophones
e. Electrophones | |
| 3. Study of Nepali Music Instrument. | 10 |
| a. <i>Tat Badya</i> b. <i>Bitat Badya</i> c. <i>Sushir</i> with Finger d. <i>Sushir</i> without Finger
e. <i>Ghana Badya</i> f. <i>Avanadda</i> with <i>Khari</i> g. <i>Avanadda</i> without <i>Khari</i> . | |
| 4. Analytical Study of Tabla: | 16 |
| Origin of Tabla, History of Tabla, Traditon of Tabla, <i>Gharana</i> of Tabla, Present Scenario of Tabla, Tabla in Nepal- Past and Present. | |
| 5. Study of Electronic Musical Instruments and their applications. | 4 |

- Note:**
- a. Students will be asked to attempt all questions.
 - b. 5 questions of 12 marks will be asked.
 - c. For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .
 - d. 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, Practical Test, Discipline etc

Paper – III
Practical –I

Classical Tabla I

Code: Tab. 553

Total Credit – 4
Teaching Hours – 64

1. Tabla solo of 30 minutes in Tritala or Jhaptala including followings: 48

- *Peshkar,*
- One *Lucknow Kaida*, One *Delhi Kaida*, One *Banaras Kaida*, each of with 10 improvisations and *Tihai*.
- 1 *Gat*, 1- *Rela*,
- 2 – *Paran*, 1- *Fard*, 4– *Tukda*,
- 3- *Chakkardar*, 2- *Farmaishi* ,
- 1-*Kamali* and *Tihai*.
- Others.

2. Viva-voce: 16

a. Oral Recital (Padhanta) of compositions in:

Tritala, Jhaptala, Roopak, Ektala with proper *Tali-Khali*.

b. Musical Meter (LayaKari): Single, Double, Triple, Quadruple LayaKari in *Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala* and *Tilwadatala*.

c. Other relevant oral questions from Applied Theory.

• **Internal Evaluation is 40 marks.**

For the above exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination. The marks will be divided as 60% by External Examiner, 40% by Concerned Class Teacher. Decision of committee will be the final.

- Students should manage Instruments and Lahara Player themselves during performance.
- Recital (*Padhant*) of major compositions is necessary.

Paper – IV
Practical –II

Classical Tabla II and Viva

Code: Tab. 554

Total Credit – 4
Teaching Hours – 64

1. Tabla solo of 30 minutes in Roopak or Ektala Tala including followings: 48

- Peshkar,
- 1 Delhi Kaida, 1 *Tishra Jati Kaida*, each of with 10 improvisations with Tihai.
- 1 Gat, 1- Rela, 2 – Paran, 1- Fard,4– *Tukda*, 3- *Chakkardar*,
- 2- Farmaishi , 1-Kamali and Tihai
- Others.

2. Viva-voce: 16

- **Oral Recital (Padhanta) of compositions in:**
Tritala, Jhaptala, Roopak, Ektala with proper Tali-Khali.
- **Musical Meter (LayaKari):** Single, Double, Triple, Quadruple *Layakari* in *Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala..*
- **Other relevant oral questions from Applied Theory.**
- **Internal Evaluation is 40 marks.**
For the above exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination. The marks will be divided as 60% by External Examiner, 40% by Concerned Class Teacher. Decision of committee will be the final.
- Students should manage Instruments and Lahara Player themselves during performance.
- Recital (*Padhant*) of major compositions is necessary.

