

MASTER OF PERFORMING ARTS

In

HINDUSTANI CLASSICAL MUSIC (VOCAL) Under NEP 2020

w.e.f. 2024-25



**Dept of Fine Arts and Music
Faculty of Visual and Performing Arts
RAJIV GANDHI UNIVERSITY**

**(A Central University)
Rono- Hills, Doimukh,
Arunachal Pradesh – 791112.**

Course Structure Master of Performing Arts

One Year/Two Year Postgraduate Programme MPA in Hindustani Classical Music with Research

NCrF Credit	Semester	Course Code	Course Name	Credit	Credit in Semester	
6.0	MPA I	MUS- 101-CC-5110	Advance training in Khayal	4	20	
		MUS- 101-CC-5120	Advance training in Khayal	4		
		MUS- 101-CC-5130	Comparative study of Raga and Talas	4		
		MUS- 101-CC-5140	Textual tradition contribution of	4		
		MUS- 101-CC-5150	Research Methodology	4		
	MPAII	MUS- 101-CC-5210	Advance Training In Khayal	4	20	
		MUS- 101-CC-5220	Stage Performance	4		
		MUS- 101-CC-5230	Textual Tradition and compositional	4		
		MUS- 101-CC-5240	Teaching Methodology , study of Folk Music forms	4		
		MUS- 101-CC-5250	Research and Publication Ethics	4		
Credit in First Year					40	
Students exiting the programme after securing 40 credits will be awarded PG Diploma in Hindustani Classical Music Vocal						
6.5	MPA III	MUS-101-CC-6110	Historical and Theoretical study of Indian Music	4	20	
		MUS-101-CC-6120	Ragas of Hindustani Classical Music	4		
		MUS-101-CW-61010	Stage Performance	4		
		MUS-101-CW-61020	Theory of Hindustani Classical Music	4		
		MUS-101-CW-61030	Dhrupad and Dhamar	4		
	MPA IV	MUS-101-RP-6110	Research Project	20	20	
	Credit in Second Year					40
Total Credit					80	

Course Name : **Advanced training in Khayal**
Course Code. : MUS- 101-CC-5110
Credit : 4
Total Marks : **100 (END SEM 80 + INT 20)**
Practical/Theory:

Course Objectives

- Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions

Course Outcomes

- Ability to sing and present aesthetically, other genres such as Thumri or dadra.

Course Contents

Unit 1: Compositional forms

Prescribed Raga: Hameer, Bilaskhani Todi, Multani, Gaudsarang, Shuddha Sarang

Ability to sing Vilambit and Drut khyal with gayaki

- Ability to sing tarana
- Ability to sing one Thumri/Dadra/Chaiti/Kajri

Unit 2: Recitation of tala theka:

Ability to recite the theka of the following talas in Deepchandi, Jat, Addha, Dhumali

Course Name : Advanced training in Khayal
Course Code. : MUS- 101-CC-5120
Credit : 4
Total Marks : 100 (END SEM 80 + INT 20)
Practical/Theory:

Course Objectives

- Ability to sing drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation

Course Outcomes

- Ability to sing forms such as tarana in the prescribed ragas

Course Contents

Unit 1: Compositional forms

Prescribed Raga: Tilakkamod, Shyam Kalyan, Nayaki Kanada, Deshkar, Darbari Kanada

- Ability to sing Drut khayal with gayaki
- Ability to sing tarana
- Ability to sing one semi classical form

Unit 2: Recitation of tala theka:

Ability to recite the theka of the following talas: Pancham Sawari, Gaja Jhampa, Shikhar, Matta tala

Course Name : Comparative study of ragas and talas, Acoustics

Course Code. : MUS- 101-CC-5130

Credit : 4

Total Marks : 100 (END SEM 80 + INT 20)

Practical/Theory:

Course Objectives

- Comparative study of raga and tala

Course Outcomes

- Detailed study of acoustics
- • Knowledge about samagayan

Course Contents

Unit 1: Detailed study of Samagayan

Unit 2: Comparative Study of Ragas and talas:

- Bhairav-Ramkali, Marwa-Puriya-Sohini, Desh-Tilakkamod, Bhupali-Deshkar, Miya ki Todi-Multani, Bageshree-Bhimpalasi
- Tilwada-Teentala, Jhoomra-Adachoutala, Deepchandi-Dhamar, Jhaptala-Sooltala, Ektala-Choutala, Rupak-Teevra

Unit 3: Acoustics:

- Production and propagation of sound
- Pitch, Intensity, Timbre, Vibration, Resonance, equally tempered scale, Harmony, Melody

Unit 4: Theoretical knowledge of Ragas:

Detailed theoretical knowledge of prescribed Ragas in semester VII

Course Name : Textual tradition, Contribution of Musicians

Course Code. : MUS- 101-CC-5140

Credit : 4

Total Marks : 100 (END SEM 80 + INT 20)

Practical/Theory:

Course Objectives

- Study and understanding of salient features in medieval texts of Hindustani music

Course Outcomes

- Knowledge about the contribution of eminent scholars and musicians of Hindustani music
- Understanding of musicological concepts

Course Contents

Unit 1: Textual tradition of Hindustani music:

- Knowledge of salient features of the following texts;
a) Chaturdandi Prakashika (b) Pundarik Vitthal's texts c) Swara Melakalanidhi

Unit 2: Notation of Bandish and tala:

- Ability to write the notation of compositions in prescribed ragas.
- Ability to write the notation of all the prescribed talas from semester I to VII in barabar, dugun, tingun and chougun laya

Unit 3: Merits and Demerits of Vocalists and Instrumentalists

- Placing of swaras on Veena as described by Shrinivas

Unit4: Life and contribution of scholars/musicians

Ahmad Jan Thirakwa, D.T. Joshi, Radhika Mohan Moitra, Bismillah Khan Acharya K.C.D. Brihaspati, Premlata Sharma

Course Name : **Research Methodology**
Course Code. : **MUS- 101-CC-5150**
Credit : **4**
Total Marks : **100 (END SEM 80 + INT 20)**
Practical/Theory:

Course Objectives

- To obtain the clear concept of research in performing arts
- To obtain deep study for a good research work

Course Outcomes

- To search for appropriate questionnaires
- • To collect data systematically

Course Contents

Unit 1: concept and Types of Research

1. Historical Research
2. Applied Research
3. Qualitative Research
4. Quantitative Research
5. Conceptual Research
6. Analytical Research
7. Interdisciplinary Research
8. Empirical Research

Unit 2: Research Process

1. Questionnaire
2. Literature Review
3. Hypothesis
4. Formulation of objectives
5. Research Design
6. Data Collection
7. Data Analysis and Interpretation
8. Problems of Research
9. Conclusion
10. Writing a Research Report

Unit 3: Research Tools & Techniques

1. Interview
2. Footnotes
3. Endnotes
4. Citation
5. Reference
6. Bibliography
7. Acknowledgement

Course Name : **Advanced training in Khayal**
Course Code. : **MUS-CC-4210**
Credit : **4**
Total Marks : **100 (END SEM 80 + INT 20)**
Practical/Theory:

Course Objectives

- Ability to present a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions

Course Outcomes

- Ability to sing and present aesthetically, other genres such as Thumri or dadra.

Course Contents

Unit 1: Compositional forms

Prescribed Raga: Abhogi, Lalit, Madhuvanti, Shuddha Kalyan, Nand

- Ability to sing Vilambit and Drut khyal with gayaki
- Ability to sing tarana

Ability to sing one Thumri/Dadra/Chaiti/Kajri/Hori

Course Name : **Stage performance**
Course Code. : **MUS-CC-4220**
Credit : **4**
Total Marks : **100 (END SEM 80 + INT 20)**
Practical/Theory:

Course Objectives

- Ability to present a solo performance of khyal in any one raga from the prescribed syllabus

Course Outcomes

- Ability to have an enhanced understanding of raga aesthetics and plan a performance
- Ability to understand the various nuances of performance practice including the dynamics with co-artistes during performance

Course Contents

- Unit 1:**
- Stage performance about 20 minutes duration in any one Raga (Vilambit and Drut khayal) from the prescribed syllabus
 - Stage performance of five minutes duration in another raga (Drut khayal) chosen from the prescribe syllabus
 - Short presentation of any one semi classical form: Thumri, Dadra
- Prescribed Syllabus: Ragas from Semester V to VIII

Course Name : Textual tradition, Compositional forms

Course Code. : MUS-CC-4230

Credit : 4

Total Marks : 100 (END SEM 80 + INT 20)

Practical/Theory:

Course Objectives

- Knowledge of textual tradition of Hindustani music

Course Outcomes

- Introduction to the nuances of Western classical music
- To acquire detailed knowledge about salient features of compositional forms

Course Contents

Unit 1: Textual tradition of Hindustani music:

- Knowledge of salient features of the following texts:,
 - a) Hridaya Kautaka and Hridaya Prakash
 - b) Raga Tarangini,
 - c) Naghmat-e-asifi
 - d) Tohfat-ul-hind

Unit 2: • Compositional forms in Hindustani music: Dhrupad, Dhamar, Khyal, Tarana, Thumri, Dadra, Kajri, Chaiti, Hori, Sawan

Unit 3: Contribution of scholars and musicians:

- Omkarnath Thakur, S.N. Ratanjankar, Dagar brothers, Kumar Gandharva, Ravi Shankar, Vilayat Khan

Course Name : Teaching methodology, study of folk music forms

Course Code. : MUS-CC-4240

Credit : 4

Total Marks : 100 (END SEM 80 + INT 20)

Practical/Theory:

Course Objectives

- **Knowledge of teaching learning methodologies in Hindustani music and comparative analysis**

Course Outcomes

- Contribution of eminent practitioners of Hindustani music
- • Knowledge about folk music forms

Course Contents

Unit 1: Teaching learning methodology:

- Institutionalized teaching of music and Guru-shishya parampara: A comparative analysis
- Online mode of Hindustani music education and performance practice

Unit 2: Study of Folk music forms:

- Folk Music: Study of the folk music forms of different regions
- Folk Music and classical music: A comparative analysis

Unit 3: Life and contribution of scholars and musicians:

Begum Akhtar, Amir Khan, Kishori Amonkar, Allah Rakha, Kishan Maharaj, Girija Devi

Course Name : Teaching methodology, study of folk music forms
Course Code. : MUS-CC-4250
Credit : 4
Total Marks : 100 (END SEM 80 + INT 20)
Practical/Theory:

Course Objectives

- **Knowledge of teaching learning methodologies in Hindustani music and comparative analysis**

Course Outcomes

- Contribution of eminent practitioners of Hindustani music
- Knowledge about folk music forms

Course Contents

Unit 1: Teaching learning methodology:

- Institutionalized teaching of music and Guru-shishya parampara: A comparative analysis
- Online mode of Hindustani music education and performance practice

Unit 2: Study of Folk music forms:

- Folk Music: Study of the folk music forms of different regions
- Folk Music and classical music: A comparative analysis

Unit 3: Life and contribution of scholars and musicians:

Begum Akhtar, Amir Khan, Kishori Amonkar, Allah Rakha, Kishan Maharaj, Girija Devi

Course Name : Research Publication Ethics
Course Code. : MUS-MC-4810
Credit : 4
Total Marks : 100 (END SEM 80 + INT 20)
Practical/Theory:

Course Objectives

- To learn to develop a deeper understanding of philosophical theories and ethical frameworks relevant to academic research, publication, and professional conduct.
- Learning to acquire proficiency in using relevant software tools for academic and professional purposes, such as reference management software, data analysis tools, or presentation software

Course Outcomes

- Understanding to apply ethical reasoning to navigate complex moral dilemmas and ethical challenges in various contexts, including research, publication, and everyday life.
- Understanding to develop competence in selecting and applying appropriate software tools to enhance productivity, collaboration, and the dissemination of research findings in academic and professional contexts

Course Contents

Unit 1: Philosophy and ethics

Unit 2: Publication ethics (Publication misconduct, Falsification, Fabrication and Plagiarism, copyright, open and restricted access, self-archiving policies)

Unit 3: Fields, Galleries and Museums

Unit 4: Software tools

MPA 3rd Semester

Course Name : Historical and Theoretical Study of Indian Music
Course Code. : MPA-CC-5310
Credit : 4
Total Marks : 100
Practical/Theory:

Course Objectives

- Students will learn about the historical development of the prescribed ragas throughout the medieval period, with respect to their scales and classification systems, along with different Ragas and Talas.

Course Outcomes

- Students get the knowledge about the historical development of the prescribed ragas with respect to their scales
- Students learn about various Raga classification systems.
- Students learn about various Ragangas in Hindustani Music.
- Students learn about the talas.

Course Contents

Unit 1: Indian Music in Vedic period, Pauranic, Ramayana and Maha Bharata.

Unit 2: Musical Elements of the Musical Text – Natyasastra and Sangeet Ratnakara

Unit 3: Evaluation of Musical forms with special reference to Prabandha and their classification

Unit 4: Details of the Raga and comparison with the prescribed Ragas: Puriya, Bhatiyar and Gaud Sarang.

