



**Savitribai Phule Pune University**  
(Formerly University of Pune)

**Revised Syllabus for FYBA MUSIC**  
[Semester I & II]

(For Colleges Affiliated to Savitribai Phule Pune University)

Choice Based Credit System Syllabus

**NEP-2020**

To be implemented from Academic Year 2024-25

**ANNEXTURE**

**F.Y.B.A. MUSIC**

**NEP : 2020**

**SEMESTER – I**

<b>SR. NO.</b>	<b>SUBJECT TYPE</b>	<b>SUBJECT CODES</b>	<b>SUBJECT TITLES</b>	<b>THEORY / PRACTICAL</b>
<b>1.</b>	<b>MAJOR CORE</b>	<b>MUS 101</b>	<b>RAAGSANGEET GAYAN / SOORVADYA VADAN</b>	<b>THEORY</b>
	<b>DSC</b>		<b>TABLA</b>	<b>THEORY</b>
<b>2.</b>	<b>MAJOR CORE</b>	<b>MUS 102</b>	<b>RAAGSANGEET GAYAN / SOORVADYA VADAN</b>	<b>PRACTICAL</b>
	<b>DSC</b>		<b>TABLA</b>	<b>PRACTICAL</b>
<b>3.</b>	<b>SEC</b>	<b>MUS 103</b>	<b>SUGAM SANGEET - LIGHT MUSIC</b>	<b>THEORY</b>
			<b>TUNING OF TABLA</b>	<b>THEORY</b>
<b>4.</b>	<b>OE</b>	<b>MUS 104</b>	<b>INTRODUCTION TO LIGHT MUSIC</b>	<b>THEORY</b>
			<b>INTRODUCTION TO TABLA</b>	<b>THEORY</b>

**SEMESTER – II**

<b>SR. NO.</b>	<b>SUBJECT TYPE</b>	<b>SUBJECT CODES</b>	<b>SUBJECT TITLES</b>	<b>THEORY / PRACTICAL</b>
<b>1.</b>	<b>MAJOR CORE</b>	<b>MUS 201</b>	<b>RAAGSANGEET GAYAN / SOORVADYA VADAN</b>	<b>THEORY</b>
	<b>DSC</b>		<b>TABLA</b>	<b>THEORY</b>
<b>2.</b>	<b>MAJOR CORE</b>	<b>MUS 202</b>	<b>RAAGSANGEET GAYAN / SOORVADYA VADAN</b>	<b>PRACTICAL</b>
	<b>DSC</b>		<b>TABLA</b>	<b>PRACTICAL</b>
<b>3.</b>	<b>SEC</b>	<b>MUS 203</b>	<b>SUGAM SANGEET (LIGHT MUSIC)</b>	<b>PRACTICAL</b>
			<b>TUNING OF TABLA</b>	<b>PRACTICAL</b>
<b>4.</b>	<b>OE</b>	<b>MUS 204</b>	<b>INTRODUCTION TO LIGHT MUSIC</b>	<b>PRACTICAL</b>
			<b>INTRODUCTION TO TABLA</b>	<b>PRACTICAL</b>

## **INTRODUCTION:**

B.A in (Music) Program (Pattern 2024/CBCS/NEP2020) will be introduced in the following order:

- a) First Year BA from 2024-2025
- b) Second Year BA from 2025-2026
- c) Third Year BA from 2026-2027
- d) Fourth Year BA from 2027-2028

### **1. Program Outcomes (POs)**

1. Through this course, Students will get to know the different Ragas, Taal's, Basic science of Indian Music, Notation system of Indian Music
2. The course intends to orient the learners with the approaches to the discipline of Music Vocal, History of Indian Music, origin and development of gharana tradition, study of Regional music along with the biographies of some distinguished artist's and scholars of Indian Music.
3. Students will also get acquainted with the musical stage performance.
4. Students will get acquainted with the authentic aspects of historical facts and gain Knowledge of the glory of Indian Music.
5. Students will be motivated to contribute towards nation building by making them Aware of the Indian music and culture.
6. This course will provide a medium for students to develop an attitude of research.

This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

## **First Year Bachelor of Arts, Music**

- **General guidelines:**

- ❖ Students will be able to learn only one subject at a time – Raagsangeet Gayan / Soorvadya Vadan and Tabla.
- ❖ All courses in the subject of Music will be as per the guidelines of university.
- ❖ 1 batch of practical course will be of minimum 8 to maximum 10 students.
- ❖ 1 batch of Theoretical course will be of minimum 20 to 25 students.
- ❖ While teaching the practical course, Male and Female students' separate batches for the practical course should organise according to above said, as their tone of voice is different in nature.
- ❖ A practical hour should be equal to a theoretical hour.
- ❖ While teaching the practical course, every week, 3 hours of the duration fixed by the university for the practical course will be for each batch of 8 to 10 students.
- ❖ While teaching the theoretical course, every week, 1 hours of the duration fixed by the university for the course will be for each batch of 20 to 25 students.
- ❖ Sufficient instruments for students to practice according to their batches e.g. For male students, 2 tanpuras of Kaali 1 or Kaali 2 notes and 1 tabla should be made available for each batch, while for female students, tanpuras of Kaali 4 or Kaali 5 notes and 1 tabla should be made available for each batch.

- **Guidelines for Attendance:**

- ❖ This course is for regular students; not for external students.
- ❖ 80 % attendance of the students is mandatory for the lecturers.
- ❖ If the attendance of the students is 60%, the college should conduct the exercise of 20 marks from the students for the remaining 20 % attendance.
- ❖ It will be of 500 words for 5 marks. A student can write a minimum of one and a maximum of four essays.
- ❖ According to this formula, the college should compensate the minimum attendance of the absent students in the form of self-study.
- ❖ Students with less than 60% of attendance will not be allowed to attend the theory and practical exam.

- **Guidelines for assessment and evaluation:**

### **Assessment Pattern:**

University level theory and practical examination will be held in each semester of each paper. As well as Continuous Internal Assessment to be done for each paper as practical or Record Book/Assignments.

