



Date :- 25/04/2025

NOTIFICATION

Sub :- CBCS Syllabi of B. A. /B.Com. / B.Sc. in Music (Sem. V & VI)

Ref. :- Decision of the Academic Council at its meeting held on 22/04/2025.

The Syllabi of B. A. /B.Com. / B.Sc. in Music (Fifth and Sixth Semesters) as per **NATIONAL EDUCATION POLICY - 2020 (2023 Pattern)** and approved by the Academic Council as referred above are hereby notified for implementation with effect from the academic year 2025-26.

Copy of the Syllabi Shall be downloaded from the College Website (www.kcesmjcollege.in)

Sd/-
Chairman,
Board of Studies

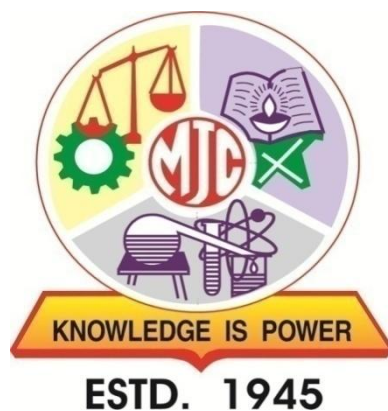
To :

- 1) The Head of the Dept., M. J. College, Jalgaon.
- 2) The office of the COE, M. J. College, Jalgaon.
- 3) The office of the Registrar, M. J. College, Jalgaon.

Khandesh College Education Society's
Moolji Jaitha College, Jalgaon

An "Autonomous College"

Affiliated to
Kavayitri Bahinabai Chaudhari
North Maharashtra University, Jalgaon-425001



STRUCTURE AND SYLLABUS
B.A. Honours/Honours with Research
(T.Y.B.A./T.Y.BCom./ T.Y.BSc)

MUSIC
(Major (DSC), DSE, VSC, OJT/INT)

As per NEP-2020 Guidelines
Under Choice Based Credit System (CBCS)

[w.e.f.Academic Year:2025-26]

Preface -

The Faculty of Arts at Moolji Jaitha College (Autonomous) aims to implement a department-specific model aligned with UGC, NEP-2020, and Maharashtra Government guidelines. The Board of Studies in Music has designed a comprehensive Third-year undergraduate syllabus in Music, fostering a strong foundation and deep understanding of the discipline. The program's outcome-based curriculum caters to current student needs for higher education and employment. The Department of Performing Arts seeks to provide holistic education, nurturing future artists to achieve professional excellence, emphasizing universal human values through Performing Arts. The Music Department offers a specialized bachelor's degree in Hindustani Vocal Music, producing competent musicians and musicologists, well-versed in theory and practice, appreciating the aesthetic and social significance of musical art forms. The Department endeavors to preserve and propagate classical music arts through the Guru-Sishya Parampara, encouraging innovation while maintaining the essence of beauty, harmony, and spiritual evolution. It aspires to become a center of excellence in performing arts, bridging the gap between ancient traditions and modern ingenuity, contributing to India's cultural heritage and global relevance. The Department aims to provide world-class education, aligning with industry demands and promoting overall student development.

Program Specific Outcome PSO (B.A. Music):

After completion of this course, students are expected to learn/understand the:

PSO1: Multidisciplinary Knowledge Acquisition : Apply principles of music theory, history, acoustics, psychology, and technology to gain a holistic understanding of music in both traditional and contemporary contexts.

PSO2 :Critical Thinking and Problem Solving : Analyze musical structures, styles, and performances with critical insight; creatively solve artistic and technical challenges in composition, improvisation, and performance.

PSO3 :Effective Communication Skills : Express musical ideas effectively through performance, notation, writing, and speech; collaborate with peers and audiences in diverse cultural and musical settings.

PSO4 :Cultural and Aesthetic Sensitivity : Appreciate and interpret music from varied cultural backgrounds; engage with diverse traditions to foster inclusivity, innovation, and respect for aesthetic values.

PSO5 :Ethical and Social Responsibility : Promote ethical practices in music creation, performance, and teaching; use music as a medium to address social issues and contribute to community well-being.

PSO6 :Research and Inquiry Skills : Conduct scholarly and practice-based research in musicology, ethnomusicology, and performance studies; critically engage with literature and resources to support musical innovation and understanding.

PSO7 :Digital and Media Literacy : Utilize digital tools and media platforms for music production, analysis, education, and dissemination; adapt to emerging technologies in the evolving music landscape.

PSO8 :Lifelong Learning and Employability : Demonstrate a commitment to continuous skill development, professional growth, and adaptability in music-related careers such as performance, education, production, and therapy.

PSO9 :Indian Knowledge Systems and Global Perspectives : Integrate the rich heritage of Indian classical, folk, and devotional music with global musical practices; foster dialogue between traditional and contemporary forms across cultures.

PSO10 :Constitutional and Human Values : Uphold values of equality, liberty, and fraternity through music education and practice; promote peace, diversity, and human dignity by engaging with socially conscious music.

