



Punyashlok Ahilyadevi Holkar Solapur University, Solapur

Faculty of Interdisciplinary Studies

CBCS Pattern Syllabus

Indian Music

B.A. III (Sem – V, VI) (Paper - VII to XVI)

With effect from June - 2021

1) Preamble –

Music, dance, drama are very popular performing arts. Music means vocal, instrumental and dance. India is famous for classical, semi classical and folk music. String, wind, percussion and newly added electronic instruments are used for performance. Music has its own language. It enriches the mind and body.

Music enhances the confidence, stage daring, sensitivity, unity, concentration etc. It also enhances the understanding between music and literature.

2) Objective of the Course -

- 1) Introduce basic principles of music as sound and rhythm.
- 2) To develop the ability for the good performance of music.
- 3) To develop social and cultural aspects among the students.
- 4) To develop musical ability, musical skill in the student.
- 5) Music is a form of creative art and it aims to develop the creative ability in the student.
- 6) To develop musical skills as composing, arranging, designing, performing skills, accompaniment etc.

Semester V, VI

Paper – VII to XVI

[Credits: Theory - 2, Practicals - 2- Per Paper]

Total Theory Lectures-()

Unit no: 1

(No. of Lectures - 4)

Paper – VII to XI

Theory + Practical per paper

Unit no: 2

(No. of Lectures - 4)

Paper – XII to XVI

Theory + Practical per paper

Equivalent Subject for Old Syllabus

Sr. No.	Name of the Old Paper	Name of the New Paper
	Semester V	Semester V
1)	Paper VII	Paper VII
2)	Paper VIII	Paper VIII
3)	Paper IX	Paper IX
4)	Paper X	Paper X
5)	Paper XI	Paper XI
	Semester VI	Semester VI
6)	Paper XII	Paper XII
7)	Paper XIII	Paper XIII
8)	Paper XIV	Paper XIV
9)	Paper XV	Paper XV
10)	Paper XVI	Paper XVI

Nature of Question Paper

Total Marks - 20

Q. 1) Select the correct option.

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5

I)

a)

b)

c)

d)

II)

a)

b)

c)

d)

III)

a)

b)

c)

d)

IV)

a)

b)

c)

d)

V)

a)

b)

c)

d)

Q.2) Short Answer.

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3

Q.3) a) Information about Raga.

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1

b) Information about Tala.

☐

1

Q. 4) Broad Question.

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OR

Broad Question.

Q. 5) Broad Question.

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Solapur University, Solapur.

B. A. Part III - Syllabus

Indian Music (CBCS)

Introduced from the Academic Year 2021 – 22

Semester – V

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Contact Hours -

48L + 12T = 60

Theory – Paper VII

Total Marks 20

A) i) Writing notation of Chhota Khyal with alap and swarvistar.

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas - 1) Jaunpuri 2) Bhairav

1 Credit

B) History of Indian Music

(भारतीय संगीताचा इतिहास - मध्ययुगीन व आधुनिक कालखंड)

12 Hours

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

1 Credit

D) २ मध्ये ३, ३ मध्ये २

12 Hours

Practical – Paper VII

Total Marks 20

A) Detailed Study of Vilambit & Chhota Khayal With alap, taan, boltan of the following Ragas.

1) Bhairav

B) One Chota Khayal in the Following Ragas (outline)

1 Credit

1) Miyan ki Todi 2) Jaunpuri

12 Hours

C) 1) Trivat 2) Patriotic song

D) Recitation of Talas by Counting matars by hand taals in Dugun ,

1 Credit

Tigun , Chaugun. i) Ektal ii) Tevra

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -	Contact Hours -
3L + 01T = 4	48L + 12T = 60
Theory – Paper VIII	Total Marks 20

A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas- 1) Puriya Dhanashri 2) Bageshri 1 Credit

B) श्रुती व्यवस्था, ग्राम, मूर्च्छना, जाती गायन, स्वर संवाद 12 Hours

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun. 1 Credit

D) २ मध्ये ३, ३ मध्ये २ 12 Hours

4 Credits = 48 Hours

Practical – Paper VIII Total Marks 20

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.

