



Semester – 1

						Internal Marks			External Marks		Passing Marks (Theory + CE)	Passing Marks (Practical)	Total Marks
Code	Subject	Credit	Lect.	Lab	Tut	T	P	CE	T	P	Int. + Ext.	Int. + Ext.	
	Introduction to Performing Arts	4	4	-	-	20		20	60		-	40	100
	Fundamentals of Indian Classical Music	4	-	8	-	-	40	20	-	40	-	40	100
	Basics of Light Music Performance	2	-	4	-	-	40	20	-	40	-	40	100
	Instrumental & Rhythm Studies - I	10	-	20	-	-	40	20	-	40	-	40	100
	Total	20	4	32									400

Lect - Lecture, **Tut** - Tutorial, **Lab** - Lab, **T** - Theory, **P** - Practical, **CE** - CE, **T** - Theory, **P** - Practical
Theory Passing % : 40 Practical Passing % : 40



Semester – 2

						Internal Marks			External Marks		Passing Marks (Theory + CE)	Passing Marks (Practical)	Total Marks
Code	Subject	Credit	Lect.	Lab	Tut	T	P	CE	T	P	Int. + Ext.	Int. + Ext.	
	Historical Study of Indian Music	4	4	-	-	20		20	60		-	40	100
	Applied Indian Music	4	-	8	-	-	40	20	-	40	-	40	100
	Exploration of Light Vocal Forms in Indian Music	2	-	4	-	-	40	20	-	40	-	40	100
	Instrumental & Rhythm Studies - II	10	-	20	-	-	40	20	-	40	-	40	100
	Total	20	4	32									400

Lect - Lecture, **Tut** - Tutorial, **Lab** - Lab, **T** - Theory, **P** - Practical, **CE** - CE, **T** - Theory, **P** - Practical
Theory Passing % : 40 Practical Passing % : 40



Course: Diploma in Music (One Year Program)

Semester: 1

Prerequisite: Students enrolling in this course are expected to possess a fundamental curiosity and openness toward artistic expressions, particularly in the domains of music, dance, and theatre.

Rationale: This course is designed to introduce students to the diverse fields within performing arts, focusing on music, dance, and theatre. It aims to develop an understanding of the historical, cultural, and aesthetic contexts of performing arts in India and globally.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, **CIA-** Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Understanding Performing Arts Definition and scope of performing arts. Key components: Music, Dance, Theatre. Performing arts as an expression of culture and identity.		
2	Unit 2: Historical Overview Evolution of performing arts in India and the world. Classical, folk, and contemporary traditions. Role of temples, courts, and public spaces in shaping performing arts.		
3	Unit 3: Introduction to Indian Music Overview of Hindustani and Carnatic systems. Classical, semi-classical, and folk music traditions. Music as a performative and spiritual art.		
4	Unit 5: Performing Arts and Society Performing arts and education. Role in rituals, festivals, and community. The impact of digital technology on performing arts.		



Reference Books

1.	"Performing Arts and Indian Society" – Kapila Vatsyayan
2.	"The Natyasastra" – Bharata Muni (Translation by Manomohan Ghosh)
3.	"A Cultural History of India" – A.L. Basham

Course Outcome

After Learning the Course, the students shall be able to:

1. Define and describe the components and forms of performing arts.
2. Illustrate the historical and cultural development of music, dance, and theatre.
3. Compare classical, folk, and contemporary traditions of Indian performing arts.
4. Explain the role of performing arts in social and cultural contexts.
5. Develop critical awareness towards the relevance of performing arts in modern society.



Course: Diploma in Music (One Year Program)

Semester: 1

Prerequisite: Have a basic interest in Indian music and an ear for pitch and rhythm. Although prior formal training is not mandatory, students should possess the ability to distinguish musical sounds and show a willingness to learn through listening and vocal/instrumental practice.

Rationale: This Subject aims to introduce students to the foundational concepts and practical applications of Indian classical music.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, **CIA-** Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Introduction to Indian Classical Music Difference between Hindustani and Carnatic music Importance of oral tradition and Guru-Shishya Parampara		
2	Unit 2: Swar and Saptak Definition of Swar, Saptak (Mandra, Madhya, Taar) Achal and Chal swar (Shuddha and Vikrit swars)		
3	Unit 3: Introduction to Raga Definition, basic rules of raga Concept of Aaroh, Avaroh, Pakad, and Vadi-Samvadi		
4	Unit 4: Taal and Laya Definitions of Taal, Laya, Matra, Sam, Khali Introduction to Teentaal, Dadra, and Keharwa		
5	Unit 5: Musical Forms Introduction to Alankar, Sargam, Lakshan Geet Understanding Bandish, Dhrupad, Khayal, Bhajan (in brief)		



