



UNIVERSITY OF RAJASTHAN
JAIPUR
SYLLABUS

SCHEME OF EXAMINATION AND COURSE OF
STUDY BACHELOR OF PERFORMING ARTS

B.P.A. (Tabla) Indian Music Part-I Examination 2020-21

B.P.A. (Tabla) Indian Music Part-II Examination 2021-22

B.P.A. (Tabla) Indian Music Part-III Examination 2022-23

B.P.A. (Tabla) Indian Music Part-IV Examination 2023-24

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University of Rajasthan

SYLLABUS

SCHEME OF EXAMINATION AND COURSES OF STUDY

BACHELOR OF PERFORMING ARTS

- B.P.A. (Tabla) Indian Music Part-I Examination, 2020-21
B.P.A. (Tabla) Indian Music Part-II Examination, 2021-22
B.P.A. (Tabla) Indian Music Part-III Examination, 2022-23
B.P.A. (Tabla) Indian Music Part-IV Examination, 2023-24

IMPORTANT NOTICE

1. Candidates who after passing 10+2 Examination of the any Board of Secondary School Examination recognized by the University as equivalent thereto with a minimum of 48% marks in the aggregate shall be eligible for admission.
2. Candidates who seek admission for B.P.A. Tabla Classes shall have to clear the entrance test which will be conducted by the Department.

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NOTICE

1. The Ordinance governing the examinations in the Faculties of Arts, Fine Arts, Social Sciences, Science, Commerce and Law are contained in a separate booklet. The students are advised to refer to the same.
2. Changes in Statutes/ Ordinances / Rules/ Regulations/ Syllabi and Books may, from time to time, be made by amendment or re-making and a candidate shall, except in so far as the University determines otherwise comply with any change that applies to years he has not completed at the time of change.
3. All court cases shall be subject to the jurisdiction of the Rajasthan University headquarter at Jaipur only and not any other place.

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B.P.A. Tabla Part – I

(Foundation)

COMPULSORY PAPERS :-

	Paper	Duration	Max Marks	Min Marks
(i)	Gen. English	3 Hours	100	36
(ii)	Gen. Hindi	3 Hours	100	36
(iii)	Environmental Studies	3 Hours	100	36
(iv)	Elementary Computer Application	3 Hours	100	36

OPTIONAL PAPERS

Practical :-

(i)	Tabla Vadan	1 Hour	150	60
(ii)	Harmonium Vadan	1 Hour	150	60
(iii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	30 Minutes	100	40

Theory:-

(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	Indian Culture and Art	3 Hour	100	36

Total Marks Practical 400 Theory 200 Total 600

Teaching Hours

Practical

Paper –I 6 Hours Per Week

Paper –II 6 Hours Per Week

Paper-III 4 Hours Per Week

Theory

Optional 4 Hours Per Week

Compulsory 3+3+3+3=12 Hours Per Week

Total Teaching Hours for practical – 16, Theory 16 Hours Per Week

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B.P.A. Tabla Part – I
(Foundation)
DETAILS OF COURSES
OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Tabla Vadan

- | | | |
|-----|---|----|
| (1) | Knowledge of Ten Varnas of Tabla and its (Vadan Vidhi) Techniques of Playing. | 25 |
| (2) | Ability to play Teental, Keharwa, Dadra, Roopak on Tabla. | 25 |
| (3) | Ability to play solo Tabla for the duration of 20 minutes with an accompaniment of Harmonium. | 25 |
| (4) | Ability to present Teental with various Tukras, Peshkaras, Kaydas and Paltas, Relas and a few Tihaias on Tabla. | 25 |
| (5) | Candidate is required to Recognize the Talas prescribed in the syllabus when played on Tabla. | 25 |
| (6) | A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Ektal, Teental, Sooltal, Teevra on hands showing tali & Khali. | 25 |

Practical Paper – II

Max. Marks 150

Harmonium Vadan

- | | | |
|-----|--|----|
| (1) | The candidate is required to present Five Alankaras in each Thaata on Harmonium. | 25 |
| (2) | Presentation of five Sargams in any five Thaats on Harmonium. | 25 |
| (3) | Student is required to prepare any one Raga with Vilambit and Drut Khayal/gat from the Ragas mentioned below :–
(1) Yaman (2) Bhairav (3) Alhaiya Bilawal (4) Bhimpalasi. | 25 |
| (4) | Ability to play Nagma in Teental | 25 |
| (5) | To Play “Janganman” and “ Vande Matram” on Harmonium. | 25 |
| (6) | To Play 2 Rajasthani Folk songs on Harmonium. | 25 |