1) Bageshri

B) One Chota Khayal in the Following Ragas (outline) 1 Credit

1) Marva 2) Miyamalhar 12 Hours

C) 1) Dhrupad 2) Group song

D) Recitation of Talas by Counting matars by hand taals in Dugun ,

Tigun , Chaugun. 1 Credit

i) Sultal ii) Chautal 12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper IX

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas -

1 Credit

1) Darbari Kanada 2) Bibhas (Bhairav That)

12 Hours

B) Folk Music - लोकसंगीत (भारुड, गवळण, पोवाडा, लावणी, गोंधळ, ओवी, अभंग)

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun, (Panchamsawari, Khemta.)

1 Credit

D) २ मध्ये ३, ३ मध्ये २

12 Hours

Practical – Paper IX

Total Marks 20

A) One Chota Khayal in the Following Ragas (with Alap, Taan, Bolaalap, Boltan)

1) Darbari Kanada 2) Bibhas (Bhairav That)

B) 1) Lokgeet 2) Bhavgeet

1 Credit

C) Ragmala, Chatrang

12 Hours

D) Recitation of Talas by Counting matars by hand taals in Dugun , Tigun , Chaugun.

1 Credit

i) Pancham Sawari ii) Khemta

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper X

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Bageshri 2) Jaunpuri

1 Credit

B) The Life & work of Following Artist (कलाकारांची जीवन चरित्रे)

12 Hours

1) Pt. Bhimsen Joshi

2) Pt. Ravishankar

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

(Jattal, Tilwada)

1 Credit

D) २ मध्ये ३, ३ मध्ये २

12 Hours

Practical

Paper X

- Concert

Total Marks 20

A) Any Chhota Khyal with Aalap, Tan, Bolalap, Boltan

1 Credit

B) One Light Classical Music.

12 Hours

C) Tal Recitation with Dugun, Tigun, Chougun.

1 Credit

D) PPT Presentation – One Artist / One Instrument.

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper XI

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Bada & Chhota Khyal with Alap & Swar Vistar

बड्या व छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1) Marva

2) Bhairav

1 Credit

B) संगीत शास्त्रातील ग्रंथ व ग्रंथकारांचे योगदान

12 Hours

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun.

(Pashto, Adachautal)

1 Credit

D) २ मध्ये ३, ३ मध्ये २

12 Hours

Practical

Paper XI - Concert

Total Marks 20

1) One Vilambit & Chhota Khyal for 10 min

1 Credit

2) One Light Classical Music for 5 min

12 Hours

3) Viva – Voce

1 Credit

4) Taal Recitation with Dugun, Tigun, Chaugun.

12 Hours

4 Credits = 48 Hours

Semester – VI

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper XII

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with alap and swarvistar

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1 Credit

1) Bihag 2) Hindol

12 Hours

B) Carnatic Music कर्नाटक संगीत (स्वर, थाट, ताल, गीत प्रकार, साम्य व भेद)

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun

(Dhumali, Zumara)

1 Credit

D) ३ मध्ये ४ , ४ मध्ये ३

12 Hours

Practical – Paper XII

Total Marks 20

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragas.

1) Bihag

B) One Chota Khayal in the Following Ragas (outline)

1 Credit

1) Tilakkamod 2) Hindol

12 Hours

C) 1) Dhun, Tarana

D) Recitation of Talas by Counting matars by hand taals in Dugun ,

Tigun , Chaugun.

1 Credit

i) Dhumali ii) Zumara

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper XIII

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with alap and swarvistar

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1 Credit

1) Miya ki todi 2) Malkauns

12 Hours

B) Study of Staff Notation System of Western Music.

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun

(Deepchandi, Addha.)

1 Credit

D) ३ मध्ये ४, ४ मध्ये ३

12 Hours

Practical – Paper XIII

Total Marks 20

A) Detailed Study of Vilambit & Chhota Khayal With alap, tan, boltan of the following Ragan.

1) Miya ki todi

B) One Chota Khayal in the Following Ragas (outline)

1 Credit

1) Ahirbhiarav 2) Malkauns

12 Hours

C) Thumari, Natyageet

D) Recitation of Talas by Counting matars by hand taals in Dugun ,

Tigun , Chaugun.

