

Proposed Syllabus For
Bachelor of Performing Arts
Specialisation In
Instrumental Music (Tabla)

: Duration :

6 Semester / 3years

: Offered by:



Department of Performing Arts
Assam University, Silchar

OBJECTIVE OF THE SYLLABUS

The objective of the Proposed Syllabus For Bachelor of Performing Arts, Specialization in instrumental Music (Tabla) is to offer the students a programme that may help them to understand the techniques at moderate level music performance. The programme offers them information about the Indian Music History, expose them to the general theory of performance, expose them to the basics of European Music, give them some idea about Musical Acoustics and detailed discussions on solo performance and accompaniment techniques of Tabla.

Course Structure for Specialization In Instrumental Music (Tabla)

| Course Code | Semester | Course Type | Course Title | Total Credits | Evaluation Pattern | Maximum Marks | |
|-------------|----------|-------------|--|---------------|--------------------|---------------|----------|
| | | | | | | Internal | External |
| BPA 101 | I | AECC | General English/MIL | 2 | Theory | 30 | 70 |
| BPA 102 | I | CC | Ancient and Medieval History of Hindustani Percussion Instruments | 6 | Theory | 30 | 70 |
| BPA 103 | I | CC | Part I: Introduction to basic Taals of Tabla and knowledge of layakari. Part II: Performance studies with various rudiments of Hindustani Percussion Music set to Teentaal. Stage I | 6 | Practical | 30 | 70 |
| BPA 104 | I | GE I | Basic introduction to Tabla, Taal and few terminologies with Examples. | 6 | Practical | 30 | 70 |
| BPA 201 | II | AECC | Environmental Studies | 2 | Theory | 30 | 70 |
| BPA 202 | II | CC | Study of different Tabla Gharans of Hindusthani music. | 6 | Theory | 30 | 70 |
| BPA 203 | II | CC | Performance studies with various rudiments of Hindustani Percussion Music set to Teentaal. Stage II | 6 | Practical | 30 | 70 |
| BPA 204 | II | GE II | Introduction to basic Taals of Tabla. | 6 | Practical | 30 | 70 |
| BPA 301 | III | CC | Study of Hindustani Taal of different Period. | 6 | Theory | 30 | 70 |
| BPA 302 | III | CC | Performance studies with various rudiments of Hindustani Percussion Music set to Jhaptaal. Stage I | 6 | Practical | 30 | 70 |
| BPA 303 | III | CC | Basic introduction of Hindustani notation systems of Taal | 6 | Theory | 30 | 70 |
| BPA 304 | III | GE III | Accompaniment Studies in Tabla | 6 | Practical | 30 | 70 |
| BPA 305 | III | SEC I | Performance studies with various rudiments of Hindustani Percussion Music set to Ektaal. | 2 | Practical | 30 | 70 |

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| BPA 401 | IV | CC | Technical and Mathematical studies of Tabla compositions. | 6 | Theory | 30 | 70 |
| BPA 402 | IV | CC | Performance studies with various rudiments of Hindustani Percussion Music set to Rupaktaal. Stage I | 6 | Practical | 30 | 70 |
| BPA 403 | IV | CC | Study on South Indian Taal system. | 6 | Theory | 30 | 70 |
| BPA 404 | IV | GE IV | Performance studies with various rudiments of Hindustani Percussion Music set to Teentaal.. | 6 | Practical | 30 | 70 |
| BPA 405 | IV | SEC II | Performance studies with various rudiments of Hindustani Percussion Music set to Rupaktaal. Stage II | 2 | Practical | 30 | 70 |
| BPA 501 | V | CC | Study of musical acoustics and its implications in Music. | 6 | Theory | 30 | 70 |
| BPA 502 | V | CC | Accompaniment Studies in Tabla | 6 | Practical | 30 | 70 |
| BPA 503 | V | DSE I | Maintenance and Repairing of the Instrument (Tabla) | 6 | Theory | 30 | 70 |
| BPA 504 | V | DSE II | Performance studies with various rudiments of Hindustani Percussion Music set to Jhaptaal. | 6 | Practical | 30 | 70 |
| BPA 601 | VI | CC | Basic introduction to Western music. | 6 | Theory | 30 | 70 |
| BPA 602 | VI | CC | Performance studies with various rudiments of Hindustani Percussion Music (Less Popular Compositions) set to Teentaal. | 6 | Practical | 30 | 70 |
| BPA 603 | VI | DSE III | Technical and Mathematical studies of Tabla compositions. | 6 | Theory | 30 | 70 |
| BPA 604 | VI | DSE IV | Preparation for stage performance. | 6 | Practical | 30 | 70 |
| 26 Paper | 3 Years 6 Semester | 4 Type Course | | Total Credit 140 | | Total Marks 2600 | |