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Viva-Voce with Critical and Comparative Study of Technique of Tabla -

- | | | |
|-----|--|----|
| (1) | Comparative Study of Talas | 15 |
| (2) | Ability to demonstrate various laykari on hands. | 15 |
| (3) | Ability to accompany a vocal recital. | 15 |
| (4) | Bols/ Phrases used in Tabla. | |
| | (i) Bols produced only on the Right hand (Daahina) | |
| | (ii) Bols produced only on the Left hand (Baayan). | |
| | (iii) Bols produced on both Daayan and Baayan together (Simultaneously) | |
| | (iv) Bols produced by using combination of both Daayan and Baayan simultaneously or separately. | 25 |
| (5) | Clarify use of the following taals in various types of Music. Ektaal, Teentaal, Kaharva, Dadra, Chautaal & Dhamar. | 15 |
| (6) | Ability to tune the Tabla. | 15 |

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B.P.A. (Tabla) Part – I
(Foundation)

OPTIONAL PAPERS

Theory Paper –I

Max. Marks 100

Applied & General study of Tabla

1. Classification of Musical Instruments.
2. Historical Evolution and Development of Tabla
3. Techniques of Tabla Vadan.
4. Varnas of Tabla.
5. Definition of the followings :-
(1) Tal (2) Sam (3) Matra (4) Theka (5) Tali (6) Khali (7) Vibhag
(8) Avartan (9) Bol (10) Laya
6. Varieties of Laya, Thah, Dugun, Tigun and Chaugun.
7. Notation system of Tal according to Pt. Vishnu Digamber Paluskar
and Pt. Vishnu Narain Bhatkhande.
8. Ability to write Tukras & Parans.
9. Ability to write the Talas mentioned below with thaah, Dugun,
Tigun and
Chaugun layakaries.
(1) Rupak (2) Teental (3) Sooltal (4) Dadra.
10. Life Sketches and Contribution of the following Musicians:
 - (1) Pt. Samta Prasad Mishra
 - (2) Kudau Singh
 - (3) Ahmad Jaan Thirkwa
 - (4) Allarakha Khan

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Indian Culture and Art

- A. Elementary Knowledge of Ancient Sanskrit Literature–Vedas, Upnishad, Puraan and Darshan.
- B. Folk Tradition of Rajasthan with special Reference to folk Instruments.
- C. Ancient Indian Architecture, Sculpture and Painting with special reference to percussion.
- D. General knowledge of various Gharanas of Tabla.
- E. Knowledge of Tal-Jatis of south Indian Music.

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B.P.A. Tabla Part – II

OPTIONAL PAPERS

Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Tabla Vadan	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

Theory:-

	Paper	Duration	Max Marks	Min Marks
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) (Ancient Period)	3 Hour	100	36
Total Marks		Practical 400	Theory 200	Total 600

Teaching Hours

Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week

Theory

Paper - I	4 Hours Per Week
Paper-II	4 Hours Per Week

Total Teaching Hours for practical – 18, Theory 08 Hours Per Week

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B.P.A. Tabla Part – II

DETAILS OF COURSES

OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Tabla Vadan

1. Ability to play Thaha, Dugun, Tigun and Chaugun of Jhoomra, Punjabi, Dhamar, Deepchandi, Chautal, Teevra and Tilwada alongwith Previous Year's Talas also.
2. Ability to solo vadan of Taal Jhaptal with two kaidas alongwith 4 Paltas, tehai, Rela, 2 tukdas and Parans.
3. Ability to play solo of teentaal with 4 Kaydas alongwith 4 Paltas and tehai, rela, 4 tukdas and Parans.
4. Ability to play two types of laggi in tal Dadra and Kaharwa.
5. Ability to play two parans in Tal Dhamar and Chautal.
6. A candidate is required to Render Thaah, Dugun, Tigun and Chaugun of Dhamar, Deepchandi, Chautal, Teevra and Tilwada on hands showing Tali and Khali.
7. Ability to play to produce the Tabla Bols-Ghid-Nak, Dhir-Dhir, Kadaan etc.

Note:- This is compulsory to play solo Tabla with accompaniment of Harmonium.