1 Credit

i) Deepchandi

2) Addha

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper XIV

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with alap and swarvistar

(छोट्या ख्यालाचे स्वरलेखन आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1 Credit

i) Kedar ii) Bhairavi

12 Hours

B) Importance of mass media - i) Radio, TV, Microphone, मंच प्रदर्शन

ii) Computer basics and introduction to Internet

B) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun

(Dhamar, Rupak)

1 Credit

D) ३ मध्ये ४ , ४ मध्ये ३

12 Hours

Practical

Paper XIV

Total Marks 20

A) One Chhota Khyal in the following Ragas (Outline)

i) Kedar ii) Bhairavi

1 Credit

B) Dhamar

12 Hours

C) Abhang, Bhaktigeet

D) Recitation of Talas by Counting Matras by hand of the
following talas

1 Credit

i) Dhamar ii) Rupak

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper XV

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1 Credit

i) Bihag ii) Hindol

12 Hours

B) भारतीय संगीतातील घराणी व त्यांचे योगदान.

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun

(Tritaala, Zaptal)

1 Credit

D) ३ मध्ये ४ , ४ मध्ये ३

12 Hours

Practical

Paper XV

- Concert

Total Marks 20

A) Any Chhota Khyal with Aalap, Tan, Boltana

1 Credit

B) One Light Classical Music.

12 Hours

C) Tal Recitation with Dugun, Tigun, Chougun.

1 Credit

D) PPT Presentation – One Artist / One Instrument.

12 Hours

4 Credits = 48 Hours

(Theory 20 + Practical 20 + Assignment 10 = 50 Marks)

Credit -

3L + 01T = 4

Theory – Paper XVI

Contact Hours -

48L + 12T = 60

Total Marks 20

A) i) Writing notation of Chhota Khyal with Alap & Swar Vistar

छोट्या ख्यालाचे स्वरलेखन (आलाप, स्वरविस्तारासह)

ii) Detailed study of Ragas (रागांचा सविस्तर अभ्यास)

1 Credit

1) Ahirbhairav 2) Malkanus

12 Hours

B) Write essay on

1) भक्तीसंगीताचा इतिहास, वैशिष्ट्ये व प्रकार.

C) Writing theka bols of any taal studied in Dugun, Tigun, Chaugun

(Dadara, Sultal)

1 Credit

D) ३ मध्ये ४, ४ मध्ये ३

12 Hours

Practical

Paper XVI - Concert

Total Marks 20

1) One Vilambit & Chhota Khyal for 10 min

1 Credit

2) One Light Classical Music for 5 min

12 Hours

3) Viva – Voce

1 Credit

4) Taal Recitation with Dugun, Tigun, Chaugun.

12 Hours

4 Credits = 48 Hours

B. A. Music

1) Title – B.A. Music

2) Duration – The course shall consist of 3 years - Part I, II, III

B. A. Part I - Paper I and II - 50 Marks each

Semester - I - Theory - 20 Marks, Practical - 20 marks + 10 internal

Semester - II - Theory - 20 Marks, Practical - 20 marks + 10 internal

B. A. Part II Paper III, IV and V, VI - 50 Marks each

Semester III -Paper - III - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper - IV - Theory - 20 Marks, Practical - 20 marks + 10 internal

Semester IV - Paper - V - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper - VI - Theory - 20 Marks, Practical - 20 marks + 10 internal

B. A. Part III Paper VII to XVI of 50 Marks each

Semester V - Paper VII - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper VIII - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper IX - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper X - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper XI - Theory - 20 Marks, Practical - 20 marks + 10 internal

Semester VI - Paper XII - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper XIII - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper XIV - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper XV - Theory - 20 Marks, Practical - 20 marks + 10 internal

Paper XVI - Theory - 20 Marks, Practical - 20 marks + 10 internal

3) Medium of instruction – Marathi.

4) Qualification of Teachers –

A) M. A. (at least 55%) with Music of recognized uni & NET.

B) In case of Tabla player the following qualifications are prescribed.