- ❖ **The Bachelor of Arts first year course is included in the first and second semester respectively.**
- ❖ **Each Subject/Paper will be of 2 Credits and each Subject/Paper will be of 50 marks.**
- ❖ **DSC, SEM -1 , 2 Credits, University theory paper 35 marks , Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**

- ❖ **DSC, SEM -1, 2 Credits, University Practical exam. of 35 marks, Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **DSC, SEM -2 , 2 Credits, University theory paper 35 marks , Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **DSC, SEM -2, 2 Credits, University Practical exam. of 35 marks, Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **SEC, SEM -1 , 2 Credits, University theory paper 35 marks , Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **SEC, SEM -2, 2 Credits, University Practical exam. of 35 marks, Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **OE, SEM -1 , 2 Credits, University theory paper 35 marks , Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **OE, SEM -2, 2 Credits, University Practical exam. of 35 marks, Internal Assessment 15 Marks (10 Marks Practical + 05 Marks Record Book / Assignment) Total = 50 Marks**
- ❖ **In the first and second semester, the university will conduct the theory and practical examination respectively for 35 marks for each paper.**
- ❖ **Internal practical examination will be for 10 marks and internal assessment will be for 05 marks as Record Book / Assignments. It must be conducted by the concern subject teacher. Internal total marks for each paper - 15**
- ❖ **Total marks assigned for each course / paper -  $35 + 15 = 50$**

**F.Y.B.A. Music**  
**Marks Distribution for each subject /Paper in two semesters.**

**SEMESTER - I**

Col.No. 1	Col. No. 2	Col.No. 3	Col. No. 4	Col. No. 5	Col. No. 6	Col. No. 7	Col. No. 8	Col. No. 9
Sr. No.	Subject Type	Subject Code	Theory/ Practical	Semester	Subject Title	University Exam. Marks	Internal Exam. Marks  10 P + 5 RB/ Assign.	Total Marks
1.	Major Core Subject (DSC)	101	Theory	I	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
					Tabla			
2.	Major Core Subject (DSC)	102	Practical	I	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
					Tabla			
3.	SEC	103	Theory	I	Sugam Sangeet (Light Music)	35	15	50
4.	OE	104	Theory	I	Introduction to Tabla	35	15	50

**SEMESTER – II**

1.	Major Core Subject (DSC)	201	Theory	II	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
					Tabla			
2.	Major Core Subject (DSC)	202	Practical	II	Raagsangeet Gayan/Soorvadya Vadan	35	15	50
					Tabla			
3.	SEC	203	Practical	II	Sugam Sangeet (Light Music)	35	15	50
4.	OE	204	Practical	II	Introduction to Tabla	35	15	50

**Specifications of Abbreviations –**

- 1) Sr. No. 1 to 4, Col. No. 2 , Major Core Subject (DSC) (Discipline Specific Core Course)
- 2) Sr. No. 5 to 6, Col. No. 2 , SEC (Skill Enhancement Course)
- 3) Sr. No. 7 to 8, Col. No. 2 , OE (Open Elective Course)
- 4) Col. No. 9, P – Practical, RB – Record Book / Assign. – Assignment
- 5) All Subjects/Papers are for 2 credits each.

**Structure of University level Theory examination  
for Major Core Subject (DSC) Music, SEC - Music & OE – Music Theory papers,  
SEM – I & II**

**Time – 1.30 Hour**

**Total Marks - 35**

- 1. To solve of any five questions out of seven questions is compulsory**
- 2. All Questions carry equal marks.**
- 3.**

Q.No.	Topics Based on as theory papers	Nature of the Answer	Full Marks	Total Marks for Paper
Q.No.1	Unit 1	Writing of Definitions (Any Five)	<b>07</b>	
Q.No.2 A	Unit 2	1)Writing of information of any one raga (Any One) 2)Tabla – Writing of Taal Information (Any One)	<b>07</b>	
Q.No.2 B	Unit 2	1) Notation Writing of bandish (Chhota Khyal) with aaroh,avroh and pakad (Any One) 2) Tabla – Notation writing or Dugun,Tigun, Chougun (Any One)	<b>07</b>	
Q.No.3	Unit 3	Taal Writing (Any One)	<b>07</b>	
Q.No.4	Unit 4	Short Answer Writing (Any One)	<b>07</b>	
Q.No.5	Unit 5	Essay Writing / Long Answer (Any One)	<b>07</b>	
Q.No.6	Unit 6	Writing of Musical Biography (Any One)	<b>07</b>	
				<b>35</b>

### **Tips for the University level / Internal level Practical's for each Course :**

The course will be operationalized in the following manner:

1. There will be a batch of 05 to 10 (Girls/Boys) students for practical.
2. There will be a demonstration and conduction of practical's based on traditional Musical practices.
3. Under the guidance of subject teacher students will Practice various methods of riyaz.
4. Students will prepare the workbook/Record Book of Ragas and notation of bandish-s and submit it while practical exam

#### **Examination Pattern:**

### **Practical Paper of 2 Credits - 60 clock hours**

- University Practical Exam (35 Marks) + Internal Exam (15 Marks) = 50 Marks.
- a) For Internal Examination
    - i) Practical exam. – 10 Marks
    - ii) Record book / Assignment - 05 Marks

#### **Assessment of the student:**

The Assessment structure of Final Semester End University Examination of 35 Marks as follows.

1. University exam will be scheduled for practical. In the scheduled time slot students can be attend the exam.

#### **Assessment of the student:**

The Assessment structure of First Semester and University Examination of 35 Marks as follows.

2. University exam will be 20 minutes for each student.
3. There will be one student for one time for practical examination.

