

# **Raja Mahendra Pratap Singh State University, Aligarh**

## **Syllabus**

### **M.A. (Music Instrumental Tabla)**

#### **Programme Specific Outcome (PSO)**

- PSO 1 The purpose of this course is to think about the history of music and the usefulness of Instruments.
- PSO 2. Students get a Detailed Knowledge and the term 'Aesthetics' and the History of Gayan Shellies.
- PSO 3. Students will develop their sence of playing Advance Solo. Systematically.
- PSO 4. Students will develop their sence of Padhant in different time cycles.
- PSO 5. The student understands the importance of reading skills as well as writing skills. The students learn to carry out a research on the given topic and present the collected data and material.
- PSO 6. Students will have study about the taal shastra.
- PSO 7. Students will understand the taal system of tabla.
- PSO 8. Students will develop the sence of solo, understands the concept of peshkar, Kayada etc.
- PSO 9. Students will understand the concept of Tukras, Paran in Vishnu taal and Tilwada taal etc.
- PSO 10. The student understands the importance of reading skills as well as writing skills. The students learn to carry out a research on the given topic and present the collected data and material.
- PSO 11. Students will have study about the Gharanas and life sketches of musicians.
- PSO 12. Knowledge of taals and its development
- PSO 13. Student will knowledge about the different composition of Tabla.
- PSO 14. It imparts Knowledge of solo playing as well as accompaniment.
- PSO 15. The student understands the importance of reading skills as well as writing skills. The students learn to carry out a research on the given topic and present the collected data and material.
- PSO 16. Knowledge of western music and their musicians
- PSO 17. Students get educated about the topics (essay) related to music.
- PSO 18. It educate students How to perform Nagama and solo in taals.
- PSO 19. Students will develop the Knowledge of accompaniment with classical, semi classical music.
- PSO 20. The student understands the importance of reading skills as well as writing skills. The students learn to carry out a research on the given topic and present the collected data and material.

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| <b>Programme / Class : M.A.<br/>Previous</b> | <b>Year : First</b>   | <b>Semester : VII</b>           |
| <b>Subject : Music Instrumental Tabla</b>    |   |                                 |
| <b>Course Code – RA310101T</b>               | <b>Course Title – Major – I<br/>History of Indian Music</b> |                                 |
| <b>Credits – 04</b>                          | <b>Core – Compulsory</b>                                    |                                 |
| <b>Max. Marks : 100</b>                      | <b>Internal Assessment - 25</b>                             | <b>External Assessment – 75</b> |

**Note:** There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

**Suggestion - Paper Code - RA310101T (History of Indian Music) Can only be opted as elective minor subject**

| <b>Units</b> | <b>Topics</b>   |
|--------------|---|
| I            | History of Indian music in vedic period.<br><br>(i) Music in Rigveda<br><br>(ii) Music in Samaveda<br><br>(iii) Ancient percussion Instruments - Pushkar, Mradung, Durdur, Bhumi-Dhundhbi, Padav  |
| II           | Epics of Vedic period-<br><br>(i) Music in Ramayana<br><br>(ii) Music in Mahabharat   |
| III          | History of Indian music in medieval period<br><br>(i) Mid to late 14 <sup>th</sup> to 15 <sup>th</sup> century<br><br>(ii) Early medieval text and writers – Narad Krut – Sangeet Makrand, Sharang Dev Krut – Sangeet Ratnakar, Jaydev Krut – Geet Govind |
| IV           | (i) Late medieval period 16 <sup>th</sup> to 18 <sup>th</sup> century<br><br>(ii) Late medieval text and writers –<br><br>Aahobal – Sangeet Parijeet,<br><br>Pt. Damodar Krut – Sangeet Darpan,<br><br>Bhavbhatt – Anupvilas.                             |
| V            | (i) History of Indian music in modern period<br><br>(ii) Modern period text and writers –   |

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|  | Dr. Laxmi Narayan Garg – Nibandh Sangeet,<br>Dr. Lal Mani Mishra – Bhartiya Sangeet Vadhya,<br>Dr. Arun Kumar Sen – Bhartiya Taalo Ka Shastriya Vivechan |
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| <b>Programme / Class : M.A.<br/>Previous</b> | <b>Year : First</b>   | <b>Semester : VII</b>           |
|  | <b>Subject : Music Instrumental Tabla</b>                         |                                 |
| <b>Course Code – RA310102T</b>               | <b>Course Title – Major – II<br/>Aesthetical aspects of Tabla</b> |                                 |
| <b>Credits – 04</b>                          | <b>Core – Compulsory</b>  |                                 |
| <b>Max. Marks : 100</b>                      | <b>Internal Assessment - 25</b>                                   | <b>External Assessment – 75</b> |

**Note:** There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

| <b>Units</b> | <b>Topics</b>  |
|--------------|--|
| I            | (i) Aesthetics – Meaning and definitions<br>(ii) Principles of Aesthetics<br>(iii) Relation of Aesthetics and music.                                 |
| II           | (i) Origin of word Art<br>(ii) Definition of Art according to different scholars.<br>(iii) Classification of Art                                     |
| III          | (i) Study of 'Rasa'<br>(ii) Role of Laya and Taal in respect of Rasa.  |
| IV           | (i) History and the development of different Gayan shellies, Khayal, Thumari, Tappa, Dhrupad, Dhamar etc.<br>(ii) Accompaniment of tabla with vocal. |
| V            | Knowledge of ancient musicologist form selected Sanskrit texts -<br>(i) Bharat 'Natyashastra'.<br>(ii) Narad 'Sangit Makrand'                        |

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| <b>Programme/ Class : M.A.<br/>Previous</b> | <b>Year : First</b> | <b>Semester : VII</b> |
| <b>Subject : Music Instrumental Tabla</b>   |                     |                       |

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|--------------------------------|---|---------------------------------|
| <b>Course Code : RA310103P</b> | <b>Course Title : Major –III Practical - I (Demonstration), eap izn'kZu</b> |                                 |
| <b>Credits : 04</b>            | <b>Core Compulsory</b>  |                                 |
| <b>Max. marks : 100</b>        | <b>Internal Assessment : 25</b>   | <b>External Assessment : 75</b> |

Note: (a) Solo Demonstration in any one of the following taals selected by the students for at least 30 minutes.