Multiple Entry and Multiple Exit options:

The multiple entry and exit options with the award of UG certificate/ UG diploma/ or three-year degree depending upon the number of credits secured;

Levels	Qualification Title	Credit Requirements		Semester	Year
		Minimum	Maximum		
4.5	UG Certificate	40	44	2	1
5.0	UG Diploma	80	88	4	2
5.5	Three Year Bachelor's Degree	120	132	6	3
6.0	Bachelor's Degree- Honours Or Bachelor's Degree- Honours with Research	160	176	8	4

NEP Structure-2025-26 TYBA Music Sem:V					
Course	Credit	Hours / Week	TH/ PR	Code	Title
DSC	2	2	TH	MUS-DSC-351	Multiple Aspects of Hindustani Music - I
DSC	4	4	TH	MUS-DSC-352	History of Indian Music (Ancient Period) -I
DSC	2	4	PR	MUS-DSC-353	Stage Performance -I
DSC	2	4	PR	MUS-DSC-354	Raag Gayan & Viva -I
DSE	4	4	TH	MUS-DSE-351 -A	Introduction of Carnatic Music
			TH	MUS-DSE-351-B	Western music
VSC	2	2	TH	MUS-VSC-351	Concert Management & Marketing
VSC	2	4	PR	MUS-VSC-352	Stage Performance - II
OJT/INT	4	8	PR	MUS-OJT- 351	OJT/ Internship
TYBA Music Sem- VI					
DSC	2	2	TH	MUS-DSC-361	Multiple Aspects of Hindustani Music -II
DSC	4	4	TH	MUS-DSC-362	History of Indian Music (modern period)-II
DSC	4	4	TH	MUS-DSC-363	Theoretical Aspects of Indian Classical Music
DSC	2	4	PR	MUS-DSC-364	Raag Gayan & Viva -II
	2	4	PR	MUS-DSC-365	Practice on Folk Music
DSE	4	4	TH	MUS-DSE-361 -A	Film Music of India
				MUS-DSE-361- B	Origin and Evolution of Music
VSC	2	2	TH	MUS-VSC-361	General Applied Music-II
VSC	2	4	PR	MUS-VSC-362	Stage Performance – III

DSC : Department-Specific Core course

DSE : Department-Specific elective

VSC : Vocational Skill Course

OJT : On-the-Job Training

T.Y.B.A MUSIC
SYLLABUS
ACADEMIC YEAR – 2025-26
SEMESTER - V

T.Y.B.A (MUSIC)
SEMESTER - V
MUS.DSC.351 Multiple Aspects of Hindustani Music - I

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	• Explore Indian knowledge systems and their musical foundations, including the Vedas and Upanishads. • Understand Raga and Rasa, and their roles in shaping emotional expression in music. • Examine devotional traditions like Bhakti and Sufi music, along with instruments and pedagogy. • Develop original compositions while integrating traditional Gurukula and modern educational methods.	
Course outcomes	• students will be able to Explore and interpret Indian knowledge systems and their musical foundations, including insights from the Vedas and Upanishads. • They will Analyze the concepts of Raga and Rasa and apply them to understand emotional expression in music. • Examine the role of devotional traditions like Bhakti and Sufi music, and understand associated instruments and teaching methods. • Create original musical compositions by integrating elements of traditional Gurukula training with modern pedagogical approaches.	
Unit	CONTENTS	Hours
Unit I	• Overview of Indian knowledge systems: Vedas, Upanishads • Raga and Rasa: Emotional Expressions in Music • Understanding the concept of Raga as a melodic framework. • Exploring the concept of Rasa and its application in music.	08
Unit II	• Study of Bhakti and Sufi music traditions in India. • Analyzing the spiritual and cultural dimensions of devotional music. • Creating original devotional compositions inspired by these traditions.	08
Unit III	• Raga-Ragini system • History of evolution of Tabla & Pakhawaj • Gurukula Tradition and Modern Pedagogy	08
Unit IV	• The traditional Gurukula system of music education. • Comparative analysis with modern music pedagogy. • Effective strategies for integrating Gurukula principles into modern music	06

	education.	
Study resources	• GargLakshminarayan ,2013, SangeetVisharad-SangeetKaryalayaHathras,U.P. • Bhatkhande Pt.V.N, 2009,Hindustani Sangeet Kramik Pustak Malika(Vol.1to6),SangeetKaryalayaHathras,U.P • Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) SangeetGauravGrantha Mala,Pune • Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) SangeetSadanPrakashan,Allahabad • Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	

T.Y.B.A.(MUSIC)
SEMESTER - V
MUS.DSC.352 History of Indian Music (Ancient period) – I (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	• To develop the interest of the students in musicologyby introducing them to the ancient texts of music. • To explain the Raga-Ragini system of classification of ragas • To teach them about the various musical instruments fromthe ancient to the modern times.	
Course outcomes	• Students will come to know about the Music during Vedic period. This knowledge will be useful for further study. • Students will be able to have an understanding of the Raga-Ragini system of classifying ragas. • Students will understand how various musical instrumentsof India are made, and are categorized. This will enhancetheir knowledge and will be beneficial in future research.	
Unit	CONTENTS	Hours
Unit I	• Study of the Vedic music - • Brief history of Evolution of Music in India • Saama Gaan (Panchvidha and Saptvidha) • GramgeyaGaan • AranyageyaGaan • Poorvarchika • Uttararchika	15
Unit II	• The Buddhist and Jain Period (300 BCE - 300 CE) • Influence of Buddhism and Jainism on Music • Ramayan & Mahabharat period. • Gram with reference to Natya Shastra • Alapti • Ragalapti • Roopakalapti	15
Unit III	• The rationale of ancient classification of Indian Musical Instruments • String Instruments Veena,Rudra,Vina,Kinnari,Mattakokila,Vipanchi,TripuskarWind	15

	Instruments : Urdhwak, Alingyak, Panava Percussion Instruments : Hudakka , Bhumi Dundubhi, Dundubhi, Dardur, Karata, Ghadas	
Unit IV	Extensive study of the following texts a) Natyashastra b) Sangeet Ratnakar c) Brihaddeshd) Sangeet Parijat Contributions of the following music scholars a) Bharata b) Sharangdev c) Matang d) Ahobal	15
Study resources	- GargLakshminarayan ,2013, SangeetVisharad-SangeetKaryalayaHathras,U.P. - Bhatkhande Pt.V.N, 2009,Hindustani Sangeet Kramik Pustak Malika(Vol.1to6),SangeetKaryalayaHathras,U.P - Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) SangeetGauravGrantha Mala,Pune - Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) SangeetSadanPrakashan,Allahabad - Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. - Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. - Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. - Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	