#### **Marks distribution for practical examination :**

1) Presentation of Choice Raga	05 Marks
2) Bandish and vistar	05 marks
3) Other raga from syllabus	05Marks
4) Upashastriya Gayan	05 Marks
5) Taal Knowledge	05 Marks
6) Question - answer	05 Marks
7) Overall presentation	05 Marks

**Total = 35 Marks**



**Name of the Program: B.A. Music**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: I**

**Course Type: MAJOR MANDATORY THEORY DSC – Paper - I**

**Course Name: RAAGSANGEET GAYAN / SOORVADYA VADAN**

**Course Code: MUS 101 MJ**

No. of hours: 30

No. of Credits: 02

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### **Course Outcomes (COs)**

At the end of the course students will be able to:

1. Get the knowledge about origin of music, basic of music and technical terms in musicology.
2. Write Bandish in Notation System.
3. Understand the concept of Raga and Taal
4. Classify the ragas according the concept of classification of ragas.

### **Unit 1: Definitions**

**5 Lectures**

- 1.1 Sangeet, Naad, Shruti, Swara, Aadhar Swar, Shuddha swara, Komal swara, Teevra swara, Vikrut Swar, Vakra Swar, Chal Swar, Achal Swar, Varjya swar, Kan Swar, Saptaka, Mandra Saptak, Madhya Saptak, Taar Saptak,
- 1.2 Raga, Raga Jati (Audava, Shadava, Sampurna), Aaroha, Avaroh, Pakad, Vadi Swar, Samvadi Swar, Anuvadi Swar, Varjya Swar, Vivadi Swar, Ganasamaya, Purvang, Uttarang, Alankar, Aalap, Taan,
- 1.3 Taal, Theka, Matra, Khand, Sam, Taali, Kaal, Laya, Duppat, Tippat, Chaupat And etc.

### **Unit 2: Introduction of Ragas and Writing of its information with Bandish**

**5 Lectures**

#### **2.1 Introduction of prescribed ragas**

- 1) Bhairav 2) Kalyan/Yaman

Scientific Detailed information with Aroha, Avaroha and Pakad

#### **2.2 Notation writing of Madhyalay/Drutlaya bandish in prescribed ragas in Pt. V. N. Bhatkhande notation writing system.**

**5 Lectures**

- 1) Bhairav 2) Kalyan/Yaman

### **Unit 3: Study of Taals**

**5 Lectures**

**Detail study of following taals as matra, khand, taali kaal, Bol's in Pt. V. N. Bhatkhande Taal writing system.**

- 3.1 Introduction of Taal 1) Dadra, 2) Keharva
- 3.2 introduction of Taal 1) Rupak, 2) Zaptal
- 3.3 introduction of Taal 1) Ektaal, 2) Teental 3) Bhajani Theka

**Unit 4: Introduction to the following subjects****5 Lectures**

- 4.1 Concept of Raga.
- 4.2 Classification of ragas in Ten Thaats
- 4.3 Classification of Musical instruments
- 4.4 Bhatkhande Notation writing system.

**Unit : 5 Study of Essays****5 Lectures**

- 5.1 Concept of Raag -Thaat
- 5.2 Loksangeet (Folk Music)
- 5.3 Importance of Tambora for Riyaz/practice
- 5.4 Music and life

**Unit 6 : Introduction of Musical Contribution of Musicians****5 Lectures**

Pt. V. D. Paluskar, Pt. V.N. Bhatkhande, Taansen

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**Suggested Readings/Material:**

1. Sangeet shastra Prichay, Mohana Mardikar, Vijay Prakaashan
2. Kala shastra vishaarad, Dr. Shipa Bahulikar, Sanskaar Prakaashan
3. Kramik Pustak Mailika, Pt. V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hatharas U.P.
5. Raag Parichay vol. 1 to 4, Prof. Haris Chandra Srivastava, Sangeet SadanPrakashan, Allahabad.

**Name of the Program: B.A.Music**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: I**

**Course Type: MAJOR MANDATORY THEORY DSC – Paper - I**

**Course Name: TABLA**

**Course Code: MUS 101 MJ**

No. of hours: 30

No. of Credits: 02

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### **Course Outcomes (Cos)**

At the end of the course the student will be able to:

1. The students will be able to get the knowledge about origin of music, basic of music and technical terms in Tabla.
2. The students will be able to write Talalipi-System.
3. The students will be able to understand the concept of Raga and Taal
4. The students will be able to understand terminology of Taal system.

#### **Unit 1: Definitions**

**5 Lectures**

Sangeet, Naad, shruti, swara, saptaka, Laya, Taal, Theka, Sam, Kaal, Matra, Vibhaag, Taal Jati- Tishra, Chatashra, Khand, Avartan, Dugun, Tigun, Chougun, Mukhada

#### **Unit 2: Introduction of Taals ; Information and notation writing**

**5 Lectures**

3.1 introduction of Taal

1) Dadra, 2) Keharva with transcription in Bhatkhande system.

3.2 introduction of Taal

1) Rupak, 2) Zaptaal with transcription in Bhatkhande system.

3.3 introduction of Taal

1) Ektaal, 2) Teental with transcription in Bhatkhande system

3.4 Notation Writing of Dugun and Chaugun of all above Taal-s in Bhatkhande system

#### **Unit 3: Introduction of Bols and bols Writing in any prescribed taal**

**6 Lectures**

3.1 Playing various traditional compositions – Kayda, rela, bol, bandish

#### **Unit 4: Introduction to the following subjects**

**10 Lectures**

4.1 Concept of Laya.

4.2 Different Types of Laya

4.3 Concept of Layakari

4.4 Taal Jati- Tishra, Chatashra, Khand,

#### **Unit 5: Introduction of Musical Contribution of Musicians**

**4 Lectures**

Ust. Zakir Hussain, Pt. Anindyo Chatargey

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#### **Suggested Readings/Material:**

1. Sangeet shastra Prichay, Mohana Mardikar, Vijay Prakaashan

2. Kala shastra vishaarad, Dr. Shipa Bahulekar, Sanskaar Prakaashan
3. Kramik Pustak Malika, Pt. V.N.Bhatkhande, Sangeet  
Karyalaya Hathras, U.P
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hatharas U.P.
5. Tabla; Amod Dandage,
6. Taalchakra; Janakiram Jagtap,
7. Avartan; Suresh Talwalkar

**Name of the Program: B.A. Music**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: I**

**Course Type: MAJOR MANDATORY DSC PRACTICAL - I**

**Course Name: RAAGSANGEET GAYAN / SOORVADYA VADAN**

**Course Code: MUS 102 MJ**

**No. of hours: 60**

**No. of Credits: 02**

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**Course Outcomes:**

1. Practicing swaralankars will develop musical skills such as vocal range, different types of notes
2. Studying Basic Ragas will enhance the knowledge about Raga Chalan and its structure.
3. Practice of Taal with taali and khali will develop the laya aspect.