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Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. Comparative study of :-
(1) Ektal – Chautal (2) Deepchandi- Dhamar (3) Roopak – Teevra
(iv) Sool Tal-Jhaptal
2. Sound techniques of Bayaan and Daayan of tabla.
3. To produce the Bols on tabla according to Banaras and Delhi Gharana.
4. To accompany Tabla with Vocal, Instruments & Dances.
5. Tuning of Tabla.
6. Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
7. A Candidate is required to render Thaah, Dugun, Tigun and Chaugun of Dhamar, Deepchandi, Chautal, Teevra and Tilwada on hands showing Tali and Khali.
8. Ability to play Nagma in Jhaptal and Ektal.

Practical Paper – III

Max. Marks 100

Stage Performance

1. Presentation of any one Tal of the course - 60
2. Presentation of any tal other than classical is used in light classical and light Music 40

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B.P.A. Tabla Part – II

OPTIONAL PAPERS

Theory Paper – I

Max. Marks 100

Applied & General Study of Tabla

1. Definitions of the followings :-
 - (i) Jaati (ii) Grah (iii) Peshkar (iv) Tihai (v) Paran (vi) Rela (vii) Ladi (viii) Kayda (ix) Chakardar Tihai (x) Gat (xi) Bant (xii) Mukhada (xiii) Mohra
2. Study of Ten Praans of Taal.
3. Write Thah, Dugun, Tigun and Chaugun in following taals :
 - (i) Tilwada (ii) Deepchandi (iii) Jhaptal (iv) Dhamar (v) Chautal (vi) Teevra (vii) Teen Tal
4. Ability to write Kayda & Tihai in the notation system of Pt. Bhatkhande.
5. Ability to write notation of Parans and Tukdaas in Teental & Jhaptal
6. Ability to write varieties of Bant- (i) Laya Bant (ii) Bol Bant
7. Life Sketches and Contribution of the following Musicians :
 - (i) Pt. Purushottam das
 - (ii) Pt. Ayodhya Prasad
 - (iii) Pt. Anokhe Lal
 - (iv) Thakur Kishan Singh ji

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History of Indian Instrumental Music (Percussion)
(Ancient Period)

1. Origin of Music
2. General Knowledge of Vedic Period.
3. Evolution and development of Indian Instruments during Ancient Period from Bharat time to Sharangdev time.
4. General Knowledge of various Percussion instruments :
(i) Mridangam (ii) Dhol (iii) Dholak (iv) Nakkara (vii) Ngada
5. Historical evolution and development of Pakhawaj.
6. Knowledge of main traditions or gharanas of Pakhawaj
7. To differentiate Mridang and Pakhawaj .
8. Knowledge of making materials and techniques of Pakhawaj during ancient to Medieval Period.
9. Knowledge of Taal-system from Bharat Period to sharangdeve Period

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B.P.A. Tabla Part – III

OPTIONAL PAPERS

Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Tabla Vadan	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

Theory:-

	Paper	Duration	Max Marks	Min Marks
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) ((Medieval Period)	3 Hour	100	36
Total Marks		Practical 400	Theory 200	Total 600

Teaching Hours

Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week

Theory

Paper - I	4 Hours Per Week
Paper-II	4 Hours Per Week

Total Teaching Hours for practical – 18, Theory 08 Hours Per Week

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B.P.A. Tabla Part – III

DETAILS OF COURSES

OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Tabla-Vadan

1. Ability to play Thah, Dugun, Tigun and Chaugun of Taal Roopak, Ada Chautal, Sool Taal, Pashto, Puncham Sawari and Matt Taal.
2. Ability to play solo of Taal Ektal with Peshkar, 2 Kaidas, alongwith 4 Paltas and tehai, Relas, 4 Tukdas and Parans.
3. Ability to play solo Teental with- (i) Two Kaydas with 'Tit' and Tirkit words (Tisra and Chatusra Jati), (ii) Six Paltas and Varieties of Tihai, (iii) Relas with 'Tirkit' word.
4. To play 5 Bandish in any tal (gat, tukda, Damdar & bedam Tihai).
5. Play any Three Musical terms in Trital or Jhaptaal of the following – (i) Dupalli (ii) Tepalli (iii) Chaupalli (iv) Kamali and (v) Paran Pharmaishi Chakkardar
6. Ability to play various types of Tekhas in Kehrwa and Dadra Taal.