T.Y.B.A (MUSIC)
SEMESTER - V
MUS.DSC.353.Stage Performance –I (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	- Perform a half-hour presentation in one of the prescribed ragas . - Present a semi-classical, devotional, or light composition with appropriate style. - Develop vocal techniques, including breath control, pitch accuracy, tone quality, and articulation. - Build stage presence, performance confidence, and improve diction for clear, expressive singing.	
Course outcomes	- Perform a half-hour presentation in any one of the prescribed . - Present one semi-classical, devotional, or light composition. - Gain proficiency in vocal training, including breath control, pitch, and tone. - Improve vocal techniques, pronunciation, diction, and stage presence for confident performances.	
Unit	CONTENTS	Hours
Unit I	- Perform of half hour presentation planned by the candidate in any one of the prescribed ragas. a) Rag Rageshri. b) Rag Suddha Sarang - Chotakhyaal : a) Rag Jog, b) Rag Tilang, c) Ramkali	08
Unit II	- Presentation of one semi classical /devotional or light composition. - Vocal Training and Technique	08
Unit III	- Training in vocal techniques, including breath control, pitch, and tone. - Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	- Practice in singing scales, vocal warm-up routines, and articulation. - Development of stage presence and performance confidence.	06

T.Y.B.A (MUSIC)
SEMESTER - V
MUS.DSC.354 Raag Gayan & Viva - I (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	• Develop vocal proficiency through Badakhyal and Chotakhyal in prescribed ragas. • Practice and perform taals with laykaari in Dugun, Tigun, and Chougun. • Gain foundational skills in Tabla and Tanpura tuning, along with performing Dhrupad with Dugun laykaari. • Present Natyageet, Lakshan Geet, Sargam Geet, and five Alankars in the prescribed Ragas with clarity and expression.	
Course outcomes	• Students will perform <i>Badakhyal and Chotakhyal</i> in prescribed ragas with improved vocal technique and expression. • They will demonstrate taals with <i>laykaari in Dugun, Tigun, and Chougun</i>. • Students will showcase Dhrupad with laykaari, and present compositions like Natyageet, Lakshan Geet, and Sargam Geet. • They will gain basic proficiency in Tabla and Tanpura tuning, and present alankars in the designated ragas.	
Unit	CONTENTS	Hours
Unit I	• Practicing Bada Khayal and Chota Khayal in prescribed ragas with Aalap & Taana. Badakhyal - a) Rag Rageshri. b) Rag Suddha Sarang • Chotakhyal - a) Rag Jog, b) Rag Tilang, c) Ramkali	08
Unit II	• Practicing taals in Dugun, Tigun, Chougun. • <i>Taal Tilwada</i> • <i>Taal Adachautaal</i> • <i>Taal Dhamar</i>	08
Unit III	• Demonstration of Dhrupad with Dugun laykaari in anyone of the above mentioned Ragas. • Perform one Natyageet • One Lakshan Geet each in the prescribed ragas	08
Unit IV	• Basic knowledge of Tabla • Five alankars to be presented in the prescribed ragas. • One Sargam Geet each in the prescribed ragas • Basic knowledge of Tanpura and its tuning	06

Study resources	• Bhatkhande, V.N. (2000) <i>Kramik Pustak Malika</i>, Part I, Hathras, U.P., Sangeet Karyalya. • Patwardhan, V.R. (2001) <i>Raga Vigyan</i>, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Patwardhan, V.R. (1996) <i>Raga Vigyan</i>, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Patwardhan, V.R. (1991) <i>Raga Vigyan</i>, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Thakur, Omkar Nath (1977) <i>Sangeetanjali</i>, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate • Mishra, Lalmani (1979) <i>Tantrinada</i>, Kanpur, U.P. Sahitya Ratnakar • Aggarwal, V.K. and Nagpal, Alka (2004) <i>Sitar and its Compositions</i>, Part-I-II, Delhi, Sanjay Prakashan • Mahajan, Anupam (2003) <i>Compositions in Instrumental Music</i>(Traditional and New Creation), Delhi, Sanjay Prakashan	
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T.Y.B.A (MUSIC)
SEMESTER - V
MUS.DSE.351-A-Introduction of Carnatic Music (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	- Understand the various song types in Carnatic music. - Learn the different types of talas in Carnatic music . - Gain an introduction to the key instruments used in Carnatic music. - Explore the study of South Indian and North Indian music traditions and the contributions of composers.	
Course outcomes	- Develop an understanding of various Carnatic music compositions. - Gain knowledge of different tala cycles and their application in Carnatic music. - Acquire familiarity with traditional Carnatic music instruments . - Compare and contrast South Indian Carnatic music with North Indian music, including the contributions of legendary composers.	
Unit	CONTENTS	Hours
Unit I	Songs type of carnatic music : Geetam,Varnam , Kritis, Padams, Javali, Tillana, Shloka/Ashtakshara, Keerthanai, Ragamalika,Utsava Sampradaya Kritis, Thillana, Ragam Tanam Pallavi, Alapana.	15
Unit II	Types of talas in the Carnatic music : Adi Tala (8-beat cycle), Rupaka Tala (6-beat cycle), Matya Tala (7-beat cycle), Jhampa Tala (10-beat cycle), Kanda Eka Tala (5-beat cycle), Triputa Tala (7-beat cycle)	15
Unit III	- Introduction to the instruments commonly used in Carnatic music.Violin, Veena, Mridangam, Ghatam, etc. - Comparative study of South Indian and North Indian music.	15
Unit IV	- Names of Thata in Carnatic music according to North Indian music. - Life and contribution of Karnatak musicians: a) Thyagaraja b) Muthuswamy Dikshitar c) Shyama Sastri	15
Study resources	- Panchapakesa Iyer, A.S. (2002), <i>Ganamrutha Varna Malika</i>, Chennai, Karnatic Music Book Centre - Sambamoorthy, P. Prof. (Vol 3, 1971), <i>A dictionary of South Indian Music</i>, Madras, Indian Music Publishing House - Sambamoorthy, P. Prof. (Vol. 1, 1983), <i>South Indian Music</i>, Madras, Indian Music Publishing House - Sambamoorthy, P. Prof. (Vol. 2, 1982), <i>South Indian Music</i>, Madras,	