**Unit 1: Study of Various Swara-Alankaras in Ten Thaats** **10 Lectures**

**Unit 2: Raga Knowledge** **40 Lectures**

2.1 Detail study of the following ragas including swara vistar, aroha, avroha, pakad along with at least one madhyalay/Drutlaya bandish/Khyal-Khayal and easy aalap and taan.

**1) Bhoop (Bhoopali) 2) Des**

2.2 Practice of singing at least one lakshan geet and one sargam geet in the ragas from the syllabus.

**Unit 3: Taal Knowledge** **5 Lectures**

**3.1 Ability to demonstrate maatras, taali, khali and bol's on the hands in following taals.**

1) Dadra 2) Keharva 3) Rupak 4) Zaptaal 5) Ektaal 6)Teental

To recognise the taal played on the table and have an introductory knowledge of the Tabla bol's with demonstration.

**Unit 4: Singing practice of National Anthem (Jana Gana Mana), Vande Mataram and Prayer or Abhang.** **5 Lectures**

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**Suggested Readings/Listening of Recordings:**

1. Kramik Pustak Mailika, Pt. V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
2. Abhinav Geetanjali, Pt. Ramashray Jha, Sangeet Sadan Prakashan, Allhabad, U.P
3. Raga Vigyan, Pt. V.R. Patwardhan, Sangeet Gaurav Grantha Mala  
Pune

### **Suggested listening of raaga recordings:**

- 1. Raga : Bhairav :** Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Jasraj,  
Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan,  
Pt. Ajoy Chakraborty, Vid. Ashwini Bhide
- 2. Raga : Kalyan/Yaman :** Pt. Bhimsen Joshi, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar,  
Ustad Rashid Khan, Pt. Ajoy Chakraborty
- 3.Raga : Bhoop (Bhoopali)**  
Pt. Bhimsen Joshi , Ustad Rashid Khan, Vidushi Kaushiki Chakraborty
- 4. Raga : Des :** Pt. Jasraj , Vid. Kishori Amonkar, Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

**Name of the Program: B.A. Music**

**Program Code:**

**Class : F.Y.B.A.**

**Semester : I**

**Course Type : MAJOR MANDATORY DSC PRACTICAL - I**

**Course Name : TABLA**

**Course Code: MUS 102 MJ**

**No. of hours : 60**

**No. of Credits : 02**

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**Course Outcomes:**

1. Practicing Bol-Nikas for skills such as fingering, clarity of tone
2. Studying Theka-s of different taal
3. Practice of Taal with taali and khali will develop the laya aspect.

**Unit 1: Study of Bol-Nikas on Tabla**

10 Lecture

**Unit 2: Tala Knowledge**

30 Lectures

2.1 Ability to play theka with Thaai, Barabar and dugun,

1) Dadra 2) Keharva 3) Rupak 4) Zaptaal 5) Ektaal 6) Teental 7) Bhajani Theka

**Unit 3 : Kayda and tukdas**

15 Lectures

3.1 Kayada of Tita with 4 paltas and Tihai in TeenTaal

3.2 One Chakradar, one Rela in teentaal

3.3 laggi in Bhajani/keharava Theka.

etc. Recognize the Tala played on the tabla, and have an introductory knowledge of the Tabla boles with demonstration.

**Unit 4: Study of National Anthem, Vande Mataram, Prayer, and Abhang Singing**

5 Lectures

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**Suggested Readings/Material:**

1. Sangeet shastra Parichay, Mohana Mardikar, Vijay Prakaashan
2. Kala shastra visharad, Dr. Shipa Bahulikar, Sanskar Prakashan
3. Kramik Pustak Malika, Pt. V.N. Bhatkhande, Sangeet Karyalaya Hathras, U.P.
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hathras U.P.
5. Tabla; Amod Dandage,
6. Taalchakra; Janakiram Jagtap,
7. Avartan; Suresh Talwalkar

**Name of the Programme : B.A. Music**

**Program Code :**

**Class : F.Y.B.A.**

**Semester : I**

**Course Type : SEC – THEORY - I**

**Course Name : SUGAM SANGEET – LIGHT MUSIC**

**Course Code : SEC-MUS 103**

**Total Hours - 30**

**No. of Credits : 02**

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**Course Objectives:**

- 1.To understand the theoretical introductory information about any one of the mentioned popular form of Indian Sugam Sangeet:1)Indian Film Song or 2)Bhavgeet
- 2.To learn to sing one Indian film song or Bhavgeet composed in Marathi/Hindi Language.
3. Learn the information of the Taal (theke), laya of selected Indian film song.

**Course Outcomes:**

At the end of this course, students will be able to:

1. Know the introductory information of Indian film song or Bhavgeet.
2. Learn to sing any one Indian film song or one Bhavgeet in Marathi/Hindi Language as a form of Indian Sugam Sangeet.
3. Learn the information of the Taal (theke), laya of the selected song.

**Unit 1: Theoretical Introduction of one of the popular form of Sugam Sangeet i.e. Indian film song Or Bhavgeet composed in Marathi /Hindi Language** **05 Lectures**

- 1.1 Importance of Sugam Sangeet in Daily life.
- 1.2 Definition, Nature and Characteristics of Indian film Song or Bhavgeet.
- 1.3. Effects of 1)Indian film song or 2)Bhavgeet.