Second Semester
Paper – V
Theory III
Advance Study of Tala System

Code: Tab 555

Total Credit – 3
Hours – 48

- | | |
|--|-----------|
| 1. Ancient Tala System | 4 |
| a. Introduction of <i>Tala</i> . | |
| b. Origin and development. | |
| 2. Eastern Tala System | 4 |
| a. <i>Margi Tala</i> System and <i>Desi Tala</i> System | |
| b. <i>Vishnu Digambar Tala</i> System | |
| c. <i>Bhatkhande Tala</i> System | |
| 3. Karnatakiya Tala System (South Indian Tala System) | 4 |
| a. <i>Seven Tala</i> | |
| b. <i>Five Jati</i> | |
| c. Tala according to <i>Jati-Ved, Gati-Ved, Anga Ved</i> . | |
| d. Converting Eastern Tala into <i>Karnataka Tala</i> System Vice-versa. | |
| 4. Study of Chhanda(Pingal) Shastra in reference to Tala. | 4 |
| 5. Study of Western Tala System. | 4 |
| 6. Study of Bharat Natya Shashtra and Ratnakar in Reference with Tala. | 4 |
| Difference between <i>Margi Tala System</i> and Modern (<i>Bhatkhande</i>) <i>Tala System</i> . | |
| 7. Project work: | 24 |
| In this work students should submit a small self written
Research-oriented Report of following topics to concerned class Teacher: | |
| a. A Self composed <i>Tala/Theka</i> with brief description. | |
| b. 2 new self composed <i>Kaida</i> and 1 <i>rela</i> in any <i>Tala</i> with 5 improvisations and
<i>Tihai</i> . | |
| c. Some self composed different compositions: 5 <i>Tukda</i> , 3 <i>Paran</i> , 2 <i>Chakkardar</i> , 1
<i>Farmaishi</i> and 1 <i>Kamali chakkardar</i> . | |

For above Project Report each student will be provided maximum 25 marks out of 40 internal marks by concerned Teacher should be submitted 1 week before Stage Performance Examination.

*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert. 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, Discipline etc.

Paper – VI
Theory IV

Detail Study of Folk and Traditional Tala in Nepal

Code: Tab. 556

Total Credit – 3
Hours – 48

- | | |
|---|---|
| 1. Study of Nepali Tala System and Nepali Tala: | 8 |
| <i>Sorathi, Cho, Palema, Pratala, Latala, Jatitala, Gwaratala, Astaratala, others</i> in detail. | |
| 2. Study of Various Tala accompanied with <i>Charya</i>. | 8 |
| 3. Study of some folk Tala accompanied with : | 8 |
| <i>Sorathi, Tappa, Jhyaure, Roila, Haakpare, Chudka, Deuda, Deusi-Bhaili, Mangal Geet, Birahi, Chaiti-Ghatu, Balan, Damai-Geet, Selo, Khyali, Holi, Teej, Dhan Nach</i> and others. | |
| 4. Dhime and it's Composition . | 8 |
| 5. The compositions of <i>Khin</i>. | 8 |
| 6. <i>Bhatkhande</i> Tala Notation for above all. | 8 |

*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .

40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Practical Test , Participation, Reporting, Discipline etc.

Paper – VII
Practical –III

Classical Tabla III and Viva

Code: Tab. 557

Total Credit – 4

Hours – 64

1. Tabla solo of 30 minutes in 11 or 13 beat Tala including followings:

48

- *Peshkar*,
- 1 *Delhi Kaida*, 1 *Tishra Jati Kaida*, 1 *Farukhabad Kayada* each of with 10 improvisations with *Tihai*.
- 1 *Gat*, 1- *Rela*, 2 – *Paran*, 1- *Fard*, 4– *Tukda*, 3- *Chakkardar*,
- 2- *Farmaishi* , 1-*Kamali* and *Tihai*
- Others.

2. Viva-voce:

16

- **Oral Recital (Padhanta) of compositions in:**
Tritala, Jhaptala, Roopak, Ektala and other Tala till this Semester with proper *Tali-Khali*.
- **Musical Meter (LayaKari):** Single, Double, Triple, Quadruple *Layakari* in *Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala, Dipchandi, Dhamar*.
- **Other relevant oral questions from Tabla Theory.**
- **Internal Evaluation is 40 marks.**
- For the above exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination. The marks will be divided as 60% by External Examiner, 40% by Concerned Class Teacher. Decision of committee will be the final.
- Students should manage Instruments and Lahara Player themselves during performance.
- Recital (*Padhant*) of major compositions is necessary.