	Indian Music Publishing House • Sambamoorthy, P. Prof. (Vol. 3, 1964), <i>South Indian Music</i>, Madras, Indian Music Publishing House • Bhagya Lkshmy, Dr. S. (1990), <i>Ragas in Carnatic Music</i>, Trivandrum, CBH Publications • Panchapakesa Iyer, A.S. (2002), <i>Ganamrutha Bodhini</i>, Chennai, Karnatic Music Book Centre • Panchapakesa Iyer, A.S.(2002), <i>Ganamrutha Varna Malika</i>, Chennai, Karnatic Music Book Centre.	
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T.Y.B.A (MUSIC)
SEMESTER - V
MUS.DSE.351-B-Western Music (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	• Understand the different Western notation systems • Explore the concepts of Harmony, Melody, Major, and Minor tones in Western music. • Examine rhythm in Western music, including Metrical and Majored rhythm. • Analyze the role of rhythm in shaping musical compositions and structures.	
Course outcomes	• Understand and differentiate between various Western notation systems. • Explore the concepts of harmony, melody, and the distinctions between major and minor tones in Western music. • Develop an understanding of rhythm in Western music, focusing on metrical and majored rhythm. • Gain proficiency in interpreting and applying Western musical symbols and rhythmic patterns.	
Unit	CONTENTS	Hours
Unit I	• Western Notation System. a) Solfa Notation b) Neumes Notation c) Cheve Notation d) Staff Notation	15
Unit II	a) Harmony b) Melody c) Major Tone d) Minor Tone	15
Unit III	• Rhythm in western music a) Metrical Rhythm b) Majored Rhythm • Vibration, Pitch, Intensity & Timber.	15
Unit IV	• Western musical instruments :guitar, piano, violin)? brass, woodwinds • Life and contribution of Western Musicians - Bach, Beethoven, Mozart. • Comparison between Indian and Western classical music.	15

Study resources	• GargLakshminarayan ,2013, <i>SangeetVisharad-SangeetKaryalayaHathras,U.P.</i> • Richard Taruskin 2005 <i>The Oxford History of Western Music</i> • Donald Jay Grout 1960 <i>A History of Western Music</i> (1st ed.), most recent edition 2019 • Piero Weiss & Richard Taruskin 1984 <i>Music in the Western World: A History in Documents</i> • Milo Wold & Edmund Cykler 1960 An Outline <i>History of Western Music</i> • Georgina Born & David Hesmondhalgh (eds.) 2000 <i>Western Music and Its Others.</i> • Paul Henry Lang 1941 <i>Music in Western Civilization.</i> • Aaron Copland 1939 <i>What to Listen for in Music.</i> • Haydn, Mozart, Beethoven, Charles Rosen 1971 <i>The Classical Style.</i> • Paul Berliner 1994 <i>Thinking in Jazz</i>The Infinite Art of Improvisation.	
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T.Y.B.A (MUSIC)
SEMESTER - V
MUS.VSC.351 - Concert Management & Marketing - (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	• Develop skills in communication with artists, including coordination and negotiation. • Gain knowledge in hospitality, event organization, and logistics for concerts. • Understand the importance of marketing, including digital strategies, advertising, and artist promotion. • Learn about the music industry structure, financial management, copyright laws, and artist branding.	
Course outcomes	• Student will be able to Enhance the communication skills • They will Understand the acoustic of concert hall • They will Understand the management skills • Gain Develop Digital Marketing Skills • Gain the knowledge of the sound system techniques	
Unit	CONTENTS	Hours
Unit I	• Concert and event management • Advertisement and digital marketing • Communication with Artist • Audience facilities • Hospitality	08
Unit II	• Acoustics • Hall arrangement • Mike system arrangement • Recording and Photography • Report writing	08
Unit III	• Music Business and Industry • Introduction to the music industry (record labels, publishing, and distribution) • Copyright laws and intellectual property in music • Marketing and promotion for musicians and bands	08
Unit IV	• Music management (roles and responsibilities) • Financial management for musicians • Artist branding and social media presence	06

Study resources	• Tamsin Embleton 2023 "<i>Touring and Mental Health: The Music Industry Manual</i>" • Ray D. Waddell, Rich Barnet, Jake Berry 2007 "<i>This Business of Concert Promotion and Touring</i>" • Paul Rutter 2016 (2nd edition) "<i>The Music Industry Handbook</i>" • Martin Atkins 2007 "<i>Tour:Smart: And Break the Band</i>" • John Vasey 1997 "<i>Concert Tour Production Management</i>"	
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T.Y.B.A (MUSIC)
SEMESTER - V
MUS.VSC.352 Stage Performance -I (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	• Perform a half-hour presentation in one of the prescribed ragas . • Present a semi-classical, devotional, or light composition with appropriate style. • Develop vocal techniques, including breath control, pitch accuracy, tone quality, and articulation. • Build stage presence, performance confidence, and improve diction for clear, expressive singing.	
Course outcomes	• Perform a half-hour presentation in any one of the prescribed . • Present one semi-classical, devotional, or light composition. • Gain proficiency in vocal training, including breath control, pitch, and tone. • Improve vocal techniques, pronunciation, diction, and stage presence for confident performances.	
Unit	CONTENTS	Hours
Unit I	• Performance of half an hour, planned by the candidate in anyone of the prescribed ragas. • <i>Gorakh Kalyan</i> • <i>Madhuvanti</i>	08
Unit II	• Presentation of one semi classical /devotional or light composition. • Vocal Training and Technique	08
Unit III	• Training in vocal techniques, including breath control, pitch, and tone. • Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	• Practice in singing scales, vocal warm-up routines, and articulation. • Development of stage presence and performance confidence.	06

T.Y.B.A (MUSIC)
SEMESTER - V
MUS-OJT-351: OJT/ Internship

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Course Objectives

- To provide the students with actual work experience
- To make aware prescribe standards and guidelines at work
- To develop the employability of participating student.
- To avail an opportunities to eventually acquire job experiences.