(b) This assessment will be based on the performance of the students. If desired that none of the students shall be interrupted or disrupted during the process of performance.

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| <p>(1) Stage performance (solo) to selected one taal -</p> <p>(i) <b>Teentaal</b></p> <p>(ii) <b>Rupak taal</b></p>   |
| <p>(2) <b>Teentaal –</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai</li> <li>• One Kayada of Delhi Gharana with paltas and Tihai.</li> <li>• One Kayada of Azrana Gharana with paltas and Tihai.</li> </ul>  |
| <p>(3) <b>Teentaal</b></p> <ul style="list-style-type: none"> <li>• One Rela with Paltas and Tihai</li> <li>• Gat – Sada Gat, Dupalli Gat</li> <li>• Four Sada Tukras and Paran</li> <li>• Two Chakkardar Tukras</li> <li>• Two chakkaradar Paran</li> <li>• One Farmaishi and One Kamali paran.</li> </ul> |
| <p>(4) <b>Rupak taal</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai.</li> <li>• One Kayada of Delhi Gharana with paltas and Tihai.</li> <li>• One Kayada of Azrana Gharana with paltas ad Tihai.</li> </ul>  |

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| <p><b>(5) Rupak taal –</b></p> <ul style="list-style-type: none"> <li>• One Rela with paltas and Tihai.</li> <li>• Gat – Sada Gat, Dupalli Gat</li> <li>• Four Sada Tukras and Paran</li> <li>• Two chakkardar Tukras</li> <li>• Two Chakkardar Paran</li> <li>• One Farmaishi and One Kamali paran.</li> </ul> |
| <p><b>(6) Tihaiyan in Teen taal and Rupak taal</b></p>  |

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| <b>Programme/ Class : M.A.</b>            | <b>Year : First</b>  | <b>Semester : VII</b>           |
| <b>Previous</b>                           |  |                                 |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310104P</b>            | <b>Course Title : Major – IV<br/>Practical - II with (Viva-voce)</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                                      | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>  |
|--|
| (1) Comparative Study of Taals.  |
| (2) Sada Tukras, Sada paran, Chakkardar paran and Chakkardar Tukras, Kamali paran, Tihai in Char Taal.                   |
| (3) Sada Tukra, Sada paran, Chakkardar paran and Chakkardar Tukras, Farmaishi paran, tihai in Matt Taal and Jhumra taal. |
| (4) Tihayian in chartaal, Matt Taal and Jhumra Taal  |

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| (5) Padhant – all badishes prescribed in the course.  |
| (6) Mathematical aspects of Layakari <ul style="list-style-type: none"> <li>• le ls le rd y;dkjh</li> <li>• ,d vkorZu esa y;dkjh</li> </ul> |
| (7) Padhant of taals in different Layakaries showing of Khali-bhari – Dugun, Tigun, Chaugun, Aad 2/3 and 3/2 etc.                           |
| (8) Knowledge of composition of Different types of Tihai (Dumdar, Bedumdar)   |
| (9) General questions which related taals and Instruments.  |

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| <b>Programme/ Class : M.A.</b>            | <b>Year : First</b>                                      | <b>Semester : VII</b>           |
| <b>Previous</b>                           |  |                                 |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310105P</b>            | <b>Course Title : Major – V<br/>Creative Performance</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>                                   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                          | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| 1. Tuning of Tabla.   |
| 2. Knowledge of Playing Alankar on Harmonium.   |
| 3. Knowledge of playing Nagma – Teental and Roopak Tal.   |
| 4. Knowledge of sequence of solo Nikas of Bandishes.  |
| 5. Brief Knowledge of Khayal Gayaki and Dhamar Gayaki.  |
| 6. Accompaniment of Gayan Shellies with tabla – Chota Khayal and Bada Khayal.   |
| 7. Oral Rendering of different layakaries – Dugun tigun, chaugun and Aad 3/2.   |
| 8. Some different Bandishies of taals speaks to other tals's Bandishes. ¼dqN fofHkUu rkyksa dh cafn'kksa dks vU; rkyksa dh cfn'kksa esa cksyuk½ |
| 9. Composition of Expandable Bandishes – Peshkar, Kayada, Rela etc. ¼foLrkj'khy cafn'ksa cukuk & is'kdkj] dk;nk] jsyk vkfnA½                    |
| 10. To playing A Theka and its different types. ¼Bsds ds fofHkUu izdkj ctkuk½   |
| 11. Knowledge of some famous percussion instruments player and their style of playing.  |

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| <b>Programme / Class : M.A. Previous</b>  | <b>Year : First</b>  | <b>Semester : VII</b> |
| <b>Subject : Music Instrumental Tabla</b> |  |                       |
| <b>Course Code – RA310106R</b>            | <b>Course Title – Major - VI<br/>Project Report and<br/>Dissertation</b> |                       |
| <b>Credits – 04</b>                       | <b>Core – Compulsory</b>   |                       |
| <b>Max. Marks : 100</b>                   |  |                       |

| <b>Units</b> | <b>Topics</b>   |
|--------------|---|
|              | <b>Work on any topic of Music</b><br><br>(Area – Historical, Scientific, Aesthetical, Mathematical, etc.) |