Paper – VIII
Practical –IV

Folk and Traditional Rhythm of Nepal

Code: Tab. 558

Total Credit – 4
Hours – 64

- | | |
|--|----------|
| 1. Practice of <i>Nepali Tala System</i> and <i>Nepali Tala</i>: | 8 |
| <i>Sorathi, Cho, Palema, Pratala, Latala, Jatitala, Gwaratala, Astaratala</i> others in detail. | |
| 2. Knowledge and applications of Various Tala accompanied with Charya. | 8 |
| 3. Notation and practice of some folk Tala accompanied with : | 8 |
| <i>Sorathi, Tappa, Jhyaure, Riola, Haakpare, Chudka, Deuda, Deusi-Bhaili, Mangal Geet, Birahi, Chaiti-Ghatu, Balan, Damai-Geet, Selo, Byachuli , Khyali, Holi, Teej, Palam(Dhan Nach)</i> etc. | |
| 4. Accompany with <i>Dhime</i> and it's Composition . | 8 |
| 5. Practice of compositions of <i>Khin</i>. | 8 |
| 6. <i>Padhant</i> of all above mentioned Tala and compositions. | 8 |

*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert.

40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting and Discipline etc.

Paper – IX
Practical –V

Stage Performance

Code: Tab 559

Total Credit – 3
Hours – 48

1. Tabla solo of 30 minutes in Rudra Tala or 13 beat Tala which is not performed in Practical III Paper with followings: 40

- *Peshkar,*
- 1 *Delhi Kaida* ,1 *Tishra Jati Kaida* , *Farukhawad Kayada* and *Banaras Gharana Kayada* each of with 10 improvisations with *Tihai*.
- 1 *Gat*, 1- *Rela*, 2 – *Paran*, 1- *Fard*,4– *Tukda*, 3- *Chakkardar*,
- 2- *Farmaishi* , 1-*Kamali* and *Tihai*
- Others.

2. The performance should include followings: 8

- Oral Recital (*Padhanta*) of all major Tala and compositions of Major Tala.
- Application of varieties of Musical Meter(*LayaKari*)
- Traditional, New and self composed compositions.
- **Internal Evaluation is 40 marks.**

The exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination . The marks will be divided as 60% by External Examiner ,40% by Concerned Class Teacher. Decision of committee will be the final.

- Students should manage Instruments and *Lahara* Player themselves during performance.
- Recital (*Padhant*) of major compositions is necessary.

Third Semester

Paper - X

Theory - V

Study of Eastern Avanadda Badya

Code: Tab 560

Total Credit – 3
Hours –48

1. **Avanadda Badya** 2
 - a. Introduction : Origin and History
2. **Study of Natyashastra and Ratnakar** 8
 - i) In reference with *Tala* ii) In reference with *Avanadda Badya*
3. **Nepalese Avanadda Badya** 10

Origin , History, Present Scenario, *Barna* and *Nikash*, compositions of the followings:

a. <i>Dhime</i>	g. <i>Nyakhin</i>	m. <i>Hudko</i>
b. <i>Madal</i>	h. <i>Kota</i>	n. <i>Tyamko</i>
c. <i>Tabla</i>	i. <i>Damaru</i>	o. <i>Dhol</i>
d. <i>Khin</i>	j. <i>Kocha</i>	p. <i>Ghada</i>
e. <i>Dholak</i>	k. <i>Dha</i>	<i>Baja</i>
f. <i>Damphu</i>	l. <i>Dhyangro</i>	
4. **Structure and construction of *Tabla* and *Madal*** 4

A Cylinder (*Ghar*) B Skin C *Khari*(*Syahi*) D Other Parts
5. **Mini-Research** 24

Preparation of a Mini-Research Project on any Nepali Instrument under the guidance of concerned class teacher. **-(Internal Evaluation is 25 marks out of 40.)**
*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert.
40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, Discipline etc

Paper –XI
Theory – VI

Aesthetical Study

Code: Tab 561

Total Credit – 3
Hours – 48

1. Aesthetics	8	
a. Meaning and Definition		
b. Analytical Approaches of Aesthetics		
i. Theological Approach		iv. Utility Approach
ii. Logical Approach		v. Valued Approach
iii. Structural Approach		vi. Behavioral Approach
2. Aesthetical Experience	12	
a. Meaning		
b. Process of Aesthetics Experience		
c. Component of Aesthetics		
3. Four Principle of Eastern Aesthetic	4	
4. Comparative Study	8	
a. Autonomy Vs Heteronomy		
b. Eastern Vs Western Aesthetics		
5. Aesthetics in Tabla	6	
a. Aesthetics in <i>Nikasa</i>		f. Aesthetics in Compositions
b. Aesthetics in <i>Tala</i>		g. Aesthetics in <i>Chhanda</i>
c. Aesthetics in <i>Sam</i>		h. Aesthetics in Performance
d. Aesthetics in <i>Laya</i>		i. Aesthetics in Sound Technology
e. Aesthetics in <i>Padhanta</i>		
6. Principle of <i>Rasa</i>.	10	
a. <i>Rasa</i> and <i>Tala</i>		
b. Aesthetical application in Music.		
c. Role of Aesthetics in Fine Arts.		