Reference Books

1.	"Sangeet Visharad" – Dr. Vasant Madhav Joshi
2.	"Hindustani Sangeet Paddhati" – Vishnu Narayan Bhatkhande
3.	"Raga Vigyan (Vol. 1-2)" – Vinayakrao Patwardhan

Course Outcome

After Learning the Course, the students shall be able to:

1. Identify and reproduce basic swaras, saptaks, and alankars with correct intonation.
2. Demonstrate understanding of basic ragas and associated compositions.
3. Perform basic taals with hand gestures and accompany simple compositions rhythmically.
4. Interpret the structural components of ragas like Aaroh, Avaroh, Pakad, and Chalan.
5. Present basic vocal/instrumental compositions with adequate technical and aesthetic skills.

List of Practical

Sr. No.	Practical List
1	Practice of Swar Sadhana (Sa to Sa in Mandra to Taar Saptak)
2	Singing/playing Alankars in different speeds (Vilambit, Madhya, Drut)
3	Recognition and singing/playing of Shuddha and Vikrit Swars
4	Practical demonstration of Teentaal, Dadra, Keharwa with clapping and recitation
5	Presentation of one Lakshan Geet in a basic Raga (e.g., Yaman or Bhupali)
6	Sargam Geet or Chhota Khayal in one prescribed Raga
7	Identification and rendition of simple Raga-based compositions (vocal/instrumental)
8	Vocal exercises with Tanpura and Tabla (or digital substitutes)
9	Performance of a light classical form like Bhajan or Folk Tune (optional)



Course: Diploma in Music (One Year Program)

Semester: 1

Prerequisite: Expected to have a basic understanding of Indian music, including swar (notes), rhythm (taal), and simple compositions. Prior exposure to singing or playing simple musical pieces either classical, devotional, or folk is desirable.

Rationale: Light music holds a unique space between classical and popular traditions, drawing from both while allowing greater freedom in expression and interpretation. This subject is designed to initiate students into the stylistic and performative aspects of Indian light music such as Bhajan, Ghazal, Patriotic Songs, and Film Songs.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, **CIA**- Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Introduction to Light Music Definition and characteristics of light music. Difference between classical and light music. Scope and styles (Bhajan, Ghazal, Film Song, Folk Song, Patriotic Song).		
2	Unit 2: Voice Culture and Expression Breathing techniques, pitch control, modulation. Emotional expression through lyrics and dynamics.		
3	Unit 3: Understanding Lyrics and Composition Importance of poetic meaning in performance. Simple structure of light music compositions (mukhda-antara).		
4	Unit 4: Ornamentation and Style Basic ornamentations: meend, murki, gamak in light style. Comparison of classical vs light improvisation techniques.		



Reference Books

1.	"Light Music (Sugam Sangeet): A Guide" – Pt. Hridaynath Mangeshkar
2.	"Bhajan: The Soul of Devotional Music" – Pt. Omkarnath Thakur
3.	"Understanding Ghazals" – Dr. Suresh Chandra Srivastava

Course Outcome

After Learning the Course, the students shall be able to:

1. Understand the stylistic features and genres within Indian light music.
2. Develop vocal expression and emotional interpretation suitable for light music compositions.
3. Perform light music pieces such as bhajans, ghazals, and film songs with correct pitch and rhythm.
4. Demonstrate stage skills, microphone technique, and group coordination in ensemble performance.
5. Critically appreciate the lyrical and aesthetic elements of a light music composition.

List of Practical

Sr. No.	Practical List
1	Singing 1–2 Bhajans with proper expression and lyrics (e.g., by Meera, Kabir, Tulsidas).
2	Presentation of 1 Patriotic Song (e.g., Vande Mataram)
3	Singing 1 Light Classical-based Film Song (Golden Era song preferred).
4	Practice of simple Ghazal with expressions (introductory level).
5	Voice training exercises for tone, modulation, and range building.
6	Group singing practice with harmonium or keyboard support.
7	Rhythmic exercises with tabla/keyboard for different light music forms.
8	Understanding stage etiquette and microphone handling.
9	Internal assessment performance: solo presentation with musical accompaniment.



Course: Diploma in Music (One Year Program)

Semester: 1

Prerequisite: Demonstrate a basic aptitude for music and rhythm. While prior experience in playing an instrument or understanding rhythm is not mandatory, students should possess good listening skills, a sense of timing, and an interest in learning Indian or Western instruments such as tabla, djembe, cajon, guitar, or keyboard.