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|---|---|---------------------------------|
| <b>Programme / Class : M.A. Previous</b>  | <b>Year : First</b>                                       | <b>Semester : VIII</b>          |
| <b>Subject : Music Instrumental Tabla</b> |   |                                 |
| <b>Course Code - RA310201T</b>            | <b>Course Title – Major – I Study<br/>of Taal Shastra</b> |                                 |
| <b>Credits – 04</b>                       | <b>Core – Compulsory</b>                                  |                                 |
| <b>Max. Marks : 100</b>                   | <b>Internal Assessment - 25</b>                           | <b>External Assessment – 75</b> |

**Note:** There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

| <b>Units</b> | <b>Topics</b>  |
|--------------|--|
| I            | (i) Origin of word taal.<br><br>(ii) Definition of taal.   |
| II           | (i) Describe Chhanda<br><br>(ii) Classification of Chhanda<br><br>(iii) Relation of taal with Chhanda. |

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| III | <p>(i) Notation of all bandishes prescribed in the course like as – Uthan, Peshkar, Kayada Rela etc.</p> <p>(ii) Ability to write taals in different layakaries like as – Dugun, Tigun, Chaugun Aad – 3/2 and 2/3, Biad 5/4 and 4/5 etc.</p>  |
| IV  | <p>(i) Describe tihai.</p> <p>(ii) Define the various Kinds of Tihai with example like as –</p> <ul style="list-style-type: none"> <li>• Damadar Tihai</li> <li>• Bedamdar Tihai</li> <li>• Chakkardar Tihai</li> <li>• Navhakka Tihai</li> </ul> <p>(iii) Composition of Tihai on the basis of given set of Bols.</p>  |
| V   | <p>(i) Knowledge of Percussion instruments and Use in Indian classical music (Karnatak and Uttar Hindustani)</p> <ul style="list-style-type: none"> <li>• Karnatak Music – Mradungam, Ghatam, Panchmukh Vadhya, Naadswaram, Tavil.</li> <li>• Hindustani Music – Tabla, Khanjari, Nakkara, Damroo, Dholak</li> </ul> <p>(ii) Merits and Demerits of Tabla Players</p> |

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| <b>Programme / Class : M.A. Previous</b>  | <b>Year : First</b>                                   | <b>Semester : VIII</b>          |
| <b>Subject : Music Instrumental Tabla</b> |   |                                 |
| <b>Course Code - RA310202T</b>            | <b>Course Title – Major – II Taal system of table</b> |                                 |
| <b>Credits – 04</b>                       | <b>Core – Compulsory</b>                              |                                 |
| <b>Max. Marks : 100</b>                   | <b>Internal Assessment - 25</b>                       | <b>Internal Assessment – 75</b> |

**Note:** There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

|              |               |
|--------------|---------------|
| <b>Units</b> | <b>Topics</b> |
|--------------|---------------|

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|-----|---|
| I   | (i) What is Lipi.<br>(ii) Different types of Lipi.<br>(iii) Importance of Lipi.   |
| II  | (i) Detailed study of North Indian (Hindustani) taal system. According to Vishnu Narayan Bhatkhande.<br>(ii) Detailed Study of North Indian (Hindustani) taal system According to Vishnu Digambar Paluskar.<br>(iii) Comparative study of Vishnu Narayan Bhatkhande taal lipi and Vishnu Digambar Paluskar taal lipi.                   |
| III | (i) Detailed study of Karnatak taal system<br>(ii) Comparative study of Hindustani and Karnatak taal system.  |
| IV  | (i) Describe Jati – bhed and Gati-Bhed in Karnatak taal system.<br>(ii) 35 taals composition on the basis of Jati - bhed. $\frac{1}{4}$ tkfr & Hksn ds vk/kkj ij 35 rkyksa dh jpuk $\frac{1}{2}$ A<br>(iii) 175 taals composition on the basis of Gati – bhed. $\frac{1}{4}$ xfr & Hksn ds vk/kkj ij 175 rkyksa dh jpuk $\frac{1}{2}$ A |
| V   | (i) Ability to write in notation of all the taals and bandishes prescribed in the course<br>(ii) Describe Gat and define the various kinds of Gat –<br><ul style="list-style-type: none"> <li>• Dupalli Gat</li> <li>• Tippali Gat</li> <li>• Lahori Gat</li> <li>• Jawabi Gat</li> </ul>   |

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| <b>Programme/ Class : M.A.</b>            | <b>Year : First</b>  | <b>Semester : VIII</b>          |
| <b>Previous</b>                           |  |                                 |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310203P</b>            | <b>Course Title : Major –III Practical – I (Demonstration) eap izn'kZu</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>  | <b>External Assessment : 75</b> |

Note: (a) Solo Demonstration in any one of the following taals selected by the students for at least 30 minutes.  
(b) This assessment will be based on the performance of the students. If desired that none of the students shall be interrupted or disrupted during the process of performance.

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| <p>(1) Stage performance (solo) to selected one taal –</p> <p>(i) <b>Rudra taal</b></p> <p>(ii) <b>Ektaal</b></p> <p>(iii) <b>Teen taal</b></p>   |
| <p><b>(2) Rudra taal</b></p> <ul style="list-style-type: none"><li>• Uthan</li><li>• One peshkar with paltas and Tihai.</li><li>• One Kayada of Delhi Gharana with paltas and Tihai.</li><li>• One Kayada of Azrana Gharana with paltas and Tihai</li></ul>   |
| <p><b>(3) Rudra taal</b></p> <ul style="list-style-type: none"><li>• One Rela with paltas and Tihai</li><li>• One sada Gat</li><li>• One Gat of Farukkhabad Gharana.</li><li>• Four sada Tukras and Paran</li><li>• Two Chakkardar Tukras</li><li>• Two Chakkardar paran</li><li>• One farmaishi paran and One Kamali paran</li></ul> |
| <p><b>(4) Ektaal –</b></p> <ul style="list-style-type: none"><li>• Uthan of Banaras Gharana</li><li>• One peshkar with paltas and Tihai.</li><li>• One Kayada of Delhi Gharana with paltas and Tihai.</li><li>• One Kayada of Azrana Gharana with paltas and Tihai.</li></ul>   |
| <p><b>(5) Ektaal-</b></p> <ul style="list-style-type: none"><li>• One Rela of 'Tirkit' with paltas and Tihai.</li><li>• Gat – Sada Gat, Dupalli and Tipalli Gat.</li><li>• One Gat of Farukkhabad Gharana.</li></ul>  |