Note: a. Students will be asked 5 questions of 12 marks each.

*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert.

40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, Discipline etc

Paper – XII
Theory –VII

Research Methodology

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

Total Credit –2
Hours – 32

- | | | | |
|--|---|----------------------------|----------------------|
| 1. Research | 4 | | |
| a. Meaning and Definition | | | |
| b. Objectives of Research | | | |
| c. Types of Research | | | |
| i. Descriptive and Analytical Research | | | |
| ii. Applied and Fundamental Research | | | |
| iii. Qualitative and Quantitative Research | | | |
| iv. Conceptual and Empirical Research | | | |
| v. Historical and Case Study Research | | | |
| vi. Others. | | | |
|
 | | | |
| 2. Research Methodology | 6 | | |
| a. Introduction | | | |
| b. Problem Identification | | | |
| c. Review of Literature | | d. Research Design | e. Research Proposal |
| g. Reference Writing | | | Research |
|
 | | | |
| 3. Research Design | 6 | | |
| i) Title of the Problem | | vi) Data Collection | |
| ii) Objectives of the Study | | vii) Tools for Measurement | |
| iii) Sampling Design | | viii) Period of Study | |
| iv) Significance of the Research | | ix) Data Analysis | |
| v) Hypothesis | | x) Limitation of Study | |
|
 | | | |
| 4. Research Proposal | 6 | | |
| a) Introduction | | | |
| b) Basic steps of Proposal writing | | | |
| c) Purpose of Proposal writing | | | |
| d) Importance of Research Proposal | | | |
|
 | | | |
| 5. Process of Research | 6 | | |
| a. Selection of Problem | | | |

- b. Review of Literature
 - c. Formulating Hypothesis/Objective
 - d. Develop Research Design
 - e. Designing Measuring Tools
 - f. Data Collection
 - g. Data Interpretation and Analysis
 - h. Generalization/Suggestions
 - i. Research Presentation
- 6. Overall Research Methodology with Music. 4**
- * Internal Evaluation by Concerned Subject Teacher is 40 marks.**
- *For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .
- 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, and Discipline etc.

Paper – XIII
Practical –VI

Classical Tabla IV and Viva

Code: Tab 563

Total Credit – 4

Hours – 64

1. Tabla solo of 30 minutes in 9 or 15 beat Tala including followings: 48

- *Peshkar,*
- 1 *Lucknow Kaida* ,1 *Ajarada Kaida* , 1 *Punjabi Kayada* each of with 10 improvisations with *Tihai*.
- 1 *Gat*, 1- *Rela*, 2 – *Paran*, 1- *Fard*,4– *Tukda*, 3- *Chakkardar*,
- 2- *Farmaishi* , 1-*Kamali* and *Tihai*
- others

2. Viva-voce: 16

- **Oral Recital (Padhanta) of compositions in:**
Tritala, Jhaptala, Roopak, Ektala, and other Tala till this Semester with proper *Tali-Khali*.
- **Musical Meter(LayaKari) :** Single, Double, Triple, Quadruple LayaKari in *Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala, Dipchandi, Dhamar, Adachautala, Pancham Sawari, Basanta*.
- **Other relevant oral questions from Applied Theory.**
- **Internal Evaluation is 40 marks.**
 - For the above exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination . The marks will be divided as 60% by External Examiner , 40% by Concerned Class Teacher. Decision of committee will be the final.
 - Students should manage Instruments and Lahara Player themselves during performance.
 - Recital (Padhant) of major compositions is necessary.