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Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. Comparative Study of (i) Ektal-Chautal (ii) Deepchandi-Dhamar (iii) Tilwada-Trital (iv) Punjabi-Addha
2. A candidate is required to Render Thaah, Dugun, Tigun and Chaugun of Roopak, Jhoomra, Punjabi, Aada-chautal, Sooltal and Addha on hands showing Tali and Khali.
3. Candidate is required to recognize the Talas prescribed in the syllabus when played on Tabla.
4. Tuning of Tabla
5. Sound Techniques of Baayan and Daayan of Tabla.
6. To produce the Bols on Tabla according to Punjab and Ajrada Gharana.
7. To accompany Tabla with vocal, Instrumentas and Dances.
8. Ability to play various laharas on Harmonium in various Ragas with accompanimnt Tabla in Roopak and Ektal.

B.P.A. Tabla Part – III

Practical Paper – III

Max. Marks 100

Stage Performance

- | | |
|--|----|
| 1. Presentation of any one Taal of the course - | 60 |
| 2. Presentation of any Taal other than classical is used in light classical and light Music. | 40 |

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B.P.A. Tabla Part – III

Theory Paper – I

Max. Marks 100

Applied & General study of Tabla

1. Definition of (i) Gati (ii) Yati (iii) Samvadi (iv) Sangat (v) Lom (vi) Vilom (vii) Aad (viii) Kuad (ix) Biyad (x) Anaghat (xi) Ateet (xii) Nohakka (xiii) Jati
2. Ability to write various laykaries – (i) 3/4 (ii) 3/2 (iii) 2/3 (iv) 5/4 (v) 4/3
3. Ability to write the Tala mentioned below with Thaah, Dugun, Tigun and Chaugun laykaries in Bhatkhanda Tal Notation system (i) Roopak (ii) Ada Chautal (iii) Sool Tal (iv) Pashto (v) Pancham Sawari (vi) Matt Taal
4. Ability to write tukras and Parans in Dhamar and Chautal.
5. Knowledge of Percussion and ghan vadya of folk Music. (i) Damru (ii) Chang (iii) Dhol (iv) Dholak (v) Taasha (vi) Khanjari (vii) Nagada (Nakkara) (viii) Ghatam. (ix) Chimta (x) Jhanjh (xi) Manjeera (xii) Khadtaal
6. Life sketches-
 - (i) Kanthe Maharaj
 - (ii) Ustad Habibuddin Khan
 - (iii) Pt. Ram Sahay
 - (iv) Pt. Bhairav Sahay
7. Essay Writing –
 1. Laya and Rasa
 2. Tabla-Vadan and Institution
 3. Taal and Religion
 4. Tabla Gharana and Baaz

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History of Indian Instrumental Music (Percussion)
(Medieval Period)

1. Evolution and development of Indian Instrumental Music during Medieval Period.
2. Contribution of the following Musicologist in Instrumental Music:
(i) Pt. Sharangdev (ii) Pt. Lochan (iii) Pt. Ramamatya (iv) Pt. Ahobal
(v) Pt. Bhavbhatt (vi) Pt. Vyankatmakhi
3. Elementry Knowledge of Karnatak Taal-system.
4. Knowledge of difference between Karnatak Taal-System and Hindustani Taal -System.
5. Historical development of Tabla.
6. Knowledge of Various Gharanas of Tabla -
 1. Delhi Gharana
 2. Ajrada Gharana
 3. Lucknow Gharana
 4. Farukhabad Gharana
 5. Banaras Gharana
 6. Punjab Gharana
7. Knowledge of difference between Pakhawaj and Tabla
8. Knowledge of Making Materials and Techniques of Tabla.

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B.P.A. Tabla Part – IV

OPTIONAL PAPERS

Practical :-

	Paper	Duration	Max Marks	Min Marks
(i)	Tabla Vadan	½-1 Hour	150	60
(ii)	Viva-Voce with Critical and Comparative Study of Technique of Tabla	½-1 Hour	150	60
(iii)	Stage Performance	40 Minutes	100	40

Theory:-

	Paper	Duration	Max Marks	Min Marks
(i)	Applied & General study of Tabla	3 Hour	100	36
(ii)	History of Indian Instrumental Music (Percussion) (Modern Period)	3 Hour	100	36
Total Marks		Practical 400 Theory 200 Total 600		