The person must be well versed in all the 14 modes of playing on Tabla & must also have a practical experience of 10 years as an accompanist to vocal as well as instrumental.

B.A. Music special Tabla of recognized uni or Visharad (II Class) of A.B.G.M.V. Mandal Mumbai.

5) Teaching Periods – BA Music – Part I, II, III. There shall be four periods per paper per week.

BAI – One Paper 100 Marks

Each paper four periods per week - Total work load 4 periods.

BAII – Two Papers 200 Marks

Each paper four periods per week – Total work load 8 periods.

B. A. – III – Five Papers 500 Marks

Each paper four periods per week - Total work load 20 periods.

6) Sem - V, VI – Each paper – 50 Marks = Theory 20 + Practical 20 + Internal Test 10

Practical examination – Semester V - Practical - Paper VII to XI - 20 Marks

Semester VI - Practical - Paper XII to XVI - 20 Marks

Theory paper pattern –

Semester V - Theory - Paper VII to XI - 20 Marks

Semester VI - Theory - Paper XII to XVI - 20 Marks

20 marks for theory– Objective– 5 Marks, Subjective – 15 Marks.

For each paper - Internal Test 10 Marks – Minimum Passing 4 Marks

Separate Heads of Passing

Semester V - Theory - Paper VII to XVI - 20 Marks - Minimum Passing 8 Marks

Practical - Paper VII to XI - 20 Marks - Minimum Passing 8 Marks

Semester VI - Theory - Paper XII to XVI - 20 Marks - Minimum Passing 8 Marks

Practical - Paper XII to XVI - 20 Marks - Minimum Passing 8 Marks

Internal Test 10 Marks – Minimum Passing 4 Marks

*Practical examination of Semester V - Paper VII to XI - 20 Marks each will be conducted at the end of fifth Semester and Semester VI - Paper XII to XVI - 20 Marks each will be conducted at the end of sixth Semester.

* Minimum passing of paper VII to XI and XII to XVI are - 8 marks.

Semester V, VI - Internal Marks for each paper - 10 - Minimum Marks for passing - 4

7) Instruments -

1) Tambora – For Ladies – a pair of Black 4

For Gents – a pair of Black 1

2) Harmonium – 1) Nar Nar for ladies 2) Kharj Nar for Gents.

3) Sarod – full size of white 1

4) Sitar - full size of Black 1

5) Tabla – 2 Dagga – 4 Tabla of Black 1 , Black 2, Black 4, Black 5

Practical Examination Procedure -

a) Duration of practical examination of each student shall be of 20 to 25 minutes.

b) One internal examiner shall be appointed by the University.

c) One external examiner shall be appointed by the University.

संदर्भ ग्रंथ सूची

बी. ए. म्युझिक Part -III

- १) क्रमिक पुस्तक मालिका भाग १ ते ४ पं. वि.ना. भातखंडे
- २) राग बोध भाग १ ते ६ पं. बी. आर. देवधर
- ३) संगीत विशारद आचार्य वसंत - हाथरस
- ४) राग परिचय भाग १ ते ४ हरिश्चंद्र श्रीवास्तव
- ५) मधुर स्वरलिपी संग्रह हरिश्चंद्र श्रीवास्तव
- ६) संगीत कला विहार अखिल भारतीय गांधर्व महाविद्यालय मंडळ मुंबई
- ७) भारतीय वाद्यांचा विकास - डॉ. ग. ह. तारळेकर
- ८) तबला गाईड - सुरेश सामंत
- ९) संगीतशास्त्र विजयिनी - डॉ. नारायण मंगरुळकर
- १०) संगीतशास्त्र - वसंतराव राजोपाध्ये
- ११) रागदारी संगीतातील सौंदर्य स्थळे - रोचना भडकमकर
- १२) रागविश्लेषण - डॉ. उमा गर्ग
- १३) अभिनव गीतमंजिरी भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- १४) संगीताने गाजलेली रंगभूमी - बाबुराव जोशी
- १५) ख्याल गायनशैली विकसीत आयाम - सत्यवती शर्मा
- १६) संगीतयात्रा हिंदुस्तानी संगीतातील रागांचा आस्वादक परिचय - रोचना भडकमकर
- १७) भारतीय संगीतपद्धती भाग १ ते ४ - पं. वि. ना. भातखंडे
- १८) भारतीय संगीत का इतिहास - भगवत शरण शर्मा
- १९) तान संग्रह भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- २०) तबला - अरविंद मुळगांवकर