Unit 5 Theoretical Details of Talas which thought in your Current syllabus

Course Name : Ragas Hindustani Classical Music
Course Code. : MPA-CC-5320
Credit : 4
Total Marks : 100
Practical/Theory:

Course Objectives

- To impart advanced training/talim in raga chalan, swarocchar and gayakiofthe prescribedragas
- To teach several bandishes or compositions in the same raga so as to explorethemulti- faceted personality of theRaga.

Course Outcomes

- Ability to sing the prescribed ragas with a subtle understanding of theraga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaboratethe raga with the various stages of improvisation such as vistar,bolalapa, behelawa, bolbant, boltana andtana.

Course Contents

Unit 1: Vilambit Khyal in Prescribed Ragas

- i) Puriya ii) Bhatiyar iii) Jounpuri

Unit 2: Druth Khyal In Prescribed Ragas:

- i) Puriya ii) Bhatiyar iii) Jounpuri

Unit 3: Two Taranas in Prescribed Ragas;

- I) Desh ii) Malkounsh iii) Bhairabi

Unit 4: Comparative study of above Ragas with similar ragas.

Course Name : Dhrupad and Dhamar
Course Code. : MPA-CC-5350
Credit : 4
Total Marks : 100
Practical/Theory:

Course Objectives

- To impart training in dhrupad gayaki and dhrupad/dhamarcompositions in the prescribed ragas.

Course Outcomes

- Knowledge about dhrupad gayaki and ability to sing Dhrupad Dhamar compositions inthe prescribed ragas.

Course Contents

Unit 1: Two Dhrupad and one Dhamar in the Ragas prescribe as follows:

- i) Multani
- ii) Malkounsh
- iii) Basant
- iv) Durga
- v) Bhairabi
- vi) Darbari Kanara

Course Name : Theory of Hindustani Classical Music
Course Code. : MPA-CC-5340
Credit : 4
Total Marks : 100
Practical/Theory:

Course Objectives

This is a theory course and enables the student to think, articulate and write on various areas with respect to the theory of Indian music.
Ability to develop concept into the aesthetics of ragas

Course Outcomes

To study compositional forms and their respective features
To search archival material in the form of recordings in order to understand the subtleties of the various forms.
To impart knowledge about different instruments, their structure and evolution. To study theory of ragas with an analytical

Course Contents

- Unit 1:** Ability to write notation of bandishes, Alap and Tanas learnt in the class.
- Unit 2:** Contribution of scholars to Indian music and their textual tradition: Dattil, Matanga Parijat.
- Unit 3:** Detailed theoretical knowledge of all the ragas mentioned below:
Puriya, Bhatiar, Gaudsarang, Sahana, Deshkar, Vibhas, Desi, Tilakkamod, Lalit, Marubihag, Rageshri, Multani Rageshree, Bilashkhani Todi, Surdahi Malhar, Jog Gulkali, Sahana, Vibhas, Desi, Deshkar, Nand.
- Unit 4:** Prominent Gharanas of Hindustani Classical Music - Vocal and Instruments.
- Unit 5** Thorough knowledge of the Hindustani talas and ability to compose talalipi notation with different laya karies

Course Name : Stage Performance
Course Code. : MPA-CC-5330
Credit : 4
Total Marks : 100
Practical/Theory:

Course Objectives

- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the khayal form.
- To focus on the presentation of a raga in the khayal form.
- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.
- To impart training on the presentation of a raga with nom tom alapa in the dhrupad form.
of ragas

Course Outcomes

- Ability to do a stage performance of a raga and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions.
- Ability to make stage presentations separately in the khayal as well as dhrupad form; presenting a raga from the prescribed syllabus.

Course Contents

Unit 1: Group A (Bilambit and Druth Khyal)

Prescribe Ragas: Lalit, Maru Behag ,Bageshree , Multani

Group B (Dhrupad/ Dhamar)

Prescribed Ragas : Mia Ki Malhar , Lalit , Gaud Sarang , Behag , Durga

Course Name : Research Project
Course Code. : MPA-CC-5410
Credit : 20
Total Marks : 100
Practical/Theory:

Course Objectives

Enable to take a creative and analytical approach to the programme that combines conceptual repertoire, research practices and excellences in performance whereas keeping in view the traditional values and modern trends of this discipline

Course Outcomes

Develop their Basic skill of Field work , Project writing

Course Contents

Unit 1: Project work + Viva Voce (Assignment)

Project based upon actual Field work related to music. Topic chosen in consultation with the teacher at the commencement of the Semester III

Data Collection and Analysis.