Teaching Hours

Practical

Paper –I	8 Hours Per Week
Paper –II	6 Hours Per Week
Paper-III	4 Hours Per Week

Theory

Paper - I	4 Hours Per Week
Paper-II	4 Hours Per Week

Total Teaching Hours for practical – 18, Theory 08 Hours Per Week

B.P.A. Tabla Part – IV

DETAILS OF COURSES

OPTIONAL PAPERS

Practical Paper – I

Max. Marks 150

Tabla-Vadan

1. Ability to play Thah, Dugun Tigun and Chaugun of Addha, Khemta, Rudra, Gajjhampa and Basant Taal.
2. Ability to play solo of Taal Roopak and Pancham Sawari with 2 kaidas alongwith 4 Paltas and tihai, Relas, 4 Tukdas and Parans.
3. Ability to play various layakaries – (1/2), (2/1), (3/2), (2/3), (4/3), (3/4), (4/5), (5/4), (1/3), (3/1).
4. Ability to play various rare Taalas on Tabla :- Laxmi Taal, Brahm Taal, Ganesh Taal, Rudra Taal, Asht Mangal Taal, Kumbh Taal and Matt Taal.
5. Ability to play Talas in solo for the duration of 30 minutes with an accompaniment of Harmonium (i) Trital (ii) Ada Chautal (iii) Ektal (iv) Jhaptal
6. Two play 5 bandish in any taal.
7. Ability to play Kavitta on Tabla.
8. Practical rendition of different Chhandas on Tabla

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Viva-Voce with Critical and Comparative Study of Technique of Tabla

1. Comparative Study of (i) Puncham Sawari-Gaj Jhampa (ii) Dhamar-Deepchandi (iii) Roopak-Teevra (iv) Trital-Tilwada (v) Addha-Punjabi
2. Aesthetical Expression through Tabla- Vadan
3. Ability to produce the bols of Tabla and Pakhawaj on Tabla
4. Knowledge of the technique of sound in Tabla-Vadan
5. Tuning of Tabla
6. The techniques of the sound of Baayan and Daayan of Tabla in Various gharanas
7. Candidate is required to recognize the Talas prescribed in the syllabus played on Tabla alongwith Previous Talas also.
8. A candidate is required to render Thaah, Dugun, Tigun and Chaugun of rare Talas on hands showing Tali and Khali. Rare Talas are prescribed in the Practical Paper- I

B.P.A. Tabla Part – IV

Practical Paper – III

Max. Marks 100

Stage Performance

- | | |
|--|----|
| 1. Presentation of any one Taal of the course - | 60 |
| 2. Presentation of any Taal other than classical is used in light
Classical and Light Music | 40 |

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B.P.A. Tabla Part – IV

DETAILS OF COURSES

OPTIONAL PAPERS

Theory Paper – I

Max. Marks 100

Applied & General study of Tabla

1. Definition of (i) Kamali (ii) Paran (iii) Nohakka (iv) Baaj (v) Gharana (vi) Tripalli (vii) Dupalli (viii) Dum (ix) Bedum (x) Ateet (xi) Anaghat (xii) Sum & Visham
2. Ability to write the Various laykaries (i) 1/2 (ii) 2/1 (iii) 4/5 (iv) 5/4 (v) 1/3 (vi) 3/1 (vii) 3/4 (viii) 3/2
3. Ability to write the rare Talas mentioned below with Thaah, Dugun, Tigun and Chaugun laykaries –(i) Laxmi Taal (ii) Brahm Taal (iii) Ganesh Taal (iv) Rudra Taal (v) Asht Mangal Taal (vi) Kumbh Taal (vii) Matt Taal
4. Instrumental Music and Mass Media
5. Sounds, It's production and Propagation
6. Acoustics of Auditorium
7. Music and Listeners
8. New experiments and innovations in Tabla-Vadan
9. Advantage and disadvantage of Electrical Instruments
10. Knowledge of Vrind Vadan (Orchestra) and Percussions of Western Music : (i) Side Drum (ii) Triangle (iii) Kettle Drum (iv) Tambourine

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History of Indian Instrumental Music (Percussion)
(Modern Period)