Paper – XIV
Practical –VII

Accompany and Creative Work

Code: Tab 564

Total Credit – 4
Hours – 64

- | | |
|---|----|
| 1. Ability to accompany with any one : Classical Vocal, Classical Instruments and <i>Katthak</i> Dance. | 28 |
| 2. Ability to accompany with semi-classical music: <i>Thumri, Chaiti, Dadra, Sadra</i> etc. | 8 |
| 3. Ability to accompany with Common music. | 6 |
| 4. Ability to accompany with <i>Nepali</i> Traditional and Folk Music. | 6 |
| 5. Ability to play western rhythmic patterns in Tabla. | 4 |
| 6. Presentation of Self Composed Compositions: 1 <i>Tala</i> , 1 <i>Kayada</i> with some improvisations along with <i>Tihai</i> , 3 <i>Tukra</i> , 2 <i>Chakkardar</i> , 1 <i>Rela</i> etc. | 12 |

*For the evaluation, the student will accompany with any student or teacher or artist in presence of External and Internal Examiner. The artist should be arranged by student him/herself. The composition should be submitted to class teacher in written form before the presentation.

- For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .
- 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Presentation Participation, Reporting, Discipline etc.

Fourth Semester

Paper – XV Theory –VIII

Advance Theory of Tabla

Code: Tab 565

Total Credit –3
Hours – 48

1. **Application aspects of followings:** 8
a. Das Prana b. Kaku c. Laya d. Tala e. Yati f. Jati
2. **Relationship of Tabla with other subjects.** 6
a. Mathematics b. Psycho-Therapy c. Science d. Literature e. Technology
3. **Qualities of a Good Tabla Player/Guru.** 2
4. **Academic Education System and Guru-Shishya Education System** 4
5. **Technique of Accompaniment and solo performance.** 4
7. **Ability to write following layakari in Single Cycle and Complete Cycle.** 16
Adhagun, Thaha, Dedhgun, Dugun, Tigun, Chaugun, Ku-aad, Bi-aad, 9/4, 4/3, 2/3 in given tala: Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala, Dipchandi, Jhumra, Dhamar, Adachautala, Panchamsawari, Basanta, Matta, Rudra, Kumbha, Gaj-Jhampa, Rudra, Adda, Jata, Tilwadatala, Laxmi, Brahmatala.
8. **Principle of New Composition.** 4
Under this unit the students will get knowledge to compose new Tala and other compositions in Tabla.
9. **Tabla tradition in Nepal.** 4

*For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .

40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, and Discipline etc.

Paper – XVI
Theory –IX

Music of Nepal

Code: Tab 566

Total Credit –3
Hours – 48

- 1. Biography of living or late music legends: 16**
Biography of living or late classical music legends, his/her contribution, analysis of compositions, performance style, his/her publication, productions of following personalities.
- | | |
|------------------------------|--------------------------------|
| a. Shree Mohan Prasad Joshi | e. Late Shree Bhawanath Sharma |
| b. Shree Indira Shrestha | f. Late Ramsharan Darnal |
| c. Late Atul Prasad Gautam | g. Guru Chaitanya Raj – Patan |
| d. Late Satish Chandra Regmi | h. Shree Gopal- Thimi |
- 2. Music of Nepal in Brief. 4**
- | | |
|----------------------|-----------------|
| a. Traditional Music | c. Folk Music |
| b. Classical Music | d. Modern Music |
- 3. Study Musical Traditions in Nepal 8**
- a. *Newari* Music b. *Maijetheli* Music c. *Himali* Music d. Music in Hilly Region
- 4. Analytical Essays on : 12**
- a. Popularity of classical music in Nepali Society.
 - b. Organizational Role in the Development of Classical Music in Nepal.
 - c. Effect of Classical Music in other music.
 - d. Strength and weakness of Classical Music in Nepal.
 - e. Relationship of Music with other Disciplines.
 - f. Music Therapy.
- 5. Institutional role in the development of Classical Music in Nepal. 8**
- For all Papers 40% of the Theory and Practical examination will be evaluated by Internal Expert (Concerned Subject Teacher) and rest 60% will be evaluated by External Expert .
 - 40% Evaluation by Internal Evaluator is based on Mini Research Project, Attendance, Participation, Reporting, Discipline etc.