Rationale: Foundational training in both melodic (instrumental) and rhythmic components of music. It introduces students to techniques of playing basic musical instruments and internalizing rhythmic structures used in Indian and Western music.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

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Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Introduction to Instrumental Music Importance of instruments in classical, folk, and contemporary music Classification: Melody (Guitar, Keyboard) and Percussion (Tabla, Djembe, Cajón)		
2	Unit 2: Introduction to Rhythm Understanding beats, tempo, and time signatures Indian Taal System vs Western Meter		
3	Unit 3: Practice Techniques Right posture, hand techniques, and tuning Introduction to metronome, electronic tabla, and tanpura apps		



Reference Books

1.	"Learn to Play Tabla" – Ram Avtar "Vir"
2.	"Fundamentals of Tabla" – Ustad Zakir Hussain (Educational Series)
3.	"Introduction to Indian Music" – Dr. S.N. Ratanjankar
4.	"Modern Guitar Method Grade 1" – Mel Bay
5.	"Alfred's Basic Piano Library" – Willard A. Palmer

Course Outcome

After Learning the Course, the students shall be able to:

1. Demonstrate basic playing techniques on selected melodic and rhythm instruments.
2. Identify and reproduce essential Indian and Western rhythmic patterns with accuracy.
3. Perform simple musical pieces and rhythmic cycles in solo or group settings.
4. Coordinate between melody and rhythm through ensemble-based exercises.
5. Develop discipline in timing, posture, hand technique, and practice habits for instrumental proficiency.

List of Practical

Sr. No.	Practical List
	Melodic Instrument
	Basic note identification and fingering techniques
	Practice of Major & Minor scales (1 octave)
	Playing Alankars and simple Sargam patterns
	Practice of National Anthem or simple compositions (Raga Yaman, Bhupali)
	Chord formation and simple chord progressions (for Guitar/Keyboard)
	Rhythm Instrument Practice (Tabla / Djembe / Cajón / Western Percussion):
	Basic hand strokes and technique (e.g., Ta, Na, Tin, Ge)
	Practice of basic Indian Taals: Teentaal, Dadra, Keharwa
	Western rhythm patterns: 4/4, 3/4, 6/8 time signatures
	Playing with metronome at different speeds
	Simple rhythm compositions and improvisation (Kaida, Fill, Tihai)



Course: Diploma in Music (One Year Program)

Semester: 2

Prerequisite: Have a foundational understanding of Indian music concepts, including basic knowledge of swar, taal, and raga structure. Prior completion of a fundamental music course such as Fundamentals of Indian Classical Music is recommended.

Rationale: The purpose of this subject is to explore the historical trajectory of Indian music from ancient times to the modern era. Understanding the roots and transformations of musical traditions not only deepens musical insight but also enriches performance and interpretation.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, CIA- Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Origins and Ancient Period Vedic music and Samagana Musical references in Natya Shastra Instruments and performance practices of the ancient period		
2	Unit 2: Medieval Period Development of Raga-Ragini system Bhakti movement and devotional music (e.g., Kabir, Mirabai, Tulsidas) Evolution of Dhrupad and emergence of Khayal		
3	Unit 3: Modern Period and Gharanas The rise of different gharanas (e.g., Gwalior, Kirana, Jaipur, etc.) Introduction of harmonium, notation systems (Bhatkhande & Paluskar) Role of princely courts and colonial influence		
4	Unit 4: Post-Independence Era Growth of music institutions, academies, and broadcast media (AIR, Doordarshan) Fusion music, film music, and globalization of Indian music Contributions of great maestros (Pt. Vishnu Digambar, Pt. Ravi Shankar, M.S. Subbulakshmi, etc.)		
5	Unit 5: Cultural & Aesthetic Theories Rasa theory and its musical application Time theory of Ragas Relationship between music, society, and spirituality		



Reference Books

1.	"Hindustani Sangeet ka Itihas" – Dr. Prem Lata Sharma
2.	"A History of Indian Music" – Prof. B.C. Deva
3.	"The Oxford Encyclopaedia of the Music of India" – OUP

Course Outcome

After Learning the Course, the students shall be able to:

1. Identify and explain key developments in Indian music from ancient to modern times.
2. Analyze the influence of historical and cultural movements on Indian music.
3. Demonstrate musical compositions that reflect historical styles and aesthetics.
4. Compare stylistic features of different gharanas and their evolution through practice.
5. Present research-based musical projects highlighting historical contributions.