Punyashlok Ahilyadevi Holkar
Solapur University, Solapur



Faculty of Interdisciplinary
Skill Oriented Course for Indian Music

Title of the Course

Certificate Course in Sugam Sangeet

Introduced from the Academic Year – 2021-22

Punyashlok Ahilyadevi Holkar Solapur University, Solapur

Skill Oriented Course w.e.f. 2021-22

Title of the Course

Certificate Course in Sugam Sangeet

❖ Eligibility of the course	:- BA II – Passed
❖ Total credit of the course	:- 04 Credit
❖ Total marks of the course	:- 100 Marks
❖ Weightage to practical work (Marks)	:- 80 Marks
❖ Weightage to theory work (Marks)	:- 20 Marks
❖ Duration of the course	:- 12 Weeks
❖ B.A. III – For Semester V	:- Semester V

Aim of the course - To develop Musical and Performing Skills among the students.

Learning out come – On completion of this course the students will be able to -

- ◆ Development of performing skills - Will be able to perform individual and in group
- ◆ Will be able to get the knowledge about Hindustani classical, Semi classical, Popular music.
- ◆ Will be able to know about Techniques of voice production
- ◆ To develop professional abilities - Accompanist, Playback singer, Music director
- ◆ Will be able to perform on You tube, Face book, Instagram etc.

Punyashlok Ahilyadevi Holkar Solapur Vidyapith, Solapur

B.A. III Semester V

CERTIFICATE COURSE IN SUGAM SANGEET

Paper - I

100 Marks

4 Credit

Theory - 20

Practical – 80

Theory - 20

A) I) व्याख्या लिहा.

संगीत, नाद, स्वर (कोमल, तीव्र, शुद्ध) गीत, अलंकार, सप्तक व त्याचे प्रकार (मंद्र, मध्य, तार) आरोह, अवरोह, राग, संगीतकार, गीतकार.

II) ताल लेखन - सम, मात्रा, खंड, खाली, टाळी, आवर्तन.

I) सुगम संगीत व्याख्या - शब्द, भावना, स्वर, ताल, लय, वाद्ये(हार्मोनियम, तबला, तालवाद्य, सिंथेसायझर, टाळ, बासरी इ.)

II) सुगम संगीतातील गीतप्रकार - भावगीत, भक्तीगीत, नाट्यगीत, लोकगीत, अभंग,

समुहगीत, चित्रपटगीत इ.

Practical - 80

A) खालील राग माहितीसह - एक छोटा ख्याल / सरगम गीत / लक्षण गीत

भूपाली, यमन, भीमपलास,

ताल माहितीसह व तालाची दुप्पट करणे - त्रिताल, दादरा, केरवा, भजनी

B) सुगम संगीत सादरीकरण - कोणतेही तीन गीतप्रकार - भक्तीगीत, भावगीत, अभंग, समुहगीत,

चित्रपटगीत, लोकगीत, प्रार्थना, स्फूर्तिगीत, बालगीत इ.

c) एखाद्या कवितेला स्वरबद्ध करून सादर करणे.

Evaluation System

Sr. No.	Course Nature	Particular	Marks
1.	Theory Course	MCQ Test at the end of the course	20
2.	Practical	A) Performance – Any one Rag and Taal B) Any Three Geet Prakar, one composed geet	80
		Total	100

Reference Books –

- 1) हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका भाग 1 ते 3 पं. वि. ना. भातखंडे संगीत प्रकाशक कार्यालय, हाथरस
- 2) निबंध संगीत, लक्ष्मी नारायण गर्ग, संगीत कार्यालय, हाथरस
- 3) राग बोध भाग 1 ते 3 प्रा. बी. आर. देवधर
- 4) तबला गाईड - सुरेश सामंत