Course Outcomes:

- Students will be equipped with hands-on experience in a real-world music-related work environment.
- They will be introduced to established industry standards, practices, and workplace guidelines.
- Students will enhance employability skills and be prepared for a successful career in the music industry.
- Students will be provided with opportunities to gain relevant job experience, which will pave the way for future employment in music-related fields.

Course Name: Internship in Music

- All students will participate in internships or apprenticeships in music-related settings. These may include music studios, live performance venues, music production houses, educational institutions, research centers, or with individual music professionals such as composers, performers, or music educators.
- Students will be encouraged and supported in finding internships with local music industry entities such as recording studios, event management companies, radio stations, music therapy centers, media houses, arts councils, cultural organizations, music schools, or community music programs. This hands-on experience is intended to bridge the gap between academic learning and the practical world of music, enhancing both professional skills and employability.
- Each student will work under the guidance of a faculty member from the college, designated as the ****Internship Supervisor****. Upon completion of the internship, students must submit a detailed ****Internship Report**** outlining the work completed, skills learned, and experiences gained. The report must be signed by the Internship Supervisor and the Principal of the college.
- The Internship Report will be evaluated internally by a ****Board of Examiners****, appointed by the Principal.

T.Y.B.A MUSIC
SYLLABUS
ACADEMIC YEAR – 2025-26
SEMESTER - VI

T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.361 Multiple Aspects of Hindustani Music –II (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	• Understand and explain key elements of Hindustani classical music, including Aalap, Jod, Zala, and various ragas. • Study different song forms like Prabandh, Chaiti, Kajari, and gain insight into classical vs light music traditions. • Learn voice training methods, raga creation rules, ornamentation techniques (Meend, Gamak, Murki), and Gharana styles. • Explore percussion elements like Tabla and Pakhawaj, Taal theory, Thekas, and accompaniment techniques.	
Course outcomes	• Students will be able to understand detailed information about ragas and traditional forms • They will be able to study voice training methods, raga formation rules and gharanas • They will be able to explore singing forms and compare classical and light music traditions • Students will be able to understand percussion instruments (tabla, pakhavaj), taal theory and accompaniment techniques	
Unit	CONTENTS	Hours
Unit I	• Write detailed information on the following topics. • Aalap, Jod, Zala, Sandhiprakash Raga, Parmel Pravesak Raga. • Study of the following song types. • 1) Prabandh 2) Sadara 3) Ragmala 4) Chaiti 5) Kajari	08
Unit II	• Voice training process. • Rules for Raga Creation • Meend, Gamak, Murki techniques	08
Unit III	• Definition of Gharana, Brief study of Hindustani Vocal Music like Patiyala, Jaipur, Indore etc. • Study of the following song types: Abhang, Bhaktigeet , Natyageet ,Bhavgeetv Comparison of classical music andLightmusic .	08

Unit IV	• Percussion (Tabla, Pakhawaj) • Thekas of basic Taals • Kayda, Rela, Tukda, Tihai • Taal theory • Accompaniment techniques	06
Study resources	• GargLakshminarayan ,2013, SangeetVisharad-SangeetKaryalayaHathras,U.P. • Bhatkhande Pt.V.N, 2009,Hindustani Sangeet Kramik Pustak Malika(Vol.1to6),SangeetKaryalayaHathras,U.P • Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) SangeetGauravGrantha Mala,Pune • Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) SangeetSadanPrakashan,Allahabad • Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	

T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.362:History of Indian Music (Modern period)-II (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	- Understand the historical evolution of Indian classical music from the colonial era to post-independence. - Examine the significant changes in musical practices and the rise of modern music forms. - Explore the role of technology and digital platforms in shaping and popularizing Indian classical music. - Students will be able to analyze the influence of major composers on contemporary music and culture.	
Course outcomes	- Students will learn and Analyze the evolution of Indian classical music - Students will be Understand the influence of technology and media, and digital platforms, on popularizing Indian classical music. - Explore the introduction of new instruments and fusion with Western styles, impacting traditional music practices. - Examine the contributions of renowned musicians like Ustad Vilayat Khan and Pandit Ravi Shankar in shaping the modern music landscape.	
Unit	CONTENTS	Hours
Unit I	- Overview of the historical context from the colonial era to post-independence. - The significant changes in musical practices. - Development of modern forms of music.(Band Music,Orchestra,Choral Music)	15
Unit II	The Role of Technology and Recording Industry - The impact of radio, gramophone, and later television in popularizing Indian classical music. - Introduction of new instruments and fusion with Western instruments like the electric guitar, synthesizers, and drum kits. - The role of All India Radio and Doordarshan in promoting classical music.	15

Unit III	• Famous Musicians of the Modern Period: Ustad Vilayat Khan (sitar), Ustad Bismillah Khan (shehnai), Pandit Ravi Shankar (sitar), Allarakha Saheb Ustad Zakir Hussain (tabla). • Analyzing the impact of digital platforms and social media.	15
Unit IV	• Write an essay on the following topic. • Colonial Influence and Musical Synthesis • Revival and Preservation of Classical Traditions • Film Music and Popular Culture • Folk Music and Regional Diversity	15
Study resources	• GargLakshminarayan ,2013, SangeetVisharad-SangeetKaryalayaHathras,U.P. • Bhatkhande Pt.V.N, 2009,Hindustani Sangeet Kramik Pustak Malika(Vol.1to6),SangeetKaryalayaHathras,U.P • Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) SangeetGauravGrantha Mala,Pune • Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) SangeetSadanPrakashan,Allahabad • Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	

