

**INDEX**  
**DEPARTMENT OF MUSIC**  
**Semester-III**

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**B.A. (Hons.) II Music - Hindustani Music**  
**Vocal/Instrumental (Sitar/Sarod/Guitar/Violin/Santoor)**

**Syllabus for DSC Papers**

**SEMESTER - III**

**DSC – 7: HISTORICAL STUDY OF HINDUSTANI MUSIC**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
<b>HISTORICAL STUDY OF HINDUSTANI MUSIC</b>  (301)	4	4	0	0	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru</li> </ul>	<b>Must have studied the following papers –</b> <ul style="list-style-type: none"> <li>• <b>General Theory (Sem I)</b></li> <li>• <b>Theory of Indian Music (Sem II)</b></li> </ul> <p style="text-align: center;"><b>OR</b></p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> </ul>

**Learning Objectives:**

- To develop the interest of the students in musicology by 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 from the ancient to the modern times.
- To focus on the ancient musical forms that were the precursor to the current musical forms.

**Learning Outcomes:**

- The student will come to know about the origin of many current musical forms of singing in Hindustani music, such as Dhrupad, Dhamar and Khayal. This knowledge is useful for further study of musicology as well as for purposes of research.
- He will be able to have an understanding of the Raga-Ragini system of classifying ragas
- He will understand how various musical instruments of India are made, and are categorized on the basis of solids, animal skin, wind and metallic strings. This will enhance his knowledge and will be beneficial in future research on musical instruments.
- He will gain valuable knowledge on the various musical forms, as they existed in ancient India, and how they gave rise to some of the musical forms that are sung today, such as Dhrupad, Dhamar and Khayal.

## **Syllabus:**

### **Unit I (20 hours)**

Study of the ancient texts –

- Natya Shastra
- Brihaddeshi
- Dattilam
- Sangeet Ratnakar

### **Unit II (4 hours)**

Raga-Ragini system

### **Unit III (4 hours)**

Classification of Instruments

### **Unit IV (24 hours)**

- Grama
- Moorchhana
- Jati Gayan
- Prabandha
- Alapti
- Tala-Dasapranas.

### **Unit V (4 hours)**

- Study of the following talas in detail – Dhamar & Roopak
- Study of the application of talas in musical forms
- Ability to write the notation of the talas in dugun, tigon and chaugun

### **Unit VI (4 hours)**

- Study of the ragas of this semester – Khamaj, Des, Deshkar, Shuddha Kalyan, Bihag
- Comparative study of the ragas with each other
- Ability to write the notation of compositions in prescribed ragas

### **Suggestive readings:**

- Shastri, Babulal Shukla (2009) Natya Shastra, Delhi, Chaukhamba Sanskrit Sansthan
  - Kumar, Pushpendra (2010) Natya Shastra of Bharatamuni, Delhi, New Bharatiya Book Corporation
  - Matang (1994) Brihaddeshi, Delhi, Indra Gandhi National Centre for the Arts
  - Shringy, R.K. (1978) Sangita-Ratnakar of Sarangdeva, Varanasi, U.P. Motilal Banarsidass Indological Publisher
  - Chaudhary, Subhadra (2009) Sangeet Ratnakar, New Delhi, Delhi, Radha Publication.
  - Prajnanananda, Swami (1981) A Historical Study of Indian Music, Delhi, Delhi, Munsiram Monoharlal Publishers Pvt. Ltd.
  - Singh, Thakur Jaidev (1905) Indian Music, Kolkata, West Bengal, Sangeet Research Academy
  - Nigam, V.S. (1973) Sangeet Kaumudi, Allahabad, UP, Indian Press
  - Chakravarty, Indrani (1988) Sangeet Manjusha, Delhi, Delhi, Mittal Publication
  - Singh, Thakur Jaidev (1994) Bhartiya sangeet ka Itihas, Varanasi, UP, Sangeet Research Academy
  - Kasliwal Suneera (2001) Classical musical Instruments, Delhi, Delhi, Rupa and Co.
  - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, MP, Madhya Pradesh Hindi Academy
  - Chandorkar, Vijaya (1993). Delhi University, Delhi
  - Chandorkar, Vijaya (2014). Compositional Forms of Hindustani Music: A Journey, Munshiram Manoharlal Publishers Pvt. Ltd.
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## DSC – 8: Stage Performance (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
STAGE PERFORMANCE (3) (302)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Theory (Sem I)</li> <li>• Theory of Indian Music (Sem II)</li> <li>• Ragas and talas of Sem I and II</li> </ul> <p style="text-align: center;"><b>OR</b></p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Knowledge of the Time Theory of ragas</li> <li>• Ability to perform raga Bhupali</li> </ul>