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| ❖ AECC = Ability Enhancement Compulsory Course | ❖ CC = Core Course |
| ❖ GE = Elective Generic | ❖ DSE = Elective Generic |

*Proposed Syllabus For Bachelor of Performing Arts, Specialisation In Instrumental Music (Tabla)
Prepared by: Mr. Pintu Saha, Assistant Professor, DPA, Assam University, Silchar*

Detailed Syllabus For Specialization In Instrumental Music (Tabla)

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| 1st year | Semester I | Course | Unit | General English/MIL |
| | | BPA 101 Theory | I | Essential Grammar 1.1 Correct usage: Articles, Prepositions, Tenses 1.2 Correction of Sentences 1.3 Narration |
| | | Ability Enhancement | II | Composition I 2.1. Comprehension 2.2. Paragraph Writing\ |
| | | Compulsory Course | III | Composition II 3.1. Report Writing 3.2. Letter Writing |
| | | 2 Credits | IV | Poetry 4.1. John Milton: 'On His Blindness' 4.2. William Shakespeare: 'The Marriage of True Minds' |
| | | V | Short Story 5.1. Saki: 'The Open Window' 5.2. O Henry: After Twenty Years | |

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| 1st year | Semester I | Course | Unit | Ancient and Medieval History of Avanaddha Vadya |
| | | BPA 102 Theory | I | 1.1 Initiation of Avanaddha Vadyas. 1.2 Brief History of Hindustani Percussion Instruments from Vedic to modern period. |
| | | Core Course | II | 2.1 History of evolution of Tabla. 2.2 Review of different opinions on origin of Tabla. |
| | | 6 Credits | III | 3.1 Review on pre-vedic Hindustani Percussion Instruments with references. 3.2 Study of Vedic and ancient period's Instruments like Bhumi Dundubhi, Dundubhi, Tripuskar, Ankik, Urdhawak, Alingyak, Panava, Dardur, Karata, Ghadas. |
| | | | IV | 4.1 Importance & relevance of different Hindustani Percussion Instruments in music. 4.2 Importance & relevance of Tabla in music. |
| | | | V | 5.1 General review of the "Muni Bharata" in the context of percussion instruments. 5.2 General review of the "Sharnagadev" in the context of percussion instruments. |

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| 1st year | Semester I | Course | Unit | Part I: Introduction to basic Taals of Tabla and knowledge of layakari. Part II: Performance studies with various rudiments of Hindustani Percussion Music set to Teentaal. Stage I |
| | | BPA 103 Practical | I | 1.1 Recitation Teentaal in Barabar Laya. 1.2 Recitation of Teentaal in Adlaya, Dwiguna, Teenguna, Chouguna, laya showing Taali-Khali with hand clapping. 1.3 Recitation Jhaptaal in Barabar Laya. 1.4 Recitation of Jhaptaal in Adlaya, Dwiguna, Teenguna, Chouguna, laya showing Taali-Khali with hand clapping. |
| | | Core Course | II | 2.1 Recitation Rupaktaal in Barabar Laya. 2.2 Recitation of Rupaktaal in Adlaya, Dwiguna, Teenguna, Chouguna, laya showing Taali-Khali with hand clapping. 2.3 Recitation Ektaal in Barabar Laya. 2.4 Recitation of Ektaal in Adlaya, Dwiguna, Teenguna, Chouguna, laya showing Taali-Khali with hand clapping. |
| | | 6 Credits | III | 3.1 One Qaida with 4 vistar & tihai 3.2 One Adlaya Qaida of with 4 vistar & tihai 3.3 One Rela with 4 vistar & tihai. 3.4 One Adlaya Rela with 4 vistar & tihai. |
| | | | IV | 4.1 One Gat. 4.2 One Farmaishi Gat. 4.3 Two Tukra set to one cycle in Madhya Laya. 4.4 One Tukra set to Two cycles in Madhya Laya. |
| | | | V | 5.1 One Chakradar. 5.2 One Chakradar set to more than four cycle 5.3 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.4 Practice of above mentioned compositions with nagma (Saringi/Harmonium |