T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.363 Theoretical Aspects of Indian Classical Music – (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	- Understand the key concepts of Poorvanga-Uttaranga, Prakriti, Swarvistar, and other fundamental terms in Indian classical music. - Explore different genres like Thumri, Dhrupad, Khayal, Tappa, and their evolution in Hindustani music. - Gain knowledge of Indian classical instruments and their theoretical aspects. - Study the impact of fusion music, technology, and globalization on Indian classical music.	
Course outcomes	- Understand the foundational concepts of Hindustani music. - Explore major Hindustani music genres like Thumri, Dhrupad, Khayal, Tappa, and their distinctive features. - Learn about Indian classical instruments and their theoretical aspects. - Analyze Rasa Theory, emotional expression in music, and study the impact of globalization, technology, and fusion in classical music.	
Unit	CONTENTS	Hours
Unit I	- Detail study of <i>vilambit and chhotakhayal withaalap, bolaalap, boltan, tan, laykari</i>, of the following ragas. a) Rag Maru Bihag. b) Rag Ahir Bhairav 2. Detail study of <i>Chhotakhayal with aalap, bolaalap, boltan, tan, laykari</i>, of the following ragas a) Rag Patdeep b) Kamod c) Hansdhwani	15
Unit II	Taal writing: (Dugun, Tigun,Chaugun) b) Taal Chautal b) Taal Sultaal c)Taal Dipachandi Aesthetics of Music a) Definition of aesthetics b) Principals of aesthetics c) Aesthetics in Swara, Laya, Taal, Lyrics - Basic Theory of Indian Classical Instruments (Sitar, Tabla, Flute)	15

Unit III	• Write the contribution of the following artists to music. • Varieties of Rhythm (Tistra, Chatastra, Khand, Mishra & Sankirna) • Study of the following Gharanas :Jaipur, Atroli.	15
Unit IV	• Write an essay on the following topic. • Fusion Music and Contemporary Influences. • Impact of Technology on Classical Music. • Globalization and its Effect on Indian Classical Music.	15
Study resources	• Garg Lakshminarayan, 2013, <i>Sangeet Visharad-Sangeet Karyalaya Hathras, U.P.</i> • Patwardan Pt. Narayanrao, 1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> Sangeet Gaurav Grantha Mala, Pune • Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> Sangeet Sadan Prakashan, Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan, Mumbai. • Prof. Mrs. Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan, Nagpur. .	

T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.364 Raag Gayan & Viva -II (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	- Detailed study of vilambit and chhotakhayal with aalap, bolaalap, boltan, tan, laykari in Prescribed Ragas. - Recitation of Taal in Dugun, Tigun, and Chougun with hand counting of matras. - Introduction to basic musical composition in Indian music, along with exercises to create simple compositions. - Group composition and performance of a short musical piece, including one Tarana and a semi-classical, devotional, or light composition.	
Course outcomes	- Students will gain proficiency in performing vilambit and chhotakhayal with aalap, bolaalap, boltan, tan, and laykari in Prescribed Ragas. - Students will be able to accurately recite and perform Taal in Dugun, Tigun, and Chougun. - Students will develop the ability to compose and perform simple Indian musical compositions and participate in group compositions. - Students will demonstrate a basic understanding of Tanpura and instrument tuning, and present a Tarana and a semi-classical, devotional, or light composition.	
Unit	CONTENTS	Hours
Unit I	3. Detail study of vilambit and chhotakhayal with aalap, bolaalap, boltan, tan, laykari, of the following ragas. 1. Rag Maru Bihag. 2. Rag Ahir Bhairav 4. Detail study of chhotakhayal with aalap, bolaalap, boltan, tan, laykari, of the following ragas 1. Rag Patdeep 2. Kamod . 3. Hansdhwni.	08
Unit II	5. Recitation of Taals by counting Matras by hand of the following taals in Dugun, Tigun, Chougun. 1. Taal Chautal 2. Taal Sultaal 3. Taal Dipachandi	08

Unit III	6. Introduction to basic musical composition in Indian music. 7. Exercises in creating simple musical compositions. 8. Students compose and perform their musical pieces. 9. Basic knowledge of Tanpura/ Candidate's own instrument Tuning.	08
Unit IV	10. Group composition and performance of a short musical piece. • One Tarana in any one of the prescribed ragas. • Presentation of one semi classical /devotional or light composition.	06
Study resources	• Bhatkhande, V.N. (2000) <i>Kramik Pustak Malika</i>, Part I, Hathras, U.P., Sangeet Karyalya. • Patwardhan, V.R. (2001) <i>Raga Vigyan</i>, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Patwardhan, V.R. (1996) <i>Raga Vigyan</i>, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Patwardhan, V.R. (1991) <i>Raga Vigyan</i>, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Thakur, Omkar Nath (1977) <i>Sangeetanjali</i>, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate • Mishra, Lalmani (1979) <i>Tantrinada</i>, Kanpur, U.P. Sahitya Ratnakar • Aggarwal, V.K. and Nagpal, Alka (2004) <i>Sitar and its Compositions</i>, Part-I-II, Delhi, Sanjay Prakashan - Mahajan, Anupam (2003) <i>Compositions in Instrumental Music</i> (Traditional and New Creation), Delhi, Sanjay Prakashan	