Paper – XVII
Practical –VIII

Classical Tabla V and Viva

Code: Tab 567

Total Credit – 4
Hours – 64

1. Tabla solo of 30 minutes in Ada-chautala or Panchamsawari Tala including followings: 48

- *Peshkar and Uthan*
- 1 *Banaras Kaida* ,1 *Lucknow Kaida* , 1 *Punjabi Kayada* each of with 10 improvisations with *Tihai*.
- 1 *Gat*, 1- *Rela*, 2 – *Paran*, 1- *Fard*,4- *Tukda*, 3- *Chakkardar*,
- 2- *Farmaishi* , 1-*Kamali* and *Tihai*
- Others

2. Viva-voce: 16

- **Oral Recital (*Padhanta*) of compositions in:**

All Tala till this Semester with proper Tali-Khali.

Musical Meter(*LayaKari*) : Single, Double, Triple, Quadruple *Layakari in Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala, Dipchandi, Dhamar, Adachautala, Adda, Jata , Tilwadatala Matta, Rudra, Kumbha, Gaj-Jhampa, Rudra, Adda, Tilwadatala, Laxmi, Brahmatala.*

- **Other relevant oral questions from Applied Theory.**
- **Internal Evaluation is 40 marks.**

The exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination . The marks will be divided as 60% by External Examiner , 40% by Concerned Class Teacher. Decision of committee will be the final.

- Students should manage Instruments and Lahara Player themselves during performance.
- Recital (Padhant) of major compositions is necessary.

Paper – XVIII
Practical –IX

Classical Tabla VI and Viva

Code: Tab 568

Total Credit – 4
Hours – 64

- 1. Tabla solo of 30 minutes in *Tri Tala* including followings: 24**
 - *Peshkar/ Uthan*
 - 2 *Kaida* of with 10 improvisations,
 - 1 *Tishra Jati Kaida* of with 10 improvisations,
 - 1 *chatusra jati Kaida* of *Lucknow Gharana* of with 10 improvisations with *Tihai*.
 - 1 *Gat*, 1- *Rela*,
 - 2 – *Paran*, 1- *Fard*, 4– *Tukda*,
 - 4- *Chakkardar*, 2- *Farmaishi* , 1-*Kamali* and *Tihai*.
 - Others.
- 2. Tabla solo of 20 minutes in 17 beat including followings: 24**
 - *Peshkar/ Uthan*
 - 2 *Kaida* of with 10 improvisations,
 - 1 *Tishra Jati Kaida* of with 10 improvisations,
 - 1 *Gat*, 1- *Rela*,
 - 2 – *Paran*, 1- *Fard*,4– *Tukda*, 4- *Chakkardar*, 2- *Farmaishi* , 1-*Kamali* and *Tihai*.
- 3. Some compositions of *Katthak* Dance: 6**
 - *Aamad, Toda-5 ,Chakkardar-3, Stuti Paran – 2, Tatkar, Tihai in Tintaal.*
- 4. Oral Recital (*Padhanta*) of *Tala* and compositions in: 4**

Ada Chautaal, Laxmi, Dipchandi, Gajajhampa, Basanta, Dhamar, along with all *Tala* in Semester- I II III IV.
- 5. Musical Meter(*LayaKari*) : 4**

Single, Double, Triple, Quadruple and *Ada (3/2)Layakari* in the *Tala* listed in above Unit -2 including *Tritala, Jhaptala, Roopak, Ektala, Tebra, SulTala, Chautala, Dipchandi, Dhamar, Adachautala, Adda, Jata* and *Tilwadatala*.
- 6. Other relevant oral questions from except above. 2**
- 7. Internal Evaluation is 40 marks.**

The exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination . The marks will be divided as 60% by External Examiner , 40% by Concerned Class Teacher. Decision of committee will be the final.Students should manage Instruments and Lahara Player themselves during performance. Recital (*Padhant*) of major compositions is necessary.

Paper – XIX
Practical –X

Stage Performance

Code: Tab 569

Total Credit – 4
Hours – 64

1. Detailed Tala : Tabla solo of 20 minutes in 13/17 beat Tala including followings:40

Peshkar/ Uthan, 1 *Kaida* of *Delhi* with 10 improvisations, 1 *Kaida* of *Farukhawad* with 10 improvisations, 1 *Tishra Jati Kaida* of with 10 improvisations and *Tihai*, 1 *Gat*, 1- *Rela*, 2 – *Paran*, 1- *Fard*,4– *Tukda*, 4- *Chakkardar*, 2- *Farmaishi* , 1- *Kamali* and *Tihai*.