The methodologies of music research, data collection, field work, writing project reports, finding bibliography, reference material etc. with reference to Indian Music with comparison to other Music systems.



Recommended books:

1. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
2. A.N. Sanyal - Ragas and Raginis
3. Ab Ramashrya Jha - Abhinav Geetanjali-I-VI
4. Abhinav Geet Manjari Parts-I & II Dr. S.N. Ratanjankar, Lucknow.
5. Abraham Adil Shah - Kitab-e- Nauras
6. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, Delhi.
7. Ahobal - Sangeet Parijat
8. Alec Robertson and - The Pelican History of Music - Penguin books
9. Anbhinav Geetanjali Part I to V Pt. Ramashray Jha
10. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
11. Anupam Mahajan - Bhartiya Shastriya Sangeetevam Saundarya Shastra
12. Aprachalit Raga Part-I & II J.K. Pataki
13. Art Experience, by M. Hiriyana
14. Bharateeya Talon ka Sashtriya Vivechan – Dr. Arun Kumar Sen.
15. Bharateeya Sangeet Me Tall Evam Rup Vidhan – Subhadra Chaudhury.
16. Bhartiya Sangeet Main Vigyanik Upkarnon Ka Paryog: by Aneeta Gautam, Kanishka Publishers, New Delhi, 2000
17. Bhartiya Sangeet Ka Adhiyatmik Sawroop: Dr. Rajiv Verma & Neelam Parikh, Amar Granth Parkashan, 2004
18. Bhartiya Kanth Sangeet Avam Vadya Sangeet: Dr. Arun Mishra, Kanishka Publishers, New Delhi 2002.
19. Bhartiya Sangeet : Vignayik Vishleshan: Prof. Swatanarta Sharma, Anubhav Publishing House
20. Bhartiya Shastri Sangeet Manovigyanik Aayam: Dr. Sahitya Kumar Nahar, Pratibha Parkashan, Delhi.
21. Bhartiya Sangeet Vadya : Dr. Lalmani Mishra, Bhartiya Gyan Peeth, New Delhi, 2002
22. Chinese Music, J A Van Aalst, Paragon Book Reprint, New York, 1966
23. Cruises of A Musical Researcher's Pen – Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai – 14. First Edition March 2002.
24. Curt Sachs - History of Musical Instruments. J M Dent Publication, London-1940
25. Curt Sachs - Rise of Music in the Ancient World. East and West, Norton, New York, - 1943



26. Debussy - Three Classics in the Aesthetics of Music.
27. Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House. Delhi. Vol. 1 . 2008
28. Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
29. Evolution of Music Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur.2009
30. G.H. Ranade - Hindustani Music
31. GanpatiChandragupt - RasSiddhantkaPunarvivechan 10 SurendraNathDikshit - Rasa Vishleshan
32. GurmatSangeetDarpan Prof.Kartar Singh, Published by SGPC
33. GurmatSangeetPrabandh Dr.Gurnam Singh
34. H.G. Farmer - A History of Arabian Music. Luzac Pub: London England, 1929
35. H.S. KramikPustak Malika Parts-II to VI V.N. Bhatkhande
36. Heritage of Music – Vol. I - IV (Music in the Twentieth Century), Michael Raeburn and Alan Kendall, Oxford University Press. 1989
37. Heritage of Music – Vol. I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press.1989
38. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
39. History of Music in England, Ernest Walker, Oxford at the Clarendon Press. London- 1952
40. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
41. Indian Concept of Rhythem by A.K. Sen, KnishkaPublishers,NewDelhi.199
42. Indian Music in professional & Academic Institutions: Dr. Manju Shree Chowdry, SanjayParkashan, New Delhi.1999.
43. J. Hospers - Introductory Readings in Aesthetics, the Free Press, New York, 1969
44. Jai SukhLalTribhuvan Shah - SarangkePrakar, KanharakePrakar, MalharkeParkar
45. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
46. Lalit Kishore Singh - DhvaniAurSangeet
47. LayaTaalVichar – Gokhale
48. LayaVadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959