- Four Sada Tukras and Paran
- Two Chakkardar Tukras
- Two Chakkardar paran
- One Farmaishi paran and One Kamali paran.

**(6) Teentaal –**

- Uthan
- One peshkar with paltas and Tihai
- One Kayada of Delhi Gharana with paltas and Tihai.
- One Kayada of Azrana Gharana with paltas and Tihai.
- One Rela with paltas and Tihai.
- Gat – Sada Gat, Dupalli Gat, Tipalli Gat, Chupalli Gat.
- Four Sada Tukras and Paran
- Two Chakkardar Tukras
- Two Chakkardar paran
- One Farmaishi and One Kamali paran.

(7) Different Tihaiyan in Teentaal, Rudra taal, and Ektaal.

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| <b>Programme/ Class : M.A. Previous</b>   | <b>Year : First</b>  | <b>Semester : VIII</b>          |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310204P</b>            | <b>Course Title : Major –IV<br/>Practical- II With (Viva-voce)</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                                    | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| (1) Comparative study of taals  |
| (2) Four Sada Tukras, Two Sada paran, Chakkardar tukras, Chakkardar paran, Kamali paran, Tihai in Vishnu taal                               |
| (3) Four Sada Tukras, two sada paran, Chakkardar tukras, Chakkardar paran, Kamali paran, farmaishi paran, Tihai in Tilwada and Basant taal. |

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| (4) Tihaiyan in Vishnu taal, Tilwada taal and Basant taal.   |
| (5) Composition of peshkar, Kayada-paran, Tukra, Tihai on the basis of given set of bols.  |
| (6) Mathematical aspects of Tihai- Different matras in different tihai.  |
| (7) Padhant of taals in different Layakaries showing of Khali-Bhari – Dugun, Tigun, Chaugun, Aad $\frac{2}{3}$ and $\frac{3}{2}$ , Pougong $\frac{3}{4}$                 |
| (8) Padhant – All bandishes prescribed in the Course   |
| (9) Some different theka's of taals to speak in Layakaries dqN fofHkUu rkyksa ds Bsdksa dks y;dkjh esa cksyuk – Dadra taal, Jat taal, Kehrawa taal, Deepchandi taal etc. |
| (10) General questions which related taals and Instruments.  |

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| <b>Programme/ Class : M.A.</b>            | <b>Year : First</b>                                      | <b>Semester : VIII</b>          |
| <b>Previous</b>                           |  |                                 |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310205P</b>            | <b>Course Title : Major – V<br/>Creative Performance</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>                                   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                          | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>  |
|--|
| 1. Knowledge of playing Nagma/Lehra of taals prescribed in the course.   |
| 2. Tuning of Tabla.  |
| 3. Accompaniment with Vocal as – Razakhani and Masitkhani Gat.   |
| 4. Brief Knowledge of Semi-Classical singing style – bhajan, Gazal and Geet.   |
| 5. Accompaniment of semiclassical singing style with Tabla – Bhajan, Gajal and Geet.   |
| 6. Composition of Non-Expandable Bandishes like – Tukra, Gat, Mukhra, Paran the basis of given set of Bols. $\frac{1}{4}$ fn, x, cksyksa ds vk/kkj ij vfoLrkj'khy cafn'ksa cukuk $\frac{1}{2}$ |
| 7. Oral Rendering of All bandishes prescribed in the course.   |
| 8. Composition of A Tihai on the basis of given set of Bols $\frac{1}{4}$ fn, x, cksyksa ds vk/kkj ij frgkbZ cukuk $\frac{1}{2}$   |
| 9. Playing Laggi and Ladi in Kehrawa Tal and Dadra Tal.  |
| 10. Oral Rendering of Layakaries – dugun, Tigun, Chaugun Aad $\frac{3}{2}$ and $\frac{2}{3}$ .   |

11. Knowledge of some famous percussion instruments player and their style of playing.

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| <b>Programme/ Class : M.A.<br/>Previous</b> | <b>Year : First</b>  | <b>Semester : VIII</b>          |
| <b>Subject : Music Instrumental Tabla</b>   |  |                                 |
| <b>Course Code - RA310206R</b>              | <b>Course Title – Major - VI<br/>Project Report and<br/>Dissertation</b> |                                 |
| <b>Credits – 04</b>                         | <b>Core – Compulsory</b>   |                                 |
| <b>Max. Marks : 100</b>                     | <b>Internal Assessment - 50</b>  | <b>External Assessment – 50</b> |

| <b>Units</b> | <b>Topics</b>   |
|--------------|---|
|              | <b>Work on any topic of Music</b><br><br>(Area – Historical, Scientific, Aesthetical, Mathematical, etc.) |

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|---|--|---------------------------------|
| <b>Programme / Class : M.A.<br/>Final</b> | <b>Year : Second</b>   | <b>Semester : IX</b>            |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code - RA310301T</b>            | <b>Course Title – Major – I Table<br/>ke Gharane evam Baj and Life<br/>Sketches of musicians</b> |                                 |
| <b>Credits – 04</b>                       | <b>Core – Compulsory</b>   |                                 |
| <b>Max. Marks : 100</b>                   | <b>Internal Assessment - 25</b>  | <b>External Assessment – 75</b> |