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| 1st year | Semester I | Course | Unit | Basic introduction to Tabla, Taal and few terminologies with Examples. |
| | | BPA 104 Practical | I | Brief structural knowledge of Tabla and Classification of Instruments. |
| | | Elective Generic I | II | Taal, Laya, Matra, Tali, Khali, Vibhag, Sam, Avartan. |
| | | 6 Credits | III | Peshkar, Uthan, Kayda, Palta, Rela, Tihai, Gat, Tukra, Chakradar, Paran. |
| | | | IV | Knowledge of Teental, Dadra, Kaharwa, Ektal, Jhaptal, Rupak. |
| | V | Writing of the above Talas in notation. | | |

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| 1st year | Semester II | Course | Unit | Environmental Studies |
| | | BPA 201 Theory Ability Enhancement Compulsory Course 2 Credits | 1-5 | As per Assam University Syllabus |

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| 1st year | Semester II | Course | Unit | Study of different Tabla Gharans of Hindusthani music. |
| | | BPA 202 Theory Core Course 6 Credits | I | 1.1 Delhi gharana 1.2 Farukhabad gharana |
| | | | II | 2.1 Ajrada gharana 2.2 Lucknow gharana |
| | | | III | 3.1 Panjab gharana 3.2 Banaras gharana |
| | | | IV | <i>Contributions and playing styles of famous musicians of different gharanas.</i> 4.1 Amir Husen/Ahamadjan Thirkwa, Karamat Ullha khan/Jayan Prokash Ghosh, kallu Khan/Habibuddin Khan 4.2 Hiru Ganguly/Afak Hussain, Kader Box/Allaakkha, Anokhelal Misra/Kanthe Maharaj. |
| | V | 5.1 Comparative study of different Gharanas. 5.2 Comparative study of different Bajis | | |

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| 1st year | Semester II | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music set to Teentaal. Stage II |
| | | BPA 203 Practical Core Course 6 Credits | I | 1.1 One Qaida with 6 vistar & tihai 1.2 One Adlaya Qaida of with 6 vistar & tihai 1.3 One Rela with 6 vistar & tihai. 1.4 One Adlaya Rela with 6 vistar & tihai |
| | | | II | 2.1 One Peshkar 2.2 Four variations on above Peshkar 2.3 One Chalan 2.4 Four variations on above Chalan. |
| | | | III | 3.1 Two Tukra set to one cycle in Madhya Laya. 3.2 One Tukra set to Two cycles in Madhya Laya. 3.3 One Paran set to one cycle in Madhya Laya. 3.4 One Paran set to Two cycles in Madhya Laya. |
| | | | IV | 4.1 Practice of Madhya Laya (Medium speed) Teentaal. 4.2 Practice of Madhya Laya (Medium speed) Teentaal with variations. |

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| | | | 4.3 Practice of Drut (High speed) Teentaal. 4.4 Practice of Drut (High speed) Teentaal with variations. |
| | | V | 5.1 Practice of Laggi set to Teentaal. 5.2 Practice of Adlaya Laggi set to Teentaal 5.3 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.4 Practice of above mentioned compositions with nagma (Saring/Harmonium). |

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| 1st year | Semester II | Course | Unit | Introduction to basic Taals of Tabla. |
| | | BPA 204 Practical | I | Practice of Syllables of Tabla. |
| | | Elective Generic II 6 Credits | II | Recitation of Teental, Dadra, Kaharwa, Ektal, Jhaptal, Rupak in Basic laya. |
| | | | III | Recitation of Teental, Dadra, Kaharwa, Ektal, Jhaptal, Rupak in Double laya. |
| | | | IV | Practice of playing of Teental, Dadra, Kaharwa, Ektal, Jhaptal, Rupak. |
| V | Practice of playing Laggi set to Teental, Dadra, and Kaharwa. | | | |