### Learning Objectives:

- To focus more on the Stage Performance of the student
- To encourage the student to attempt to improvise while singing/playing.
- To focus on his learning of newer talas

### Learning Outcomes:

- The student will develop the confidence to perform a raga for a long duration of time.
- The student will be able to sing new compositions in new talas

### Syllabus:

#### Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

### **Unit I – Vocal Music (60 hours):**

- A detailed performance of Vilambit and Drut Khayal with gayaki to be presented in any one raga
- Presentation of one semi classical, devotional or folk song

**OR**

### **Unit II – Instrumental Music (60 hours):**

- A detailed performance of Maseetkhani and Razakhani Gats with elaboration to be presented in any one raga
- Presentation of a dhun, devotional or light music composition

Note: Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

### **Suggestive readings:**

- Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya.
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Raga Vigyan, Part I, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996) Raga Vigyan, Part II, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991) Raga Vigyan, Part III, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Raga Vigyan, Part IV, Pune, Maharashtra, Publisher – Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnakar
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan

## DSC – 9: Ragas, talas and their applications (3)

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
RAGAS, TALAS AND THEIR APPLICATIONS (3)  (302)	4	0	0	4	<ul style="list-style-type: none"> <li>• Class XII Pass</li> <li>• Must have learnt for a minimum of 4 years at an established music institute or from a reputed artiste /guru</li> </ul>	<p>Must have studied the following papers –</p> <ul style="list-style-type: none"> <li>• General Theory (Sem I)</li> <li>• Theory of Indian Music (Sem II)</li> <li>• Ragas and talas of Sem I and II</li> </ul> <p style="text-align: center;"><b>OR</b></p> <ul style="list-style-type: none"> <li>• Must have an understanding of the basic concepts such as Shruti, Svara, Raga, Tala etc and their associated components</li> <li>• Knowledge of the Bhatkhande and Paluskar notation systems</li> <li>• Knowledge of the 10 Thaatas</li> <li>• Knowledge of the Time Theory of ragas</li> <li>• Ability to perform raga Bhupali</li> </ul>

### Learning Objectives:

- To focus more on the practical knowledge of the ragas and talas of the student.
- To teach new compositions based on various talas

### Learning Outcomes:

- The student will be able to explain the grammatical rules of a raga in detail.
- He will develop the confidence to differentiate between similar ragas.
- The student will be able to sing new compositions in new talas

### Syllabus:

#### Prescribed Ragas:

- Khamaj
- Des
- Deshkar
- Shuddha Kalyan
- Bihag

### Unit I – Vocal Music (60 hours):

- Vilambit and Drut Khayal with gayaki in all the ragas
- Dhrupad-Dhamar or Sadra composition in each of the prescribed ragas with Alap, Layakari & Upaj
- Knowledge and demonstration of the following talas – Dhamar & Roopak
- Ability to tune the Tanpura

**OR**

**Unit II – Instrumental Music (60 hours):**

- Maseetkhani and Razakhani Gat with elaboration in all the ragas
- Knowledge and demonstration of the following talas – Dhamar & Roopak
- Ability of the student to tune his respective instrument

**Note:** Students of Vocal and Instrumental music will have to prepare according to the requirements of their respective Units.

**Suggestive readings:**

- Bhatkhande, V.N. (Jan. 2000) Kramik Pustak Malika, Part I, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (Nov. 2002) Kramik Pustak Malika, Part II, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (2002) Kramik Pustak Malika, Part III, Hathras, U.P., Sangeet Karyalya
- Bhatkhande, V.N. (1970) Kramik Pustak Malika, Part IV, Hathras, U.P., Sangeet Karyalya
- Patwardhan, V.R. (2001) Rag Vigyan, Part I, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1996), Rag Vigyan, Part II, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1991), Rag Vigyan, Part III, Pune, Maharashtra, Publisher - Dr. Madhusudhanan Patwardhan
- Patwardhan, V.R. (1959) Rag Vigyan, Part IV, Pune, MH, Publisher - Dr. Madhusudhanan Patwardhan
- Thakur, Omkar Nath (1977) Sangeetanjali, Part I, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (1975) Sangeetanjali, Part II, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2005) Sangeetanjali, Part III, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Thakur, Omkar Nath (2003) Sangeetanjali, Part IV, Bombay, Maharashtra, Pandit Omkar Nath Thakur Estate
- Mishra, Lalmani (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
- Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part I-II, New Delhi, Delhi, Sanjay Prakashan
- Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and New Creation), Delhi, Sanjay Prakashan



**B.A. (Hons.) Music**  
**Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)**

**Syllabus for DSE - Khayal**

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**SEMESTER – III, DSE – 1**

**DSE - Khayal**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE - Khayal  (101)	4	1	0	3	• Class XII Pass	Nil

**Course Objectives:**

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition.
- To teach the student the fundamentals of singing such as voice production, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *palta-s* and *alankar-s*, vital for both singing
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

**Course Outcomes:**

- The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.