**Note:** There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

| <b>Units</b> | <b>Topics</b>   |
|--------------|---|
| I            | (i) Origin of Gharana<br>(ii) Definations of Gharana's according to different scholars.<br>(iii) Development of Gharana<br>(iv) Importance of Gharana in Modern time. |
| II           | (i) Defination of Baj.<br>(ii) Study of Different Baj   |

|     |  |
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|     | (iii) Characteristics of Different Baj.<br>(iv) Comparative study of different Baj with example.   |
| III | (i) Notation of all bandishes prescribed in the course.<br>(ii) Ability to write composition work of sada paran, Chakkardar paran and chakkardar tukras etc.<br>(iii) The cycle of tihai and their principle of composition.<br>$\frac{1}{4}$ frgkb;ksa dk pØ ,oa mudk jpuk fl)kUr $\frac{1}{2}$ |
| IV  | Life sketches of Famous tabla Player and their contribution in music<br>(i) Aabid Hussain Khan<br>(ii) Natthu Khan<br>(iii) Pt. Nikhil Ghosh<br>(iv) Pt. Anokhe Lal Mishra   |
| V   | Life sketches of famous pakhawaj, (Mradung) Player and their Contribution in music -<br>(i) Ayodhya Prasad<br>(ii) Pt. Kodaie singh<br>(iii) Ram Shankar Das (Pagal Das)<br>(iv) Pt. Parvat Singh.   |

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| <b>Programme / Class : M.A.<br/>Final</b> | <b>Year : Second</b>  | <b>Semester : IX</b>            |
| <b>Subject : Music Instrumental Tabla</b> |   |                                 |
| <b>Course Code - RA310302T</b>            | <b>Course Title – Major – II<br/>Principles of Taal Shastra</b> |                                 |
| <b>Credits – 04</b>                       | <b>Core – Compulsory</b>  |                                 |
| <b>Max. Marks : 100</b>                   | <b>Internal Assessment - 25</b>                                 | <b>Internal Assessment – 75</b> |

**Note:** There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

| <b>Units</b> | <b>Topics</b>  |
|--------------|--|
| I            | (i) Classical Interpretation of Indian taals as –<br>Chautaal, Adachartaal, Dhamar taal, Jhaptaal, Tritaal.<br>(ii) Comparative study of taals prescribed in their course. |

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|     | (iii) | Ability to write composition work of peshkar, Kayada Rela, Gat, Tukra etc.   |
| II  | (i)   | Patakshar in taal with historical Development ¼izkphu] e;/dkyhu ,oa vokphZu xzUFk½   |
|     | (ii)  | Historical back ground of time keeping instruments. Dholak, Naal, Khanjari, Nagada Duf.  |
|     | (iii) | Utilization and importance of Padhant in tabla playing.  |
| III | (iii) | Describe Laya and Layakari   |
|     | (iv)  | Defination of Laya   |
|     | (v)   | Defination of Layakari.  |
| IV  | (i)   | Ability to write in Notation of taals in different layakaries prescribed in the course.<br>Dedgun 3/2, POUNGUN 3/4<br>Sawagun 5/4 Ponedogun 7/4<br>Sawadogun 9/5, dhaigun 5/2. |
|     | (ii)  | Study the mathematical aspect any theka of taals over the other taals ¼fdlh rky ds BsQks dks vU; rky esa fy[kus dk xf.krh; vk/kkj½   |
| V   | (i)   | Origin of word tabla   |
|     | (ii)  | Development of tabla   |
|     | (iii) | Utilization of tabla in modern period.   |

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| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>   | <b>Semester : IX</b>            |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310303P</b>            | <b>Course Title : Major –III Practical - I (Demonstration) eap izn'kZu</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>  | <b>External Assessment : 75</b> |

Note: (a) Solo Demonstration in any one of the following taals selected by the students for at least 30 minutes.

(b) This assessment will be based on the performance of the students. If desired that none of the students shall be interrupted or disrupted during the process of performance.

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| <p>(1) Stage performance (Solo) to selected one taal –</p> <p>(i) <b>Pancham Sawari taal</b></p> <p>(ii) <b>Jhap taal</b></p> <p>(iii) <b>Teen taal</b></p>   |
| <p>(2) <b>Pancham Sawari taal-</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai</li> <li>• One Kayada of Chatsra Jati with paltas and tihai.</li> <li>• One Kayada of Tisra Jati with paltas and Tihai.</li> </ul>   |
| <p>(3) <b>Pancham Sawari taal –</b></p> <ul style="list-style-type: none"> <li>• One Rela with paltas and tihai.</li> <li>• Gat – Sada Gat, Dupalli Gat etc.</li> <li>• One Gat of Banaras Gharana.</li> <li>• Four Sada tukras and paran</li> <li>• Two Chakkardar Tukras</li> <li>• Two Chakkardar paran</li> <li>• One farmaishi and One Kamali paran</li> </ul> |
| <p>(4) <b>Jhap taal –</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai</li> <li>• One Kayada of Chatsra Jati with paltas and Tihai</li> <li>• One kayada of Tisra Jati with paltas and Tihai.</li> </ul>   |
| <p>(5) <b>Jhap taal –</b></p> <ul style="list-style-type: none"> <li>• One Rela with paltas and Tihai.</li> <li>• Gat – sada Gat, Dupalli Gat, Tipalli Gat etc.</li> </ul>  |