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| 2nd year | Semester III | Course | Unit | Study of Hindustani Taal of Different Period. |
| | | BPA 301 Theory | I | 1.1 Definition of Taal 1.2 Brief introduction of Taal. |
| | | Core Course 6 Credits | II | 2.1 Name of the Ten Principals of Taal. 2.2 Brief study on Ten Principals of Taal (Dash Prana). |
| | | | III | 3.1 Study on mythological concept on Taal's origin. 3.2 Discussion on rhythm in the Mythological period [mentioned in the purans] |
| | | | IV | 4.1 Brief study of Margi Taal Paddhati. 4.2 Brief study of Deshi Taal Paddhati. |
| V | 5.1 Taal system in the Medieval Period 5.2 Discussion on development of rhythm and formation of Taal. | | | |

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| 2nd year | Semester III | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music set to Jhaptal. Stage I |
| | | BPA 302 Practical | I | 1.1 One Qaida 1.2 Four vistar & tihai on above Quida |
| | | Core Course 6 Credits | II | 2.1 One Rela. 2.2 Four vistar & tihai on above Rela |
| | | | III | 3.1 One Gat 3.2 Two Tukra |
| | | | IV | 4.1 One Paran 4.2 One Chakradar |
| V | 5.1 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.2 Practice of above mentioned compositions with nagma (Saring/Harmonium). | | | |

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| 2nd year | Semester III | Course | Unit | Basic introduction of Hindustani notation systems of Taal. |
| | | BPA 303 Theory | I | 1.1 Basic knowledge of notation 1.2 Importance (scope) and limitation of notation system. |
| | | Core Course 6 Credits | II | 2.1 Bhatkhande [Hindustani]Notation System 2.2 Paluskar Notation system |
| | | | III | 3.1 Akarmatrik Notation System 3.2 Dandamatrik Notation System |
| | | | IV | 4.1 South Indian Notation Systems 4.2 Taal Notion System. |
| V | Writing of Taal-s in notation with Basic, Dwigun, Trigun and Chougun layakari. 5.1 Writing Dadra, Kaharwa,Teentaal, Jhaptaal, Rupaktaal.Ektaal 5.2 Chautal, Dhamar, SoolTaal. | | | |

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| 2nd year | Semester III | Course | Unit | Accompaniment Studies in Tabla. |
| | | BPA 304 Practical | I | Practice of tuning of Tabla. |
| | | Elective Generic III 6 Credits | II | Accompaniment with drut Kheyal set to Teentaal |
| | | | III | Accompaniment with Rabindra Sangeet / Nazrul Geeti |
| | | | IV | Accompaniment with Mordern Song / Filmy Song. |
| V | Accompaniment with Folk Songs of Barak Valley. | | | |

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| 2nd year | Semester III | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music set to Ektaal. |
| | | BPA 305 Practical | I | 1.1 One Qaida 1.2 Four vistar & tihai on above Quida |
| | | Skill Enhance ment Course I 2 Credits | II | 2.1 One Rela. 2.2 Four vistar & tihai on above Rela |
| | | | III | 3.1 One Gat 3.2 Two Tukra |
| | | | IV | 4.1 One Paran 4.2 One Chakradar |
| V | 5.1 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.2 Practice of above mentioned compositions with nagma (Saring/Harmonium). | | | |

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| 2nd year | Semester IV | Course | Unit | Technical and Mathematical studies of Tabla compositions. |
| | | BPA 401 Theory | I | 1.1 Layakari 1.2 Applied mathematics of Layakari |
| | | Core Course 6 Credits | II | 2.1 Tehai 2.2 Applied mathematics of Tehai |
| | | | III | 3.1 Rhythm 3.2 Practice of rhythm. |
| | | | IV | 4.1 Study on Tabla compositions 4.2 Permutation and combination of Tabla compositions. |
| V | 5.1 Mathematical Studies on the compositions of Tabla 5.2 Study on creating compositions of any particular taal to any other Taal | | | |

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| 2nd year | Semester IV | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music set to Rupaktaal. Stage I |
| | | BPA 402 Practical | I | 1.1 One Qaida 1.2 Four vistar & tihai on above Qaida |
| | | Core Course 6 Credits | II | 2.1 One Rela. 2.2 Four vistar & tihai on above Rela |
| | | | III | 3.1 Two Gat 3.2 Two Tukra |
| | | | IV | 4.1 One Paran 4.2 One Chakradar |
| V | 5.1 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.2 Practice of above mentioned compositions with nagma (Saring/Harmonium). | | | |