Course: Diploma in Music (One Year Program)

Semester: 2

Prerequisite: Students should have completed introductory-level courses such as Fundamentals of Indian Classical Music and at least one semester of practical training in vocal or instrumental performance. A working knowledge of basic ragas, taals, and musical forms like Alankar, Sargam Geet, and Lakshan Geet is expected. Students should also demonstrate clarity in pitch, rhythm, and confidence in solo or group practice. The course requires a disciplined approach to practice, creative exploration, and a commitment to developing stage-ready performance skills.

Rationale: The objective of this course is to train students in the application of learned musical concepts in practical, performative, and interpretative contexts. It emphasizes the development of expressive abilities, improvisational techniques, and stage confidence through rigorous vocal or instrumental practice.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, **CIA-** Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Musical Form and Structure Composition format: Sthayi, Antara Bandish structure in Khayal, Dhrupad, Bhajan, Tarana		
2	Unit 2: Improvisational Techniques Aalap, Taan, Bol Taan, Sargam Taan Layakari and use of Tihai		
3	Unit 3: Performance Aesthetics Importance of Rasa, Bhava, and Sur Role of accompaniment (Tabla, Tanpura, Harmonium)		
4	Unit 4: Stage Presentation Skills Mic technique and posture Time management during performance Solo vs group dynamics		



Reference Books

1.	"Sangeet Visharad" – Dr. Vasant Madhav Joshi
2.	"Raga Vigyan (Vol. 1–2)" – Vinayakrao Patwardhan
3.	"Hindustani Sangeet Paddhati" – Vishnu Narayan Bhatkhande

Course Outcome

After Learning the Course, the students shall be able to:

1. Apply theoretical knowledge of ragas, taals, and musical forms in practical performance.
2. Demonstrate improvisation techniques such as Alap, Taan, and Sargam with accuracy.
3. Perform solo and group compositions with appropriate aesthetics and stage presence.
4. Exhibit coordination with accompanying instruments and understanding of rhythmic cycles.
5. Prepare and present a well-structured, stage-ready musical performance.

List of Practical

Sr. No.	Practical List
1	Presentation of one Raga in Vilambit and Drut Bandish (e.g., Yaman, Bhupali, Bihag)
2	Alap and Taan practice in selected Ragas
3	Sargam and Bol Taan improvisation exercises
4	One Bhajan or Light Classical Composition (Bhajan, Tarana, or Chaiti)
5	One Semi-Classical composition with emotional expression (e.g., Dadra, Kajri)
6	Recitation and practical demonstration of one Taal with Layakari (e.g., Teentaal, Jhaptaal)
7	Group performance preparation (Ensemble or Duet with tabla/harmonium accompaniment)
8	Practical assessment via solo performance on stage or mock concert
9	Performance with electronic Tanpura and Tabla app integration

**Course:** Diploma in Music (One Year Program)**Semester:** 2

Prerequisite: Have completed introductory courses in Indian classical or semi-classical music. A foundational understanding of swaras (notes), taal (rhythm), and raga structure is essential. Students should demonstrate the ability to sing with accurate pitch and rhythm, and have experience in performing basic classical or devotional pieces.

Rationale: Light vocal forms are essential in connecting classical music traditions with popular and devotional expressions. This course enables students to explore and perform various Indian light vocal genres such as Bhajan, Ghazal, Thumri, Dadra, and Film Songs.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, CIA- Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content**W-Weightage (%), T-Teaching hours**

Sr.	Topics	W	T
1	Unit 1: Introduction to Light Vocal Music Nature and characteristics of light vocal forms Differences between classical and semi-classical styles		
2	Unit 2: Forms and Their Features Bhajan, Ghazal, Thumri, Dadra, Chaiti, Kajri Structure and emotional appeal of each form		
3	Unit 3: Lyrical & Aesthetic Interpretation Poetic meaning and its musical representation Use of Bhava (emotion) and Rasa (mood) in singing		
4	Unit 4: Ornamentation Techniques Use of meend, murki, gamak, and andolan in light vocal forms Role of improvisation within expressive boundaries		



Reference Books

1.	"Light Classical Music" – Dr. Shikha Jhingan
2.	"Ghazals and Bhajans: A Practical Guide" – Pt. Chhannulal Mishra
3.	"Sangeet Shastra Darpan" – Sangeet Karyalaya Hathras

Course Outcome

After Learning the Course, the students shall be able to:

1. Identify and describe the characteristics and structures of various light vocal forms.
2. Demonstrate vocal control, ornamentation, and expressive elements in performance of light music genres.
3. Interpret lyrics meaningfully and convey emotional depth through performance.
4. Present selected light vocal compositions with stage presence and musical accuracy.
5. Perform solo and group pieces with coordination and understanding of accompaniment techniques.