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| <ul style="list-style-type: none"> <li>• Four sada tukras and paran</li> <li>• Two Chakkardar tukras.</li> <li>• Two chakkardar paran</li> <li>• One farmaishi and one kamali paran</li> </ul>   |
| <p><b>(6) Teentaal-</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai.</li> <li>• One Kayada of banaras Gharana with paltas and Tihai</li> <li>• One Kayada of Azrana Gharana with paltas and Tihai.</li> <li>• One Rela with paltas and Tihai</li> <li>• Gat – Sada Gat, Aad Laya Gat</li> <li>• Four Sada Tukras and paran</li> <li>• Two chakkardar Tukras</li> <li>• Two Chakkardar paran</li> <li>• One Farmaishi and One kamali paran</li> </ul> |
| <p>(7) Different Tihaiyan in pancham sawari Taal, Jhap taal and teen taal.</p>   |

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| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>  | <b>Semester : IX</b>            |
| <b>Subject : Music Instrumental Tabla</b> |   |                                 |
| <b>Course Code : RA310304P</b>            | <b>Course Title : Major –IV<br/>Practical - II With (Viva-voce)</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>  |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                                     | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

|   |
|---|
| <b>Topics</b>   |
| (1) Sada Tukras, Sada paran Chakkardar tukras, Chakkardar paran, Kamali paran, farmaishi paran, Tihai in sool taal and Shikhar taal |
| (2) Sada Tukras, Sada paran, Chakkardar Tukras, Chakkardar paran, Kamali paran, farmaishi paran, Tihai in Gajjhampa Taal            |

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| (3) Tihaiyan in sool taal, Gajjhampa taal and Shikhar taal etc.  |
| (4) Padhant – All Bandishes prescribed in the course.  |
| (5) Mathematical aspect of Layakari <ul style="list-style-type: none"> <li>• le ls le rd y;dkjh</li> <li>• ,d vkorZu esa y;dkjh</li> </ul> |
| (6) Padhant of taals in different Layakaries showing of Khal-bhari – Dugun, Tigun, Chaugun, Aad 2/3 and 3/2, POUNGUN 3/4 and 4/3 etc.      |
| (7) Knowledge of composition of Different types of Tihai-Dumdar Tihai, Bedumdar Tihai, Chakkardar Tihai, Navhakka Tihai etc.               |
| (8) Composition of peshkar, Kayada, Tukra, Paran Chakkar dar etc.  |
| (9) General questions which related taals and Instruments.   |

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| <b>Programme/ Class : M.A.</b>            | <b>Year : First</b>                                      | <b>Semester : IX</b>            |
| <b>Previous</b>                           |  |                                 |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310305P</b>            | <b>Course Title : Major – V<br/>Creative Performance</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>                                   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                          | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>  |
|--|
| 1. Comparative study of different Gharana Baj (Playing style) – Delhi and Azrana.  |
| 2. Tuning of Tabla.  |
| 3. Brief Knowledge of Gayan Shellies – Tappa, thumari etc.   |
| 4. Accompaniment of different Gayan Shellies – Geet, thumari etc.  |
| 5. Accompaniment with Vocal - Dhamar, Dhrupad etc.   |
| 6. Knowledge of Basic bols of Kathak and Playing on Tabla.   |
| 7. Study of mathematical aspect – To Sit any thekha of taals over the other Tals. ¼fdlh rky ds Bsds dks vU; rky esa fcBkukA½ |
| 8. To make any Tihai of taals over the other taals (fdlh rky dh frgkbZ dks vU; ek=kvksa dh rkyksa esa cukuk)                 |

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| 9. Oral Rendering of Layakaries – Dugun, Tigun, Chaugun, Aad 3/2, 2/3 and Pungun 3/4. |
| 10. Recognize by listening to the Bandishes like – bada Khayal, Chota Khayal etc.     |
| 11. Knowledge of Playing Lehra/Nagma – Pancham Sawari, Teental and Jhaptal.           |

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| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>   | <b>Semester : IX</b> |
| <b>Subject : Music Instrumental Tabla</b> |  |                      |
| <b>Course Code - RA310306R</b>            | <b>Course Title – Major - VI<br/>Project Report and<br/>Dissertation</b> |                      |
| <b>Credits – 04</b>                       | <b>Core – Compulsory</b>   |                      |
| <b>Max. Marks : 100</b>                   |  |                      |

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| <b>Units</b> | <b>Topics</b>   |
|              | <b>Work on any topic of Music</b><br><br>(Area – Historical, Scientific, Aesthetical, Mathematical, etc.) |

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| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>                                       | <b>Semester : X</b>             |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310401T</b>            | <b>Course Title : Major – I Study<br/>of Western music</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>                                     |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                            | <b>External Assessment : 75</b> |

Note: There will be 10 questions in five units the candidate will be required to attempt 5 questions by selecting one question from each unit.

|              |  |
|--------------|--|
| <b>Units</b> | <b>Topics</b>  |
| I            | (i) Musical Notation (Swar Lipi) system in western music – <ul style="list-style-type: none"> <li>• Solfa Notation system</li> <li>• Chievh Notation system</li> </ul> |

|     |   |
|-----|---|
|     | <ul style="list-style-type: none"> <li>• Neumes Notation system</li> <li>• Staff Notation system</li> </ul> <p>(ii) Study of western taal system in Detail.</p>   |
| II  | <p>(i) Rythem in western music and its types.</p> <p>(ii) Different Layakaries in western music. Duplet, Triplet, Quadruplet, Quintuplet.</p> <p>(iii) General study of time keeping Instruments of western music like as –</p> <ul style="list-style-type: none"> <li>• Cattle Drum</li> <li>• Bass Drum</li> <li>• Side Drum</li> <li>• Snare Drum</li> <li>• Tambourine</li> </ul> |
| III | <p>(i) Describe the Hormony and Melody.</p> <p>(ii) Comparison Between Harmony and Melody.</p> <p>(iii) General study-</p> <ul style="list-style-type: none"> <li>• Opera</li> <li>• Tempo</li> <li>• Pause</li> <li>• Bar</li> <li>• Syncopation</li> </ul>  |
| IV  | <p>(i) Define Orchestra and its History in Indian music</p> <p>(ii) Life sketches of famous musicians in western music –</p> <ul style="list-style-type: none"> <li>• Handel</li> <li>• Bach</li> <li>• Haydn</li> <li>• Mozart</li> <li>• Chopin</li> </ul>  |