- They come to understand the concept of Tala and the use of various talas in Hindustani music.
- The student will become well-versed with the techniques of singing
- The student will be able to achieve dexterity of the voice, through regular practice of the tonal exercises at home.
- The students will know how to tune the Tanpura
- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

### **Syllabus:**

### **Theory:**

#### **Unit I (5 hours)**

- Sangeet
- Nada and its properties
- Shruti
- Svara
- Saptak
- Thata
- Raga
- Vadi, Samvadi, Anuvadi, Vivadi
- Jati

#### **Unit II (1 hour)**

The concept of Alap in Khayal gayan

#### **Unit III (2 hours)**

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

**Unit IV (3 hours)**

Study of the ragas of this semester – Bhairav, Yaman, Alhaiya Bilawal

**Unit V (2 hours)**

Ability to write the notation of compositions in the prescribed ragas

**Unit VI (2 hours)**

- Study of the following talas in detail – Teentala & Ektala
- Ability to write the notation of the talas in dugun, tigung and chaugun

**Practical component:****Prescribed Ragas:**

1. Bhairav
2. Yaman
3. Alhaiya Bilawal

**Unit I (30 hours)**

Five alankars to be presented in the prescribed ragas.

**Unit II (10 hours)**

One Sargam Geet each in the prescribed ragas

**Unit III (10 hours)**

One Lakshan Geet each in the prescribed ragas

**Unit IV (15 hours)**

Two Drut Khyals with elaborations in any of the prescribed ragas

**Unit V (15 hours)**

Knowledge and demonstration of the following talas with dugun, tigung and chaugun – Teentala & Ektala

**Unit VI (10 hours)**

Basic knowledge of Tanpura and its tuning

### Suggestive reading:

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba SurbhartiPrakashan
  - Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
  - Bhatkande, V.N. (1975) Bhatkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
  - Bhatkande, V.N. (1969) Bhatkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
  - Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
  - Prajnanananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
  - Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
  - Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granth Academy
  - Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, PratibhaPrakashan
  - Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
  - Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication
  - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-I, Hathras, U.P., Sangeet Karyalaya
  - Bhatkhande, V.N. (2000) Kramik Pustak Malika, Part-II, Hathras, U.P., Sangeet Karyalaya
  - Patwardhan, V.R., (2001) Raga Vigyan, Part-I, Pune, MH, Dr. Madhusudhan Patwardhan
  - Patwardhan, V.R., (1999) Raga Vigyan, Part-II, Pune, MH Dr. Madhusudhan Patwardhan
  - Patwardhan, V.R., (1967) Raga Vigyan, Part-III, Pune, MH, Dr. Madhusudhan Patwardhan
  - Mishra, Lalmani, (1979) Tantrinada, Kanpur, U.P. Sahitya Ratnalaya
  - Aggarwal, V.K. and Nagpal, Alka (2004) Sitar and its Compositions, Part-I-II, Delhi, Sanjay Prakashan
  - Mahajan, Anupam (2003) Compositions in Instrumental Music (Traditional and NewCreation), Delhi, Sanjay Prakashan
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**B.A. (Hons.) Music**  
**Hindustani Music - Vocal/Instrument (Sitar/Sarod/Guitar/Violin/Santoor)**

**Syllabus for DSE - Sitar**

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**SEMESTER – III, DSE – 1**

**DSE - Sitar**

Course Title & Code	Credits	Credit distribution of the course			Eligibility Criteria	Pre-requisite of the course
		L	T	P		
DSE – Sitar  (101)	4	1	0	3	Class XII Pass	Nil

**Course Objectives:**

- To initiate a relative beginner into the world of Hindustani music, where he is made aware of the rich cultural heritage of India, that Indian classical music is.
- To teach him the very basics of Indian music, such as sound, notes, scales, tempo, rhythm etc, so that his foundation can be made strong.
- To discuss in detail the two notation systems of Hindustani music, that are essential for reading a composition.
- To teach the student the fundamentals of singing and playing, such as voice production, holding of the Sitar and the correct placement of the hands on the instrument, the right posture for sitting, breathing exercises to enhance lung capacity for singing etc.
- To demonstrate tonal exercises, such as *paltas* and *alankars*, vital for both singing and playing.
- To initiate his training in the realm of performance, with the most basic of all ragas, like Yaman and Bhairav.