1. Development of Indian Instrumental Music during Modern Period.
2. Detail study of the Taal-Notation-system of Pt. Vishnu Digumber Paluskar, Pt. Vishnu Narain Bhatkhande , Pt. Omkar Nath Thakur and others.
3. Development of Instrumental Music after independence in the field of Training, Performances and writing:
 - (i) Government (Radio, Doordarshan, Academies ICCR, Department of Culture and Awards etc.
 - (ii) Private organizations (Music-Conferences etc.)
 - (iii) Popular Music
4. Life sketches and contribution of the famous Vadaak of Tabla and Pakhawaj :
 - (i) Ustad Zakir Husain (ii) Pt. Nayan Ghosh (iii) Dr. Aban-E-Misri
 - (iv) Anuradha Poul (v) Pt. Suresh Talverkar (vi)Pt. Anindo Chatterje
 - (vii) Pt. Kumar Bos (viii) Pt. Amar Nath Mishra (ix) Pt. Ramakant Pathak (x) Ustad Shafat Ahmad.
5. Historical evolution and development of Western Percussion instruments.
6. Historical evolution and development of ghan vadya. Knowledge of the difference between ghan and Percussion instruments.

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BOOKS RECOMMENDED FOR STUDY

B.P.A. (Tabla) Professional Course

Recommended Books

1. Tabla Ka Udgam, Vikas aur Vadan Shailiyan- Yogmaya Shukla
2. Tal Pran- Dr. Sudhanshu Pandey
3. Tal Parichay- Dr. Girish Chandra Shrivastav
4. Tal Sopan-
5. Pakhawaj aur Tabla keGharane Va Paramprayen- Dr. Aban. E. Misri
6. Bhartey Sangeet Ke naye Aayam- Pt. Vijay Shankar Mishra
7. Bhartey Sangeet Vadya- Dr. Lalmani Mishra
8. Bhartey Vadya Ank- Sangeet Karyalaya, Hathras
9. Tal Prakash – Bhagwat Sharan Sharma
10. Bhartiya Sangeet Shastra me Vadyon Ka Chintan- Dr. Anjana Bhargav
11. Pakhawaj ki utpatti, vikas ewam Vadan Shailiyan – Dr. Ajay Kumar
12. Taal Kosh- Dr. Girish Chandra Shrivastav
13. Pramukh Taal vadya Pakhawaj- Dr. Mohni Verma
14. Kramik Pustak Malika Part, I, II, III and IV by Pt. V.N. Bhathande.
15. Sangitinjali I, II, III, IV, V & VI by Pt. Omkarnath Thakur.
16. Raga Vigyan, I, II, III, IV& V by Pt. V.N. Patwardhan.
17. Ragbodh Part, I, II, III by Dr. B.R. Deodhar.
18. Dhruvpad- Gayan-Prampra – Dr. Madhu Bhatt Tailang
19. Tantrinad Part I & Bhartiya Sangit Vadya by Dr. Lalmani Mishra.
20. Pranav-rang or Dhruvpad Dhamar – Dr. Shyam Sunder Sharma
21. Mridanga-Tabla -Vadan by Pt. Govind Rao.
22. Tabla Vigyan by Dr. Lalmani Mishra.
23. Tabla Shastra by Godbole
24. Sangit Visharad (Hatharas)
25. Sitar Marg Part I and II by S.P. Banerjee.
26. Sangit Bodh by Dr. Sharat Chandra Paranjpe.
27. Dhvani aur Sangeet by Prof. L.K. Singh.
28. Sangeet Darshika Part I and II by Shri Nanigopal Banerjee.
29. Sangeet Parichiti Part I and II by Shri Neelratan Banerjee.
30. Hindustani Music- An outline of it's physical and aesthetics by G.H. Ranade.
31. Sangit Shastra Part I and II by M.N. Saxena.
32. Hamare Sangeet Ratna by Laxmi Narayan Garg.
33. Sangeet Rasmanjari- Pt. Laxman Bhatt Tailang
34. Sangeet Mani Part-I,II- Maharani Sharma
35. Sangeet Swarit- Ramakant divedi
36. Panchashika Sangeet Vimal Manjari- Pt. Laxman Bhatt Tailang
37. Hindustani Sangeet ke Pakhavaj vadan ko Vallabh Sampraday ki den- Dr. Madhu Bhatt Tailang
38. Bharat ke Sangeetkar – Dr. Laxmi Narain Garg
39. Lalit Kalano main Srijnatmkta- Dr.Satyvati Sharma & Dr. Madhu Bhatt Tailang