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| V | <p>(i) Scientific study of Sound production propagation reflection, refraction, diffraction and Interference.</p> <p>(ii) Scientific application of Rhythmic sound musical and Non-musical sound.</p> <p>(iii) Characteristics of musical sound.</p> |

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|---|--|---------------------------------|
| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>   | <b>Semester : X</b>             |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310402T</b>            | <b>Course Title : Major – II Essay on subject related to music</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                                    | <b>External Assessment : 75</b> |

Note: 6 Questions will have to be given in the exam. Candidate will be attempt one essay –

| <b>Topics</b>   |
|---|
| (1) Music Art and Beauty ¼laxhr dyk vkSj lkSUn;Z½   |
| (2) Music Education and Women ¼laxhr f'k{kk vkSj ukjh½  |
| (3) Relation of folk music and classical music ¼yksd laxhr o 'kkL=h; laxhr½   |
| (4) Defination of Indian Culture and religion and overview of the spiritual elements contained in music ¼Hkkjrh; laLÑfr ,oa /keZ dh ifjHkk"kk rFkk laxhr esa fufgr vk;/kfRed rRoksa dk voyksdu½ |
| (5) The history of Tabla – From origin to Development and its, applications in Modern music ¼rcys dk bfrgkl & mRifRr ls fodkl rd o vk/kqfud laxhr esa mldh mi;skfxrk;sa½                        |
| (6) Relevance of Classical music in Hindi Films ¼fgUnh fQYeksa esa 'kkL=h; laxhr dh izklafxdrk½   |

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|---|--|---------------------|
| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>   | <b>Semester : X</b> |
| <b>Subject : Music Instrumental Tabla</b> |  |                     |
| <b>Course Code : RA310403P</b>            | <b>Course Title : Major –III Practical-I (Demonstration) eap izn'kZu</b> |                     |

|                         |                                 |                                 |
|-------------------------|---------------------------------|---------------------------------|
| <b>Credits : 04</b>     | <b>Core Compulsory</b>          |                                 |
| <b>Max. marks : 100</b> | <b>Internal Assessment : 25</b> | <b>External Assessment : 75</b> |

Note: (a) Solo Demonstration in any one of the following taals selected by the students for at least 30 minutes.

(b) This assessment will be based on the performance of the students. If desired that none of the students shall be interrupted or disrupted during the process of performance.

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| <p>(1) Stage performance (Solo) to selected one taal –</p> <p>(i) <b>Aadachar taal</b></p> <p>(ii) <b>Damodar taal</b></p> <p>(iii) <b>Teen taal</b></p>  |
| <p>(2) <b>Aadachar taal –</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai</li> <li>• One Kayada of Chatsra Jati with paltas and Tihai</li> <li>• One Kayada of Tisra Jati with paltas and Tihai</li> </ul>  |
| <p>(3) <b>Aadachar taal –</b></p> <ul style="list-style-type: none"> <li>• One Rela with paltas and Tihai</li> <li>• Gat – Sada Gat, Dupalli Gat, Chaupalli, Gat</li> <li>• One Gat of Banaras Gharana</li> <li>• Four Sada Tukras and paran</li> <li>• Two Chakkardar Tukras</li> <li>• Two Chakkardar paran.</li> <li>• One Farmaishi and one Kamali paran</li> </ul> |
| <p>(4) <b>Damodar Taal –</b></p> <ul style="list-style-type: none"> <li>• Uthan</li> <li>• One peshkar with paltas and Tihai.</li> <li>• One Kayada of Delhi Gharana with paltas and Tihai</li> <li>• One Kayada of Azrana Gharana with paltas and Tihai</li> </ul>   |

**(5) Damodar Taal –**

- One Rela with paltas Tihai.
- Gat – Sada Gat, Dupalli Gat, Aad Laya Gat etc
- Four Sada Tukras and Paran
- Two Chakkardar Tukras.
- Two Chakkardar paran.
- One Farmaishi and one Kamali paran.

**(6) Teen taal –**

- Uthan of Banaras Gharana
- One Peshkar with paltas and Tihai
- One Kayada of Chatsra Jati with Paltas and Tihai.
- One Kayada of Tisra jati with paltas and Tihai.
- One rela with paltas and Tihai.
- Two Sada Gat.
- One Chupalli gat.
- Four Sada Tukras and paran.
- Two Chakkardar Tukras
- Two Chakkardar paran
- One Farmaishi and One Kamali paran

(7) Different Tihaiyan in Aadachar taal, Damodar taal and teen taal etc.