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| 2nd year | Semester IV | Course | Unit | Study on South Indian Taal system. |
| | | BPA 403 Theory | I | Introduction to South Indian Taal System Characteristics of south Indian taal. |
| | | Core Course 6 Credits | II | Study of South Indian taals Main Elements of South Indian taal |
| | | | III | Practice of writing South Indian Taal to Hindustani Taal System Practice of writing Hindustani Taal to South Indian Taal System |
| | | | IV | Comparative study between South Indian and Hindustani Taal System. A few Eminent Composer of South Indian Percussion Instruments. |
| V | Introduction to Manipuri Taal System Study of Manipuri Taal | | | |

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| 2nd year | Semester IV | Course | Unit | Analytical Studies on contemporary Music |
| | | BPA 404 Practical | I | Analytical Studies on Percussion Instruments of Indian Music |
| | | Elective Generic IV 6 Credits | II | Analytical Studies on Rhythm of Percussion Instruments of Indian Music |
| | | | III | Analytical Studies on Percussion Instruments used in Bengali Filmy Music |
| | | | IV | Analytical Studies on Percussion Instruments used in Hindii Filmy Music |
| V | Analytical Studies on Creation of Music | | | |

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| 2nd year | Semester IV | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music set to Rupaktaal. Stage II |
| | | BPA 405 Practical | I | 1.1 One Adlaya Qaida 1.2 Four vistar & tihai on above Quida |
| | | | II | 2.1 One Adlaya Rela. 2.2 Four vistar & tihai on above Rela |
| | | Skill Enhancem ent Course II 2 Credits | III | 3.1 One Uthan 3.2 Two Tukra |
| | | | IV | 4.1 One Paran 4.2 One Chakradar |
| V | 5.1 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.2 Practice of the above mentioned compositions with nagma (Saring/Harmonium). | | | |

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| 3rd year | Semester V | Course | Unit | Study of musical acoustics and its implications in music. |
| | | BPA 501 Theory | I | 1.1 Study on musical acoustics. 1.2 Area of musical acoustics. |
| | | | II | 2.1 Musical sound and non musical sound. 2.2 Characteristics of musical sound |
| | | Core Course 6 Credits | III | 3.1 Resonance 3.2 Role of resonance in music |
| | | | IV | 4.1 Tone, Overtone, Harmonics 4.2 Importance of the above in music. |
| V | 5.1 Auditorium and sound Distribution. 5.2 Knowledge of Microphones and other electro-acoustic instruments. | | | |

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| 3rd year | Semester V | Course | Unit | Accompaniment Studies in Tabla |
| | | BPA 502 Practical | I | 1.1 Accompaniment with drut Kheyal set to Teentaal 1.2 Accompaniment with drut Kheyal set to Ektaal 1.3 Accompaniment with vilambit Kheyal set to Ektaal 1.4 Accompaniment with Madhyalaya Kheyal set to Jhaptaal |
| | | Core Course 6 Credits | II | 2.1 Accompaniment with Dadra (Semi-classical) set to Dadrataal. 2.2 Accompaniment with Geet (Semi-classical) set to Kaharwataal. 2.3 Accompaniment with Thumri set to Jat or Adhyya. 2.4 Accompaniment with Ragprodhan. |
| | | | III | 3.1 Accompaniment with Rabindra Sangeet / Nazrul Geeti 3.2 Accompaniment with Mordern Song / Filmy Song. 3.3 Accompaniment with Baulagaan / Gajan. 3.4 Accompaniment with Dhamail / Ojhagaan. |
| | | | IV | 4.1 Accompaniment with Gat set to Teentaal in madhyalaya 4.2 Accompaniment with Sitarkhani gat set to Teentaal. 4.3 Accompaniment with Rajakhani Gat set to Teentaal. 4.4 Accompaniment with Gat set to Teentaal in madhyalaya |
| | | | V | 5.1 Accompaniment with Gat set to Teentaal in Drutlaya. 5.3 Accompaniment with Gat set to Teentaal in Ati-drutlaya(Jhala). 5.3 Accompaniment with Dhun set to Dadra. 5.4 Accompaniment with Dhun set to Kaharwataal. |