**Unit – 2 Taal Knowledge**

**05 Lectures**

**2.1 Dadara , Keharava,Rupak,Bhajani Theka**

**Unit-3 Learn to Sing any one mentioned form of Sugam Sangeet composed in Marathi/Hindi Language : 1) Indian film song Or 2 ) Bhavgeet** **05 Lectures**

- 3.1 Learn to sing one Indian film song or one Bhavgeet composed in Marathi/Hindi Language.
- 3.2. Learning taal (theke), laya of the selected song for singing.

**Unit – 4 Light Music and its Principles**

**05 Lectures**

- 4.1 Significance of light music
- 4.2 Principles of light music

**Unit – 5 Essay Writing**

**05 Lectures**

**5.1 Film Music , Sugam Sangeet – Light Music**

**5.2 Shabdapradhan Sangeet**

**Unit – 6 Musical Biographies**

**05 Lectures**

- 6.1 Lata Mangeshkar, Aasha Bhosale, Mohd. Rafi, Kishor Kumar



**Readings / Listenings :**

1. 'शब्दप्रधान गायकी' पंडित यशवंत देव
2. 'संगीत विशारद' हाथरस प्रकाशन
3. You tube Music links & Internet Music Websites

**Name of the Programme : B.A. Music**

**Program Code :**

**Class : F.Y.B.A.**

**Semester : I**

**Course Type : SEC – THEORY - I**

**Course Name : TUNING OF TABLA**

**Course Code : SEC-MUS 103**

**Total Hours - 30**

**No. of Credits : 02**

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**Learning objectives of the course –**

1. Introduction to concept of tuning.
2. Introduction to concept of swara and laya.
3. Introduction to concept of taanpura.

**Course Outcomes -**

After completion of the course, students will be able to know ,

1. The concept of tuning
2. The Concept of swara and laya.
3. The Concept of taanpura.

MODULE NO.	TOPICS/CONTENTS OF SYLLABUS	No. of Hours (L+T+P)
1.	Types of musical instruments [tat, sushir]	3+3=6
2.	Types of musical instruments [ghan,avnadh]	3+3=6
3.	Principals of functioning of tambora with tabla	3+3=6
4	Structure of tabla	3+3=6
5	Playing style of table	3+3=6
Total		30

**READINGS –**

1. Tabla – Pt Arvind Mulgaonkar , Popular prakashan
2. Tabla kala aur shastra – Pt Sudhir mainkar,popular prakashan
3. Sarvangin table – Amod dandge , abhinandan prakashan

**Name of the Programme : B.A.MUSIC**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: I**

**Course Type: OPEN ELECTIVE – THEORY - I**

**Course Name: INTRODUCTION TO LIGHT MUSIC**

**Course Code: OE-MUS 104**

**No. of hours: 30**

**No. of Credits : 02**

**Course Outcomes: After Completion of This Course The Students Will Be Able To...**

- 1) Demonstrate Swaralankar, Bandishi's
- 2) Understand Raag-Taal System, Comfortable Scale for Voice
- 3) Know the Do's and Dont's of Raaga
- 4) Do the Appropriate Vocal Practice
- 5) Gain Vocal Strength
- 6) Perform The Raaga Learnt

Module No.	Module Name	Details	No. of Hours (L+T+P)
1.	SWARALANKAR	Practice Of Swaralankars In Different Scales	3+3=6
2.	RAAG DES	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
3.	RAAG PILU	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
4.	RAAG KAFI	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
5.	RAAG KHAMAJ	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
Total			30 hrs.

**Suggested Reference Books: Shruti Vilas, Kramik Pustak Malika vol. 1,2,sangeet ratnawali**

**Journals: Sangeet Kala Vihar, Sangeet Sankalp**

**Websites: <https://youtu.be/VIjMqOVrHek>, <https://youtu.be/9qCf7QBLyao>,**

**<https://youtu.be/fJmcnYC6FSw>, <https://youtu.be/S2B9wQJp45s>, <https://youtu.be/lWyXstfGbfY>**

**Suggested Textbooks: hindusthani Sangeet Padhati vol: 1,2 , Raag Bodh vol: 1,2**

**Name of the Programme : B.A.MUSIC**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: I**

**Course Type: OPEN ELECTIVE – THEORY - I**

**Course Name: INTRODUCTION TO TABLA**

**Course Code: OE-MUS 104**

**No. of hours: 30**

**No. of Credits : 02**

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**Learning objectives of the course –**

1. Introduction to concept of role of tabla in Indian Film music.
2. Introduction to various genres of music like sugam, light, folk and classical music.
3. Stories behind evolution of Tabla.

**Course Outcomes –**

After completion of the course, students will be able to know,

4. The developing interest and awareness about Indian classical music.
5. The classical music as the base of Indian film music
6. The Concept of beats and rhythm in music.

MODULE NO	TOPICS/CONTENTS OF SYLLABUS	No. of Hours (L+T+P)
1	Introduction to role of tabla in various genres	3+3=6
2	Introduction to various genres of music like sugam-light, folk, Semi Classical and classical music .	3+3=6
3	Introduction to folk music and Semi music.	3+3=6
4	Introduction to classical music.	3+3=6
5	Interviews and documentaries of legendary musicians.	3+3=6
Total		30

**READINGS AND REFERENCES –**

1. Avartan – Pt Suresh Talwalkar
- 2 . YouTube and websites.

**F.Y.B.A. - MUSIC**

**Semester – II**

**Syllabus**

**NEP :2020**

**Name of the Program: B.A. Music**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: II**

**Course Type: MAJOR MANDATORY DSC THEORY - II**

**Course Name: RAAGSANGEET GAYAN / SOORVADYA VADAN**

**Course Code: MUS 201 MJ**

**No. of hours : 30**

**No. of Credits : 02**

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**Course Outcomes (Cos)**

At the end of the course the student will be able to:

1. The students will be able to get the knowledge about different musical forms.
2. The students will be able to write Bandish in Swaralipi/Talalipi-System.
3. The students will be able to sing Swaralankaras, Vilambit and Drut compositions with Aalap and Tans of prescribed Ragas in syllabus.