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| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>   | <b>Semester : X</b>             |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code : RA310404P</b>            | <b>Course Title : Major –IV Practical-<br/>II With (Viva-voce)</b> |                                 |
| <b>Credits : 04</b>                       | <b>Core Compulsory</b>   |                                 |
| <b>Max. marks : 100</b>                   | <b>Internal Assessment : 25</b>                                    | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>   |
|---|
| (1) Comparative study of taals  |
| (2) Sada Tukras, Sada paran Chakkardar Tukras, Chakkardar paran, Kamali paran, Farmaishi paran, Tihai in Ganesh taal and Dhamar taal.             |
| (3) Sada Tukras, sada paran, Chakkardar Tukras, Chakkardar paran, Kamali paran, Farmaishi paran, tihai in Jai Mangal taal.                        |
| (4) Tihaiyan in ganesh taal, dhamar taal and Jai mangal taal.   |
| (5) Padhant – All bandishes prescribed in the course  |
| (6) Ability to write composition of Farmaishi and Kamali paran prescribed taals in the course.  |
| (7) Padhant of taals in different layakari showing Khali – Bhari – Dugun, Tigun, Chaugun, Aad – 2/3 and 3/2, Pougun 3/4 and 4/3, Sawagun 5/4 etc. |
| (8) General questions which related taals and Instruments.  |

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| <b>Programme/ Class : M.A.<br/>Previous</b> | <b>Year : First</b>                                      | <b>Semester : X</b>             |
| <b>Subject : Music Instrumental Tabla</b>   |  |                                 |
| <b>Course Code : RA310405P</b>              | <b>Course Title : Major – V<br/>Creative Performance</b> |                                 |
| <b>Credits : 04</b>                         | <b>Core Compulsory</b>                                   |                                 |
| <b>Max. marks : 100</b>                     | <b>Internal Assessment : 25</b>                          | <b>External Assessment : 75</b> |

**Practical Class two period will be count in one period**

| <b>Topics</b>  |
|--|
| 1. Tuning of Tabla.  |
| 2. Knowledge of Playing Lehra / Nagma of Taals prescribed in the course.                             |
| 3. Accompaniment with vocal like as – Tarana, Jhala etc.   |
| 4. Brief Knowledge of folk music – Chaiti (pSrh), Kazari (dtjh) Holi Geet (gksyh xhr), Sohar (lksgj) |

|   |
|---|
| 5. Accompaniment of folk music style with Tabla.  |
| 6. Ability to composition of – Farmaishi and Kamali paran of taals in the course.   |
| 7. Oral Rendering of Layakaries – Dugun, Tigun, Chaugun, Aad 3/2, 2/3 and Sawagun 5/4.  |
| 8. Study the mathematical aspect to sit any theka of taals over the othr taals (fdlh rky ds Bsds dks vU; rky ds Bsds esa fcBkukA) |
| 9. Recognize by listening to the Bandishes like – Geet, Ghazal, Bhazan, Tarana etc.   |
| 10. Knowlledge of Stuti Paran and Nikas of its Bols on Tabla.   |
| 11. Knowledge of Upaj   |

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|---|--|---------------------------------|
| <b>Programme/ Class : M.A. Final</b>      | <b>Year : Second</b>   | <b>Semester : X</b>             |
| <b>Subject : Music Instrumental Tabla</b> |  |                                 |
| <b>Course Code - RA310406R</b>            | <b>Course Title – Major - VI<br/>Project Report and<br/>Dissertation</b> |                                 |
| <b>Credits - 04</b>                       | <b>Core – Compulsory</b>   |                                 |
| <b>Max. Marks : 100</b>                   | <b>Internal Assessment - 50</b>  | <b>External Assessment – 50</b> |

|              |   |
|--------------|---|
| <b>Units</b> | <b>Topics</b>   |
|              | <b>Work on any topic of Music</b><br><br>(Area – Historical, Scientific, Aesthetical, Mathematical, etc.) |

## References

### Book suggested for M.A. – I, II, III, IV, Semester, Music Instrumental (Tabla)

- Bharatiya sangeet ka Itihas – Umesh Joshi.
- Bharatiya sangeet Ka Itihas – Pt. Bhagwat Sharan Sharma.
- Taal Kosh – Girish Chandra Shrivastava.
- Bhartiya Sangeet Ko Mahan Sangitagya Ki den – Dr. Kavita Chakravarti.
- Bharatiya Saundrya Shastra Ka Tatvik Vivechan evam Lalit Kalayein – Dr. Ram Lakhan Shukla.
- Kala Darshan – Dr. Haridwari Lal Sharma
- Saundarya Ke Sambandh me Bharatiya Sangeet Kala – Dr. Ramashrya Shukla
- Sangeet Ka yogdan Manav Jeevan Ke Vikas me – Dr. Uma Shankar Sharma.
- Pakhawaj aur Table Ke Gharane evam parampanyein – Dr. Aban e Mistry, Bombay.
- Hamara Aadhunik Sangeet – Dr. Sushil Kumar Chaube
- Taal Parichya Bhag – 3 - Girish Chandra Shrivastav.
- Taal Vadya Shastra – Dr. Manohar Bhal Chandra Marathe.
- Bharatiya Taalon ka Shastriya Vivechan – Dr. Arun Kumar Sen.
- Sangeetayan – Seema Johari
- Sangeet Ki Sansthaगत Shikshad Pradali – Amresh Chandra Chaube.
- Aadhunik Kal me Shastriya Sangeet – Dr. Hukum Chandra
- Taal Manzari (Hindi) – Bhragu Nath Verma.
- Sangeet Shastra – Vasudev Shastri.
- Sangeet Kaumudi Bhag 1 se Bhag 4 – Vikramaditya Singh Nigam.
- Pachchatya Sangeet Shiksha – Bhagwat Sharan Sharma.
- Pachchatya Swar Lipi Paddhati evam Bharatiya Sangeet – Dr. Swatantra Sharma.
- Bharat Krat Natyashastra – Shastri Babu Lal Shukl.
- Bharatiya Sangeet Vadya – Mishra Lal Mani
- Bharatiya Sangeet Shastron me Vadyo Ka Chintan – Bhargav Anjana.
- Sangeet Bodh – Paranjape Sharad Chandra Shri Dhar.
- Nibandh Sangeet – Dr. Laxmi Narayan Garg.
- Sangitik Nibandh Mala – Dr. Seema Johari.

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