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| 3rd year | Semester V | Course | Unit | Maintenance and Repairing of the Instrument (Tabla) |
| | | BPA 503 Theory | I | 1.1 Brief structural knowledge of Tabla. 1.2 Brief knowledge of materials used in Tabla making. |
| | | Discipline Specific Elective I 6 Credits | II | 2.1 Knowledge of placement of Tabla from weather conditions. 2.2 Knowledge of Protection of Tabla from weather conditions. |
| | | | III | 3.1 Brief study of historical development of the instrument (Tabla). 3.2 Brief study of making instrument (Tabla) in ancient India. |
| | | | IV | 4.1 Knowledge of Gub making to get maximum Joyari (Resonance). 4.2 Elementary study of Sound, Tone and Pitch. |
| | | | V | 5.1 Elementary knowledge of tuning of Tabla. 5.2 Knowledge of various gadgets of tuning like pitch pipes, chromatic tuners, frequency meters etc. |

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| 3rd year | Semester V | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music set to Jhaptaal. |
| | | BPA 504 Practical | I | 1.1 One Qaida 1.2 Four vistar & tihai on above Quida |
| | | Discipline Specific Elective II 6 Credits | II | 2.1 One Rela. 2.2 Four vistar & tihai on above Rela |
| | | | III | 3.1 One Gat 3.2 Two Tukra |
| | | | IV | 4.1 One Paran 4.2 One Chakradar |
| | | | V | 5.1 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.2 Practice of above mentioned compositions with nagma (Saring/Harmonium). |

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| 3rd year | Semester VI | Course | Unit | Basic introduction to Western music. |
| | | BPA 601 Theory | I | 1.1 Introduction to western music 1.2 Western Note |
| | | Core Course 6 Credits | II | 2.1 Duration of Notes 2.2 Interval |
| | | | III | 3.1 Western Music Scales 3.2 Chords and Triad |
| | | | IV | 4.1 Western Time 4.2 A Few General Terms of Western Music |
| V | 5.1 Compositions of Western Music 5.2 A few Eminent Composer of European Music | | | |

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| 3rd year | Semester VI | Course | Unit | Performance studies with various rudiments of Hindustani Percussion Music (Less Popular Compositions) set to Teentaal. |
| | | BPA 602 Practical | I | 1.1 One Lamjhar set to Teentaal. 1.2 One Manja set to Teentaal |
| | | Core Course 6 Credits | II | 2.1 One Farad set to Teentaal. 2.2 One Manjedar Chakradar set to Teentaal. |
| | | | III | 3.1 One Atit Composition set to Teentaal. 3.2 One Anagata Composition set to Teentaal. |
| | | | IV | 4.1 Practice of Farashbandi set to Teentaal. 4.2 Practice of Dipodi, Tripodi, Choupodi Gat set to Teentaal. |
| V | 5.1 Practice of padhant with claping of the above compositions showing Tali, Khali, Matra and Bivag. 5.2 Practice of above mentioned compositions with nagma(Saring/Harmonium). | | | |

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| 3rd year | Semester VI | Course | Unit | Technical and Mathematical studies of Tabla compositions. |
| | | BPA 603 Theory | I | 1.1 Layakari 1.2 Applied mathematics of Layakari |
| | | Discipline Specific Elective III 6 Credits | II | 2.1 Tehai 2.2 Applied mathematics of Tehai |
| | | | III | 3.1 Rhythm 3.2 Practice of rhythm. |
| | | | IV | 4.1 Study on Tabla compositions 4.2 Permutation and combination of Tabla compositions. |
| V | 5.1 Mathematical Studies on the compositions of Tabla 5.2 Study on creating compositions of any particular taal to any other Taal | | | |

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| 3rd year | Semester VI | Course | Unit | Preparation for stage performance. |
| | | BPA 604 Practical | I | Campaigning and Publicity of the Stage Performance. |
| | | Discipline Specific Elective IV 6 Credits | II | Knowledge of stage preparation like sound checking, brief speech about performance, pre-performance greetings, dresses etc. |
| | | | III | Students will perform a solo performance of 20 minutes based on Teentaal. |
| | | | IV | Students will perform a solo performance of 15 minutes based on Jhaptaal. |
| V | Students will perform a solo performance of 10 minutes based on Rupaktaal. | | | |