**Unit 1: Concepts in Music —**

**5 Lectures**

- 1.1 NAAD–Types, Properties
- 1.2 Types of Khayal (Bada Khayal, Chhota Khayal)
- 1.3 Bandish
- 1.4 Musical Forms: Dhrupad, Dhamar

**Unit 2: Introduction of Ragas and Bandish Notation Writing**

**5 Lectures**

- 2.1** Introduction of prescribed ragas **1) Bhoop (Bhoopali) 2) Des** with Scientific description, Aroha, Avaroha and Pakad
- 2.2** Notation writing of madhyalay bandish in prescribed ragas
- 1) Bhoop (Bhoopali) 2) Des** in Bhatkhande notation writing system.

**Unit 3: Introduction of Taal- s**

**5 Lectures**

- 3.1 introduction of Taal Vilambeet ektaal with transcription in Bhatkhande system.
- 3.2 introduction of Chau-Taal with transcription in Bhatkhande system.
- 3.3 introduction of Taal Teental (Dugun, Chaugun) with transcription in Bhatkhande system

**Unit 4: Introduction to the Following Topics**

**5 Lectures**

- 4.1 Tanpura Practice/Importance
- 4.2 Introduction to Notation Methods (Paluskar Method)
- 4.3 The Role of Music in Daily Life
- 4.4 The Importance of Pranayama for Music

**Unit 5 : Study of Essays**

**5 Lectures**

- 5.1 Cultural importance of music.
- 5.2 Types of musical instruments
- 5.3 Notation Writing System
- 5.4 Music and Fine Arts

## **Unit 6 : Biographies and Musical Contributions of Musicians**

**5 Lectures**

5.1 Bharat Ratna Pandit Ravi Shankar

5.2 Bharat Ratna Ust. Bismillah Khan

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### **Suggested Readings/Material:**

1. Sangeet shastra Parichay, Mohana Mardikar, Vijay Prakaashan
2. Kala shastra visharad, Dr. Shilpa Bahulikar, Sanskaar Prakashan
3. Kramik Pustak Malika, Pt. V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hathras U.P.
5. Raag Parichay vol. 1 to 4, , Prof. Harish Chandra Srivastava, Sangeet Sadan Prakashan, Allahabad.

**Name of the Programme : B.A.Music**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: II**

**Course Type: MAJOR MANDATORY DSC THEORY - II**

**Course Name: TABLA**

**Course Code: MUS 201 MJ**

No. of hours: 30

No. of Credits: 02

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### **Course Outcomes (Cos)**

At the end of the course students will be able to:

1. Get the knowledge about Varnas and Nikas
2. write Nikas Technique of Bols
3. Understand Notation systems
4. Understand terminology of Taal system.

### **Theoretical Study Components**

#### **Unit 1: Varna-s and Nikas**

**5 Lectures**

1.1 Different Varna-s and their Nikas on Tabla

A) Varna-s played by only left hand

B) Varna-s played by only right hand

C) Varna-s played by both hands

1.2 Writing Nikas technique of following bol-s

gadigana, tirakita, takdaan, kdadhaa, kit tak, dhidnaga, dhir dhir, kdaan, traka

#### **Unit 2: taal writing**

**6 Lectures**

2.1 Comparative study of Bhatkhande and Paluskar Notation system

2.2 Notation of following Taal-s in Bhatkhande and Paluskar system

A) Dadra, B) Keherva, C) Rupak, D) Jhaptaal, E) Teentaal

2.3 Notation of Tukada-s in Teentaal and Jhaptaal in Bhatkhande system

#### **Unit 3 : Definitions and concepts**

**5 Lectures**

3.1 Peshkar, Kayada, Rela, Palta, Mukhada, Tihaee, Uthaaan, Laggi, Chakradar

3.2 Parts of Tabla :Daya, Baya, Gajra, Kinar, shai, Maidan, lav, Gatthaa, vaadi, chati

3.3 Diagram of Tabla

#### **Unit 4: Introduction to the following subjects**

**10 Lectures**

4.1 Concept of Laya.

4.2 Different Types of Laya

4.3 Concept of Layakari

4.4 Taal Jati- Tishra,Chatashra,Khand

#### **Unit 5: Introduction of Musical Contribution of Musicians**

**4 Lectures**

5.1 Ust. Zakir Hussain,

5.2 Pt. Anindo Chatterjee



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**Suggested Readings/Material:**

1. Sangeet shastra Parichay, Mohana Mardikar, Vijay Prakaashan
2. Kala shastra visharad, Dr. Shilpa Bahulikar, Sanskaar Prakashan
3. Kramik Pustak Malika, Pt. V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
4. Sangeet Visharad, Lakshminarayan Garg, Sangeet Karyalaya Hatharas U.P.
5. Tabla; Amod Dandage,
6. Taalchakra; Janakiram Jagtap,

**7. Avartan; Suresh Talwalkar**

**Name of the Programme: B.A.Music**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: II**

**Course Type: MAJOR MANDATORY DSC PRACTICAL - II**

**Course Name: RAAGSANGEET GAYAN / SOORVADYA VADAN**

**Course Code: MUS 202 MJ**

**No. of hours: 60**

**No. of Credits: 02**

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### **Course Outcomes:**

1. Practicing swaralankars will develop musical skills such as range, different types of notes
2. Studying Basic Ragas will enhance the knowledge about Raga Chalan.
3. Practice of Taal with taal and khali will develop the laya aspect.