T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.365 Practice on Folk Music (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	- Understand and perform traditional songs from women's lives and household settings (e.g., Owi, Khel Geet). - Explore folk songs of artisans and peasants reflecting labor, nature, and livelihood (e.g., Shram-Geet, Dhangari Owi). - Learn codified folk performance forms like Tamasha, Lavani, and Powada with expressive storytelling. - Present devotional music with correct pronunciation, folk vocal style, and traditional rhythm (Taal).	
Course outcomes	- Students will identify and perform traditional songs from women's and household contexts using regional dialects and folk vocal styles. - Students will explore and present songs of artisans and peasants, reflecting labor, livelihood, and nature. - Students will demonstrate expressive performance skills in codified folk forms like Lavani, Powada, and Tamasha. - Students will accurately render devotional music forms with proper pronunciation, rhythm patterns (Taal), and stylistic authenticity.	
Unit	CONTENTS	Hours
Unit I	Songs of women and households: (Owi, Stree geet, Khel geet, Saunskaar geet, Kathaa geet) Any tow	08
Unit II	Songs of artisans and peasants (Shram-Geet, Kaarya-Geet, Dhangari Owi, Nisarg-Geet)	08
Unit III	More codified music forms.(Tamasha , Lavani, Powada) Devotional songs : (Arati, Gajar, Stotra, Bhajan,Kirtan ,Gawlan, Bhaarud Jogwaa, Gondhal)	08
Unit IV	- Each performance should demonstrate: - Proper pronunciation and dialect - Folk-style vocal techniques - Traditional rhythm patterns (Taal)	06
Study resources	- Thielemann, Selina (2000). <i>The Music of South Asia</i>. New Delhi: A. P. H. Publishing Corp...p. 521. ISBN 978-81-7648-057-4.. - The Encyclopedia Of Indian Literature (Volume Two) (Devraj To Jyoti), Volume 2 By Amaresh Datta,p 1304	

	• History of Indian theatre, Volume 2, By Manohar Laxman Varadpande, p 164 • Medieval Indian literature: an anthology, Volume 3 By K. Ayyappapanicker, Sahitya Akademi, p 375	
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T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.361-A-Film Music of India (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	- Understand the historical roots and evolution of Indian film music from silent films to talkies. - Explore the role of music in shaping early Indian cinema and the Golden Era (1930s–1970s). - Analyze the rise of playback singing, orchestration, and Western influences over time. - Appreciate the contributions of legendary singers, lyricists, and music directors to Bollywood music.	
Course outcomes	- Trace the history and evolution of Indian film music from silent films to the digital era. - Examine the role of music in shaping cinematic narratives from the 1930s to the 1970s. - Analyze the development of playback singing, orchestration, and the influence of Western genres. - Appreciate the contributions of iconic singers, lyricists, and music directors in Bollywood's musical journey.	
Unit	CONTENTS	Hours
Unit I	- History and origin of Indian film music - Evolution from silent films to talkies - Role of music in early Indian cinema (1930s–1950s)	15
Unit II	- Golden Era of Film Music (1950s–1970s) - Development of playback singing - Evolution of orchestration and recording techniques - Transition from classical to semi-classical in cinema	15
Unit III	- Western influences in Indian film music - Rise of disco, rock, and electronic music in Bollywood - The digital era of music production	15
Unit IV	- Legendary playback singers: Lata Mangeshkar, Mohammed Rafi, Kishore Kumar - Lyricism and poetry in film songs – Sahir Ludhianvi, Shailendra, Gulzar - Notable music directors: Shankar-Jaikishan, R.D. Burman, Madan Mohan	15

Study resources	• Ashok Da. Ranade <i>Hindi Film Song: Music Beyond Boundaries</i> • Ganesh Anantharaman <i>Bollywood Melodies</i> • Gulzar, Govind Nihalani, Saibal Chatterjee <i>Encyclopedia of Hindi Cinema</i> • Anirudha Bhattacharjee <i>Soundtrack of Our Lives</i>	
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T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.DSC.361-B-Origin & Evolution of Music (T)

Credits : 4
Mark : 100

Internal Mark : 40
External Mark : 60

Learning objectives	• Explore the origins of music and theories on its emergence. • Trace the development of musical notation from oral traditions to written form. • Examine the role of music in film, television, and advertising. • Study key musical traditions, gharanas, and contributions from notable artists like Ustad Allaiddin Khan and Ustad Vilayat Khan.	
Course outcomes	• Understand the origins and theories behind the emergence of music, and the development of musical notation from oral traditions to written forms. • Explore the role of music in media, including film, television, and advertising, along with the evolution of stage singing in Maharashtra. • Study key musical texts (Sangeet Parijat, Swam el Kalanidhi, Chaturdandi Prakshika) and the origins of Dhrupad singing, along with various Bani styles . • Examine the gharanas of tabla (Delhi, Punjab, Lucknow) and delve into the lives and contributions of renowned musicians like Ut. Allaiddin Khan and Ut. Vilayat Khan.	
Unit	CONTENTS	Hours
Unit I	11. The Origins of Music: Theories on how music first emerged. 12. Development of Musical Notation: The evolution from oral traditions to written notation 13. Music in Film and Media: The role of music in movies, television, and advertising.	15
Unit II	14. Haveli sangeet 15. Ravidra Sangeet. 16. Development of Natyasangeetin Maharashtra.	15
Unit III	• Study of following Granthas: (SangeetParijat, Swam el Kalanidhi, Chaturdandi Prakshika.) • .Origin and development of Dhrupad singing • Khandhar Bani • Nauhar Bani • Dagur Bani • Gobarhar Bani (Goudahar)	15

Unit IV	17. Study of the gharanas of tabla instrument(Delhi,Punjab,Lucknow) 18. Biographies and contribution – a) Ut.Allauddin Khan. b) Ut. Vilayat Khan.	15
Study resources	• GargLakshminarayan ,2013, SangeetVisharad-SangeetKaryalayaHathras,U.P. • Bhatkhande Pt.V.N, 2009,Hindustani Sangeet Kramik Pustak Malika(Vol.1to6),SangeetKaryalayaHathras,U.P • Patwardan Pt. Narayanrao,1990, Raga Vidnyan (Vol. 1 to 7) SangeetGauravGrantha Mala,Pune • Shrivastav Pt. Harishchandra, 2009, Raga Parichay (Vol. 1 to 4) SangeetSadanPrakashan,Allahabad • Kiran Fatak 2012, Sangeet Nibandhawali Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar Sangeetshastra Parichay Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar Sangeet Shastra Vidnyan (Part 1) Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh Hindusthani Shastriy Sangeet Kirti Prakashan,Sambhaji Nagar.	