**Learning Outcomes:**

- The student will come to know what the basic terminologies of Indian music are, which will help him in the proper understanding of not just Hindustani music, but also Indian music as a whole. Having understood the basic concepts like Laya (tempo), Tala (rhythmic cycle), Alap (tonal elaborations), the student will be on course to becoming a performing artiste in Hindustani music.
- The student will develop the ability to read and write the notations of compositions according to a well-defined notation system, which in turn, will help him in learning new compositions by various composers of Hindustani music.
- They will grasp the various theoretical aspects of the prescribed ragas, like how it arises, what are the general grammatical rules that govern the ragas in this course, etc.
- They come to understand the concept of Tala and the use of various talas in Hindustani music, especially ragas.
- The student will become well-versed with the techniques of singing or playing, as the case may be.

- The student will be able to achieve dexterity of the voice (singing) and hand (playing), through regular practice of the tonal exercises at home.
- The students will know how to tune their respective instruments – Tanpura for vocal students, and Sitar, Sarod etc. for instrumental students.
- Having learnt the Notation system in the Theory, the student will be able to read and learn new compositions in the prescribed ragas.
- He will grasp the various grammatical aspects of the prescribed ragas, like how they arise, what are the respective rules that govern these ragas, how do the notes move in the ragas, what are the performing times of the ragas etc.
- He will learn the art of singing or playing, especially with regard to having the Tabla as an accompanying instrument.
- He will possess a fairly good idea of how a raga is to be performed after learning the basic ragas.

## **Syllabus:**

### **Theory:**

#### **Unit I (5 hours)**

- Sangeet
- Nada and its properties
- Shruti
- Swara
- Saptak
- Thata
- Raga
  - Vadi, Samvadi, Anuvadi, Vivadi
  - Jati

#### **Unit II (1 hour)**

The concept of Razakhani gat in Sitar.

#### **Unit III (2 hours)**

Knowledge of the notation systems of the following musicians –

- Pt. Vishnu Narayan Bhatkhande
- Pt. Vishnu Digambar Paluskar

#### **Unit IV (3 hours)**

Study of the ragas of this semester – Bhairav, Yaman, Bhupali

#### **Unit V (2 hours)**

Ability to write the notation of compositions in the prescribed ragas

#### **Unit VI (2 hours)**

- Study of the following talas in detail – Teentala & Ektala
- Ability to write the notation of the talas in dugun, tigon and chaugun

### **Practical component:**

#### **Prescribed Ragas:**

1. Bhairav
2. Yaman
3. Bhupali

#### **Unit I (30 hours)**

Five swar alankars to be presented in the prescribed ragas.

#### **Unit II (10 hours)**

Five Alankars based on mijrab bols.

#### **Unit III (10 hours)**

Knowledge of basic structure of Jhala.

#### **Unit IV (15 hours)**

Two Razakhani gats with five tans in any of the prescribed ragas.

#### **Unit V (15 hours)**

Knowledge and demonstration of the following talas with dugun, tigon and chaugun - Teentala & Ektala

#### **Unit VI (10 hours)**

Basic knowledge of Sitar and its tuning.

#### **Suggestive reading:**

- Paranjape, S.S. (1964) Bhartiya Sangeet ka Itihas, Varanasi, U.P., Chaukhamba Surbharti Prakashan
- Paranjape, S.S. (1972) Sangeet Bodh, Bhopal, M.P., Madhya Pradesh Hindi Granth Academy
- Bhathkande, V.N. (1975) Bhathkande Sangeet Shastra, part 1, Hathras, UP, Sangeet Karyalaya
- Bhathkande, V.N. (1969) Bhathkande Sangeet Shastra, part- 2, Hathras, UP, Sangeet Karyalaya
- Prajnananda, Swami (1963) History of Indian Music, vol. 1, Kolkata, WB, Swami Adyananda Ram Krishna Math.
- Prajnananda, Swami (1981) Historical study of Indian Music, New Delhi, Delhi, Munshiram Monoharlal Publishers Pvt. Ltd.
- Singh, Lalit Kishore (1999) Dhvani aur Sangeet, New Delhi, Delhi, Bhartiya Gyan Peeth
- Rajurkar, Govind Rao (1984) Sangeet sastra parag, Jaipur, Rajasthan, Hindi granthAcademy
- Sharma, Swatantra (1996) Fundamental of Indian Music, Delhi, PratibhaPrakashan
- Madan, Pannalal (1991) Sangeet Shastra vigyan, Chandigarh, HR, Abhishak Publication
- Charavarty, Indrani (1988) Sangeet Manjusha, Delhi, Mittal Publication