### **Unit 1: Study of Various Swara-Alankaras in Ten Thaats**

**10 Lectures**

### **Unit 2: Raga Knowledge**

**40 Lectures**

- 2.1 Study of the raga **1) Des 2) Bhoop 3) Durga** including swara expansion, aroha, avroha, and pakad, along with at least one bandish, easy aalap, and taan.
- 2.2 Practice singing one lakshan geet and one sargam geet in each of the ragas from the syllabus.

### **Unit 3: Tala Knowledge**

**5 Lectures**

3.1 Ability to provide tali, khali, and matras with the hands in

A) Taal - Vilambee Ektaal

B) Taal - Chautaal

C) Taal Teental (Dugun, Chaugun)

etc. Recognize the Tala played on the tabla, and have an introductory knowledge of the Tabla boles with demonstration.

### **Unit 4: Study of Upshastriya Gaan Prakar – Dadara/Thumri/Natyageet**

**in Raag Khamaj or Pilu**

**5 Lectures**

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### **Suggested Readings/Recordings :**

1. Kramik Pustak Malika, Pt. V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
2. Abhinav Geetanjali, Pt. Ramashray Jha, Sangeet Sadan Prakashan, Allhabad, U.P
3. Raga Vigyan, Pt. V.R. Patwardhan, Sangeet Gaurav Grantha Mala  
Pune
4. **Raga Yaman** : Pt. Bhimsen Joshi, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar,  
Ustad Rashid Khan, Pt. Ajoy Chakraborty

**5. Raga Bhairav :** Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Jasraj,  
Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan,  
Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

**6. Raga Bhoop :** Ustad Bade Ghulam Ali Khan, Pt.D.V.Paluskar, Vid. Kishori Amonkar,  
Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

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**Name of the Programme: B.A.Music**

**Program Code:**

**Class : F.Y.B.A.**

**Semester : I**

**Course Type : MAJOR MANDATORY DSC PRACTICAL - II**

**Course Name : **TABLA****

**Course Code : MUS 202 MJ**

**No. of hours : 60**

**No. of Credits : 02**

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### **Course Outcomes:**

2. Practicing Bol-Nikas for skills such as fingering, clarity of tone
3. Studying Theka-s of different taal
4. Practice of Taal with taali and khali will develop the laya aspect.

### **Unit 1: Laykari**

15 Lecture

#### **1.1 Dugun and Tigon of following Taal-**

##### **a) Dhumali, Deepchandi, Chautaal, Tevra, Tritaal, Ektaal**

### **Unit 2: Tala Vistar Knowledge**

30 Lectures

- 2.1 Teentaal- One Kayada of Traka and One Kayada of Dhadi Dhage with Four Paltas, One rela, Tihai, Four Kisma, one Chakradar and Two Tukada
- 2.2 Jhaptaal- One Kayada, Two Tihai
- 2.3 Ektaal- Two Tihai, Two Tukada
- 2.4 Simple laggi-s in Dadra and Keherwa

### **Unit 3: Accompaniment**

10 Lectures

- 3.1 Accompanying Teentaal To Chota Khyal or Rajakhani gat
- 3.2 Padhant of Tabla Bandish-s with Hast-kriya.

### **Unit 4: Accompanying Tabla for Abhang and Bhaktigeet**

5 Lectures

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### **Suggested Readings/Recordings:**

1. Kramik Pustak Mailika, Pt. V.N.Bhatkhande, Sangeet Karyalaya Hathras, U.P
2. Abhinav Geetanjali, Pt. Ramashray Jha, Sangeet Sadan Prakashan, Allhabad, U.P
3. Raga Vigyan, Pt. V.R. Patwardhan, Sangeet Gaurav Grantha Mala  
Pune
4. Raga Yaman : Pt. Bhimsen Joshi, Vid. Kishori Amonkar, Pt. Ulhas Kashalkar,

Ustad Rashid Khan, Pt. Ajoy Chakraborty

**5. Raga Bhairav :** Ustad Amir Khan, Pt. Bhimsen Joshi, Pt. Jasraj,  
Vid. Kishori Amonkar, Pt. Ulhas Kashalkar, Ustad Rashid Khan,  
Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

**6. Raga Bhoop :** Ustad Bade Ghulam Ali Khan, Pt.D.V.Paluskar,Vid. Kishori Amonkar,  
Pt. Ajoy Chakraborty, Vid. Ashwini Bhide

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**Name of the Programme : B.A.Music**

**Program Code :**

**Class : F.Y.B.A.**

**Semester : 2**

**Course Type : SEC – PRACTICAL - I**

**Course Name : SUGAM SANGEET – LIGHT MUSIC**

**Course Code : SEC-MUS 203**

**Max. Hours : 60**

**No. of Credits : 02**

**Course Objectives:**

1. To know the introduction of any one mentioned popular form of Indian Sugam Sangeet composed in Marathi /Hindi Language from the following:

1) Gazal or 2) Bhajan/Devotional song.

2. To learn to sing any one song from the following form of Indian Sugam Sangeet in Marathi/ Hindi Language:

1) Gazal or 2) Bhajan/Devotional song.

3. To learn the information of the Taal(theke) , laya of selected Sugam song.

**Course Outcomes:**

At the end of this course, students will be able to:

1. Know theoretical introductory information about any one mentioned form of Indian Sugam Sangeet i.e.1) Gazal or 2) Bhajan/Devotional song.

2. Learn to sing one song from one form of Indian Sugam Sangeet i.e.Gazal or Bhajan/Devotional song.

3. Learn the information of the Taal (theke) , laya of selected Sugam song.

**Unit 1: Theoretical information about any one of the form of Sugam sangeet mentioned i.e. Gazal Or Bhajan/Devotional song** **30 Lectures**

1.1 Definition, Nature and Characteristics of one of the form of Sugam sangeet i.e. Gazal or Bhajan/Devotional song.

1.2. Effects of Gazal Bhajan/Devotional song.

1.3 Gazal, Bhajan/Devotional song practical

**Unit – 2 Taal Dnyan**

**10 Lectures**

**2.1 Dadara , Keharava,Rupak,Bhajani Theka**

**Unit-3 Learning any one Gazal Or Bhajan/Devotional song composed in Marathi/Hindi Language** **10 Lectures**

2.1 Learn to sing one of the forms of Sugam Geet i.e.1) Gazal or 2) Bhajan/Devotional song composed in Marathi/Hindi Language.