T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.VSC.361-General Applied Music-II (T)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	• Understand the distinctions between vocal and instrumental music, and explore individual versus group singing dynamics. • Analyze the concept of presentation in music, along with the role of accompaniment and Taal, including its Das Pran. • Study the significance of media in promoting music and the impact of different gharanas in instrumental music (Senia, Maihar). • Explore key essays on regional music of India, modern trends in music, music and culture, and music's psychological effects.	
Course outcomes	• Understand the distinction between vocal and instrumental music, including individual and group singing techniques. • Gain knowledge of the significance of presentation, accompaniment, and the concept of Taal with its Das Pran. • Analyze the role of media in promoting music and the key Gharanas of instrumental music, such as Senia, Maihar, • Explore essays on regional music, modern trends, and the connections between music, culture, and psychology.	
Unit	CONTENTS	Hours
Unit I	• Explain the following concepts. • Vocal music & Instrumental music • Individual singing & Group Singing • Presentation • Accompaniment.	08
Unit II	• Taal and its Das Pran • Importance of Media in the promotion of Music • Gharanas of Instrumental music and their leading styles (Senia, Maihar)	08
Unit III	• Short Terms : a) Meend b) Murki c) Khatka d) Vibhag • Biographies : a) Gohar Jaan b) Annapurna Devi c) Sharan Rani	08
Unit IV	• Essays on the following topics: a. Regional music of India b. Modern Trends in Music c. Music and Culture	06
Study	• GargLakshminarayan,2013,<i>SangeetVisharad-</i>	

resources	SangeetKaryalayaHathras,U.P. • Bhatkhande Pt.V.N, 2009,<i>Hindustani Sangeet Kramik Pustak Malika(Vol.1to6)</i>,SangeetKaryalayaHathras,U.P • Patwardan Pt. Narayanrao,1990, <i>Raga Vidnyan (Vol. 1 to 7)</i> SangeetGauravGrantha Mala,Pune • Shrivastav Pt. Harishchandra, 2009, Raga <i>Parichay (Vol. 1 to 4)</i> SangeetSadanPrakashan,Allahabad • Kiran Fatak 2012, <i>Sangeet Nibandhawali</i> Sanskar Prakashan,Mumbai. • Prof.Mrs.Mohana Mardokar <i>Sangeetshastra Parichay</i> Vijay Prakshan,Nagpur. • Dr.Sucheta Bidakar <i>Sangeet Shastra Vidnyan (Part 1)</i> Sanskar Prakashan,Mumbai. • Dr.Chitrarekha Deshmukh <i>Hindusthani Shastriy Sangeet</i> Kirti Prakashan,Sambhaji Nagar.	
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T.Y.B.A (MUSIC)
SEMESTER - VI
MUS.VSC.362 :Stage Performance –III (P)

Credits : 2
Mark : 50

Internal Mark : 20
External Mark : 30

Learning objectives	- Perform a 30-minute vocal presentation in one prescribed raga. - Present one semi-classical, devotional, or light composition. - Focus on vocal training techniques, including breath control, pitch, tone, and diction. - Develop stage presence, confidence, and performance skills through regular practice and exercises.	
Course outcomes	- Students will be able to Perform a 30-minute presentation in one of the prescribed ragas. - They will Present a semi-classical, devotional, or light composition with proper vocal technique. - They will Demonstrate proficiency in vocal training, including breath control, pitch, and tone. - Students will Develop stage presence, diction, and articulation for confident and clear singing.	
Unit	CONTENTS	Hours
Unit I	- Performance of half an hour, planned by the candidate in anyone of the prescribed ragas. a) <i>Pooriya Dhanashri.</i> b) <i>Pooriya</i>	08
Unit II	- Presentation of one semi classical /devotional or light composition. - Vocal Training and Technique	08
Unit III	- Training in vocal techniques, including breath control, pitch, and tone. - Exercises in improving pronunciation and diction for clear singing.	08
Unit IV	- Practice in singing scales, vocal warm-up routines, and articulation. - Development of stage presence and performance confidence.	06
Study resources	- Bhatkhande, V.N. (2000) <i>Kramik Pustak Malika</i>, Part I, Hathras, U.P., Sangeet Karyalya. - Patwardhan, V.R. (2001) <i>Raga Vigyan</i>, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan - Patwardhan, V.R. (1996) <i>Raga Vigyan</i>, Part II, Pune, Maharashtra,	

	Publisher – Dr. Madhusudhanan Patwardhan • Patwardhan, V.R. (1991) <i>Raga Vigyan</i>, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan • Thakur, Omkar Nath (1977) <i>Sangeetanjali</i>, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate • Mishra, Lalmani (1979) <i>Tantrinada</i>, Kanpur, U.P. Sahitya Ratnakar • Aggarwal, V.K. and Nagpal, Alka (2004) <i>Sitar and its Compositions</i>, Part-I-II, Delhi, Sanjay Prakashan • Mahajan, Anupam (2003) <i>Compositions in Instrumental Music</i> (Traditional and New Creation), Delhi, Sanjay Prakashan	
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