2. Tabla solo of 20 minutes in Tin Tala including followings: 24

Peshkar/ Uthan, 1 *Kaida* of *Punjab* with 10 improvisations, 1 *Kaida* of *Banaras* with 10 improvisations, 1 *Mishra Jati Kaida* of with 10 improvisations and *Tihai*, 1 *Gat*, 1- *Rela/Rau* , 2 – *Paran*, 1- *Fard*,4– *Tukda*, 4- *Chakkardar*, 2- *Farmaishi* , 1-*Kamali* and *Tihai*

The Stage Performance should include the followings:

1. Oral Recital (Padhanta) of compositions with proper Tali-Khali.

2. Musical Meter(LayaKari) :

a. *Adhagun*, *Single*, *Double*, *Triple*, *Quadruple* ,*Ada* (3/2)and applicable *Layakari* in the Tala studied till now.

b. *Kuad*, *Biad*, 4/3, 3/4, 5/2, 9/2 etc *layakari*

3. Traditional , New and self composed compositions.

4. Other relevant oral matters from except above.

***Internal Evaluation is 40 marks.**

The exam committee of 2 members including, 1 External Examiner of concerned subject and 1 Class Teacher as Internal Examiner from concerned subjects make the evaluation of examination . The marks will be divided as 60% by External Examiner , 40% by Concerned Class Teacher. Decision of committee will be the final.

Students should manage Instruments and Lahara Player themselves during performance.

Recital (Padhant) of major compositions is necessary.

Paper – XX
Theory X(Thesis)

Research Presentation and Viva

Code: Tab 570

Total Credit – 1
Hours – 16

1. The students should prepare and present the Original Thesis for the fulfillment of Semester—IV.
2. The students can perform their research work relating on the following topics:
 - a. Advanced Life Sketch of living or late or undiscovered Artist or Institution relating to Nepali Music Field.
 - b. Research on Traditional Music
 - c. Music and Technology
 - d. Advance study of Music *Khala* / Band.
 - e. Advance study of *Gharana* of Tabla.
 - f. Aesthetical Application in Music.
 - g. Past and Present Scenario of Nepalese Music.
 - h. Ethnomusic.
 - i. Folk Music Traditions.
 - j. Therapeutic application of Music.
 - k. Analytical Study of Music Study in TU.
 - l. Other Topics prescribed by Internal Expert.

The thesis should be submitted within 5 years from the date of Admission in I semester.
The research will be evaluated in accordance with Concerned Department rule.

References

Basanta, Hathras Publication "**Sangeet Bisaradha**"

Bhandari, Achyut Ram "**Talananda**".

Bhatkhande V.N. "**Sangeet Shashtra**" Vol I to VI

Darnal, Ram Saran "**Sangeet ko Bistrit Avalokon**"

Darnal, RamSharan "**Nepali Sangeet Sadhak**"

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Dr RamShankar Pagal Das , "**Tabla Kaumudi**"

Gorkhali, Gyanu Radha, "**RagaAradhana**" Vol. 1 to 4

Mayankar, Sudhir "**Tabla Me Nihit Saundarya**"

Mishra, Chhote Lal "**Taal Prabandha**"

Mistry DrAbanE "**Tabla ka Gharana**"

Marathe Valchandra "**Tabla Badhya Shaastra**"

Ojhैया, Prem Chandra "**Taal Sarowar**"

Pradhan Sakuntala "**Sangit Nibandha**"

Rawal Dr Beni , "**Sangit Sandarva**"

Sharma, Bhagawat Sharan, Haathras Publication "**Taal-Prakash**"

Sharma, Bhagawat Sharan "**Pashchatya Sangeet Sikshya**"

Shah, Subi, "**Madal**"

Shrestha, Rabin Lal "**Taal Bishesh**"

Tulsi Diwas "**Lok Sangit**"

Upadhyaya, Homnath "**Taal Puspanjali**"