2.2 Learning taal (theke), laya of selected Gazal or Bhajan/Devotional song for singing.

**Unit – 4 Light Music and its Principles**

**10 Lectures**

**4.1 Significance of light music**

**4.2 Principles of light music**

**Unit – 5 Essay Writing**

**05 Lectures**

**5.1 Film Music , Sugam Sangeet – Light Music**

**5.2 Shabdapradhan Sangeet**

**Unit – 6 Musical Biographies**

**05 Lectures**

**6.1 Lata Mangeshkar, Aasha Bhosale, Mohd. Rafi, Kishor Kumar**

**Readings / Listenings :**

1. 'शब्दप्रधान गायकी' पंडित यशवंत देव
2. 'संगीत विशारद' हाथरस प्रकाशन
3. You tube Music links & Internet Music Websites

**Name of the Programme : B.A.Music**  
**Program Code :**  
**Class : F.Y.B.A.**  
**Semester : 2**  
**Course Type : SEC – PRACTICAL - I**  
**Course Name : TUNING OF TABLA**  
**Course Code : SEC-MUS 203**  
**Max. Hours : 60**  
**No. of Credits : 02**

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Learning objectives of the course –

1. Introduction to concept of tuning.
2. Introduction to concept of swara and laya.
3. Introduction to concept and handling of taanpura.

Outcomes of the course –

After completion of the course, students will be able to know,

1. concept of tuning Tabla manually
2. concept of listening swara and laya.
3. Concept of listening taanpura.

MODULE NO	TOPICS/CONTENTS OF SYLLABUS
1	Handelling to the types of musical instruments [tat,sushir,ghan,avnadh]
2	Presentation of Principals of functioning of tambora with tabla
3	Handling Structure of tabla

READINGS –

4. Tabla – Pt Arvind Mulgaonkar , Popular prakashan
5. Tabla kala aur shastra – Pt Sudhir mainkar,popular prakashan
6. Sarvangin table – Amod dandge , abhinandan prakashan



**Name of the Program: B.A.**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: II**

**Course Type: OPEN ELECTIVE – PRACTICAL - I**

**Course Name: INTRODUCTION TO LIGHT MUSIC**

**Course Code: OE-MUS 204**

**No. of hours: 60**

**No. of Credits: 02**

**Course Outcomes:**

**After Completion of this Course; Students will be able To...**

- 1. (Remember)** Swaralankar, Bandishi's
- 2. (Understand)** Raag-Taal System, Comfortable Scale for Voice
- 3. (Apply)** Do's and Don'ts (Framework) of Raaga
- 4. (Analyze)** Appropriate Vocal Practice
- 5. (Evaluate)** Vocal Strength
- 6. (Create)** Performance of The Raag Learnt

Module No.	Module Name	Details	No. of Hours (L+T+P)
1.	<b>SWARALANKAR</b>	Practice Of Swaralankars In Different Scales	3+3=6
2.	<b>RAAG DES</b>	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
3.	<b>RAAG PILU</b>	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
4.	<b>RAAG KAFI</b>	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
5.	<b>RAAG KHAMAJ</b>	One Light Classical Composition (Natyageet, Thumri, Dadra, Bhajan)	3+3=6
		Total	30 hrs.

**Suggested Reference Books: Shruti Vilas, Kramik Pustak Malika vol:**

**1,2, sangeet ratnawali**

**Journals: Sangeet Kala Vihar, Sangeet Sankalp**

**Websites: <https://youtu.be/VIjMqOVrHek>, <https://youtu.be/9qCf7QBLyao>,**

**<https://youtu.be/fJmcnYC6FSw>, <https://youtu.be/S2B9wQJp45s>, <https://youtu.be/lWyXstfGbFY>**

**Suggested Textbooks: hindusthani Sangeet Padhati vol: 1,2 , Raag Bodh vol: 1,2**

**Name of the Program: B.A. MUSIC**

**Program Code:**

**Class: F.Y.B.A.**

**Semester: II**

**Course Type: OPEN ELECTIVE – PRACTICAL - I**

**Course Name: INTRODUCTION TO TABLA**

**Course Code: MUS 204**

**No. of hours: 60**

**No. of Credits: 02**

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**Course Outcomes: After Completion of This Course the Students Will Be Able To...**

- 1. (Remember) : Different Taals**
- 2. (Understand) : Structure Of The Instrument**
- 3. (Apply) : Aproprate Fingring Technics**
- 4.(Analyze) : Best Riyaz Methods**
- 5.(Evaluate) : Capacity To Cath The Rhythum**
- 6. (Create) : Performance Of Learnt Taals**

<b>Module No.</b>	<b>Module Name</b>	<b>Details</b>	<b>No. Of Hours (L+T+P)</b>
1.	Introduction Of The Instrument	Structure, Laya Exercises	1+1+4=6
2.	<b>Basic Strokes</b>	Varn/Alphabates Of Tabla	1+1+4=6
3.	<b>Taal Dadra</b>	Basic Theka And Its Versions	1+1+4=6
4.	<b>Taal Keharava</b>	Basic Theka And Its Versions	1+1+4=6
5.	<b>Taal Teentaal</b>	Theka, One Kayda, One Tihai One Rela, One Tihai And Two Bandishis	1+1+4=6
Total			30 Hours

**Suggested Textbooks: Taal Parichay, Tabla Vishard**

**Suggested Reference Books: Tabla, The Art Of Tabla Rhythm**

**Journals: The Bandishes Of Tabla, Taal Parichay**

**Websites: [https://youtu.be/Lee\\_Qipg-6a](https://youtu.be/Lee_Qipg-6a), <https://youtu.be/Fbim5y0pxr8>**