49. M.R. Gautam - Evolution of Rag and Tala in Music
50. MadhubalaSaxena - KhyalShailykaVikas
51. Man and MusicinIndia by Rashmi Goswami Indian Institute atAdvance Study.1992.
52. Manjula Saxena - Kala aursaundryakaDarshnickvivechan
53. MridangVadan – Guru Purushottam Das.
54. Music in Ancient Civilization – Dr.MallikaBannerjee, Kanishka Publishers
55. Music in Bali, Colin McPUEE, Yale University Press. London, U.S.A.1966
56. Music in JAVA (Vol.I& II), J. Kunst The Hague MartinusNijhoff. Holland.- 1949
57. Music in the Ancient world: -Santosh Ghosh: -Global Vision Publishing House. Delhi- 201
58. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
59. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
60. Music of the Nations: A comparative Study - Swami Prajnananda :- Munshiram ManoharLal Publishers Pvt. Ltd. New Delhi.- 1973
61. Music through the Ages - V.Premlata, SundeepPrakashan, Delhi, 1985
62. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
63. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalyaPvt. Ltd., Kolkata- 12, 1967
64. Natya Shastra 28thAdhyaya-Swaradhaya: by AcharayaBrahhaspati, BrahhaspatiPublications,New Delhi.
65. Nelson Goodman - Ways of World making Indianpolis,1978.
66. NibandhSangeet: LaxmiNaryan Garg, SangeetKaryalaHathras, 1989
67. O.C. GanMPAi - Ragas and Raginis
68. Omkarnath Thakur - Sangeetanjali Part I- VI
69. On Indian Music: by Pt. Debu Chaudhary Roshan Press.2005
70. Pakhawaj Ki Utpatti, VikasEvamVadanShailiya :Dr. Ajay Kumar, Madhyamik Hindi Publishers, New Delhi, 2010
71. Pakhawaj Ewam Tabla Ke Ghrane Evam Parmapra :Dr.Aban E Mistry, Publishers Ke, Ki, S, Jijina, nub-1984
72. Pradeep Kumar Dikshit - NayakNayikaBhedaur Rag-RaginiVargikaran



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73. Punjab Ki SangeetParampara:Dr.GeetaPental, Radha Publication, New Delhi.1989
74. R. K. Shringy&Premlata Sharma - SangeetRatnakar
75. Rag Parichay Part I to IV Harish ChanderShrivastav
76. Rag Vigyan, Part-IV to VII V.N. Patwardhan
77. Raga Lakshanas (Ragas in Carnatic Music) – Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
78. Ramashraya Jha - Abhinav Geetanjali, Vol I-V
79. S. K. Langer - Feeling and Form, Routledge & Koga Pani.
80. S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
81. S. N. Ratanjankar - AbhinavGeetmanjari, Vol. I- III
82. S.K. Langer - Problems of Arts, Routledge Kegan Paul, London, 1957.
83. S.K. Saxena - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
84. S.S. Paranjape - BhartiyaSangeetkaItihas
85. Sangeetanjali, Part-I to V Onkar Nath Thakur
86. Sangeet Aur Manovigyan Dr. Kiran Tiwari, Kanishka Publishers, Delhi.
87. Sangeet KaSaundrya Bodh by Dr. Uma Garg, Sanjay Parkashan,Delhi.
88. Sangeet Ratnakar :SarswatiTika Vol-III : Subhadra Chaudhary, Radha Publication, Delhi, 2009
89. Saundarya Shastra by Dr.HardawariLal
90. SaundaryaTatva by Dr. Surinder Nath DasGupta
91. Saundrya - Dr.RajendraWajpai, SumitPublications,Ranpur.
92. Sharangdeva - SangeetRatnakar
93. Sharangdeva (Adayar Edition) - SangeetRatnakar
94. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
95. SubhdraChaudhury - BhartiyaSangeetmeinTaalauroop-vidhan –
96. Sunanda Pathak - Hindustani SangeetmeinRaag Ki UtpatiavamVikas
97. Taal Prabandha – Pt. Chhote Lal Mishra.
98. Taal Vadya Sashtra – Dr. Bhal Chandra Rao Marathe.
99. Tabla Ka Udgam, Vikas Evam Vadan Shaliya: Dr.Yogmaya Shukla, Madhyamik Hindi Publishers, New Delhi, 1987
100. TablaKaUdgamEvam Delhi Gharana :Dr. Kumar Rishitosh, Kanishka Publisher,



New Delhi, 2015

101. TablaKaumudi , Vol.-II – Ramshankar Das „Pagal Das“.
102. TablaVadan: Madhukar Ganesh Godbole, BhartiyaGyanPeeth, New Delhi, 1973
103. The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London. – 2008
104. The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published :1940
105. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
106. Uma Garg – Sangeetka Saundarya bodh
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