List of Practical

Sr. No.	Practical List
1	Singing 1 Bhajan (e.g., by Meera, Kabir, Tulsidas) with expression and clear diction
2	Presentation of 1 Ghazal (introductory level) with awareness of lyrics and mood
3	Performance of 1 Thumri or Dadra in Raga Kafi or Des
4	Singing 1 Chaiti or Kajri to understand regional semi-classical flavor
5	Voice modulation and ornamentation exercises (Murki, Meend, Taan practice)
6	Group singing session or duet performance in Bhajan or Film song format
7	Practice and presentation of 1 Light Classical Film Song (from 1950s–1970s recommended)
8	Ensemble singing with harmonium and tabla/digital rhythm accompaniment
9	Solo performance with introduction and lyrical explanation



Course: Diploma in Music (One Year Program)

Semester: 2

Prerequisite: Should demonstrate proficiency in basic scale patterns (alankars), taal recitation (Teentaal, Dadra, Keharwa), and elementary performance techniques on their chosen melodic or rhythm instrument. The course expects regular practice habits, good hand coordination, and the ability to maintain rhythm and melody independently and in ensemble settings.

Rationale: The purpose of this course is to build upon the fundamental instrumental and rhythm skills introduced in the previous semester. Students will explore more complex compositions, advanced playing techniques, and develop improvisational abilities.

Teaching and Examination Scheme

Teaching Scheme					Examination Scheme					Total
Lecture Hrs/Week	Tutorial Hrs/Week	LabHrs /Week	Hrs/	Credit	Internal Marks			External Marks		
					T	CE	P	T	P	

SEE- Semester End Examination, CIA- Continuous Internal Assessment (It consists of Assignments/Seminars/Presentations/MCQ Tests, etc.)

Course Content

W-Weightage (%), T-Teaching hours

Sr.	Topics	W	T
1	Unit 1: Advanced Instrumental Techniques Finger/hand exercises for speed and clarity Application of meend, kan, slide (instrument-specific) Understanding tuning and tone balance		
2	Unit 2: Rhythmic Complexity Introduction to complex taals: Jhaptal, Rupak, Deepchandi Concept of layakari and tihai in rhythmic improvisation Cross-rhythm and syncopation (basic level)		
3	Unit 3: Ensemble Coordination Listening and responding in a group setting Role of lead and accompanying instruments Communication in live performance		
4	Unit 4: Improvisation & Expression Creating melodic or rhythmic phrases Integration of learned patterns into solo and group settings Expression through dynamics and tempo variation		



Reference Books

1.	"Advanced Techniques of Tabla" – Ustad Zakir Hussain (educational publications)
2.	"Sitar and Its Techniques" – Pt. Debu Chaudhuri
3.	"A Complete Guide to Harmonium Playing" – Rajan Parrikar
4.	"Rhythm and Movement" – Dr. K. S. Subramanian
5.	"Learn to Play Keyboard" – T. R. Mahalingam

Course Outcome

After Learning the Course, the students shall be able to:

1. Demonstrate advanced techniques in playing melodic and rhythm instruments with clarity.
2. Perform complex rhythmic structures with layakari and improvisational elements.
3. Apply tuning, tempo, and tonal variations in solo and group performances.
4. Coordinate in an ensemble, understanding roles of melody, rhythm, and harmony.
5. Create and present short improvisational phrases and performance-ready compositions.

List of Practical

Sr. No.	Practical List
	Melodic Instrument (Guitar, Keyboard, Harmonium, Sitar, etc.):
	Playing raga-based compositions in Yaman, Bhupali, Kafi, or Desh
	Practice of alankars in different laya (Vilambit, Madhya, Drut)
	Improvisation practice: alaap, jod, tans (basic level)
	Playing a bhajan, folk tune, or film melody on instrument
	Solo and group instrumental ensemble practice
	Rhythm Instrument (Tabla, Djembe, Cajón, Western Drum, etc.):
	Recitation and performance of advanced taals (Jhaptal, Rupak, Deepchandi)
	Layakari practice with tempo variations and tihai formation
	Rhythmic improvisation drills with kaida, rela, tukra (tabla)
	Group rhythm ensemble activities (call and response, konnakol, etc.)
	Accompanying a vocal/instrumental solo with correct theka and dynamics