

**[CBCS BASED]**

**ORDINANCE, REGULATION & SYLLABUS**

**For**

**MASTER OF PERFORMING ARTS (Tabla)**



***Offered by***

**NEHRU GRAM BHARATI**

**(DEEMED TO BE UNIVERSITY),  
KOTWA-JAMUNIPUR-DUBAWAL  
PRAYAGRAJ-221505  
UTTAR PRADESH**

**Session:**

**From 2019 – 2020**

# POST GRADUATE -PROGRAMME

## Performing Arts

### PREAMBLE AND OBJECTIVE

With the idea to maintain the uniform policy in art education at national level and make the curriculum more flexible to promote mobilization of students in other universities/institutions for the sake of connectivity, the UGC has formed a Curriculum Development Committee for re-framing/up-dating the curricula for the subject – History of Art, Visual Arts, Performing Arts (Music, Dance, Drama/Theatre). Museology and conservation under the panel – History of Art and Fine Arts. Certain guidelines were issued by the UGC for the Committee which have been kept in view in the re-framing/up-dating of the curricula.

The Committee examined the existing curricula of different universities in respective subject in terms of content and quality and pattern of teaching and examination and other related matters to make the entire curricula more broad based to cater to the need of the society and the nation in present day context.

To complete this task, the feedback in the form of existing curricula of different universities / institutions and also the opinion, experience and suggestions of the subject experts were arranged. Several meetings were held at the Faculty of Performing Arts, Nehru Gram Bharti University, Prayagraj with the teachers and experts (like Pro. Geeta Bannerjee, Pro. Swatantra Sharma, Pro. Prem Kumar Malik, Pro. Renu Jauhary, Pro. Jatashankar Tiwari, Dr. Kaveri Tripathi, Dr. Manju Srivastava) to finalize the work of reframing/up-grading of curriculum for the subject. After intensive discussions with experts the re-framing/ up-dating of the curricula in the subjects Performing Arts (Vocal Music, Tabla) was done in accordance with the directives given by the UGC.

### Features of the Curriculum

The committee found several discrepancies in nomenclature of the subjects in different universities/institutions and suggested suitable nomenclatures for uniformity and also to avoid confusion in admissions/appointments from universities/institutions to universities/institutions.

The courses under curriculum are so designed that the students during their academic carrier will be profusely exposed to various cultural aspects of India and will be able to know more about the achievements of India.

The restructuring of the curriculum is based on providing by offering electives, identifying thrust areas for different universities/institutions and also by providing opportunity for the students at

the Post-Graduate level to have the study of some of the courses even outside the present institution.

While re-framing/up-dating the curriculum the continuity and linking between Under-Graduate and Post-Graduate courses are maintained.

At the Post-Graduate level the Department have to develop their own thrust areas by promoting their own distinct identity. The regional land-marks should be incorporated in the courses. When the students come for the electives the thrust area of the department or institute would be taken-up as special study. This will promote the diversity for which our country stands for.

In present day context semester examination would be more feasible.

The entrance qualification for the degree course will be the passing of the +2 examination orequivalent.

Dissertation, Documentation,Viva-Voice and Practicals will be given due attention in the Performing Arts.

I am grateful to all the Honourable Members of the committee who took great care and worked hard in the process of developing and up-dating the curriculum.

I am thankful to Pro. Geeta Banerjee (Retired Head and Professor, Department of Music ) & Pro. Swatantra Sharma (Retired V.C. of Raja Mansingh Tomar Music & Arts University) for their cooperation in preparing the updated curriculum for Vocal Music.

**Dr. Kaveri Tripathi**

Co-Ordinator

Performing Arts

# M.P.A.[Tabla]

## Department of Performing Arts

### Syllabus (Choice Based Credit System)

(To be implemented from the Academic Year 2019-20)

The syllabus of M.P.A. (Vocal) based on **Choice Based Credit System** pattern comprises of Four Semesters. The examination in 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> semesters shall consist of 04 core paper of 12credits (4x3=12credits); one elective of 03 credits (3x1=3 credits); one practical of 04 credits (4x1=4 credits); one Dissertation based paper of 04 credits (4x1=4 credits); one intra-Disciplinary 02 credits (2x1=2 credits); one Inter-Disciplinary based paper of 03 credits (3x1=3 credits). Thus, each semester offers 20 credits (4x20=80 credits).

Each 03 credit theory paper is equivalent to 100 marks and the laboratory course consists of modules from the two core papers. The Examination in each theory paper and laboratory course shall be of three hours duration.

Following is the tabular summary of the four semesters followed by detailed syllabus of each course:

### 1<sup>st</sup> Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks		
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	MPAT 101	Study of Taals and Chhand- I	4	48	40	60	100
Paper 2 (Core)	MPAT 102	History & Analytical Study of Indian Music	4	48	40	60	100
Paper 3 (Core)	MPAT 103	Practical Based on PAT101, PAT102	4	48	40	60	100
Paper 4A (Elective)	MPAT 104A	Stage Performance	3	36	30	45	75
	MPAT104B	Tabla Sangat					
Paper 5 (SD)	MPAT 105	Lokgeet (Kajri)	2	24	20	30	50
Paper 6 (Inter-Disci.)	MPAT 106	Folk Song	3	36	30	45	75
<b>Total</b>			<b>20</b>				<b>500</b>

## 2<sup>nd</sup> Semester

Paper	Code	Paper Title	Credit	Lectures	Internal assessment	Maximum Marks	Total
					Internal assessment	End Semester Exam	Total
Paper 1 (Core)	MPAT201	Study of Taals and Chhand- II	4	48	40	60	100
Paper 2 (Core)	MPAT202	Science of Music	4	48	40	60	100
Paper 3 (Core)	MPAT203	PracticalBased on PAT201, PAT202	4	48	40	60	100
Paper 4A (Elective)	MPAT204A	A: Stage Performance	3	36	30	45	75
Paper 4B (Elective)	MPAT204B	B:Tabla Sangat					
Paper 5 (SD)	MPAT205	Lokgeet (Thumri)	2	24	20	30	50
Paper 6 (Inter-Disci.)	MPAT206	Gharana & Styles of Music	3	36	30	45	75
<b>Total</b>			20				500

## 3<sup>rd</sup> Semester

Paper	Code	Paper Title	Credit	Lectures	Maximum Marks	Internal assessment	End Semester Exam	Total
					Internal assessment	End Semester Exam	Total	
Paper 1 (Core)	MPAT301	Study of Taals and Chhand- III	4	48	40	60	100	
Paper 2 (Core)	MPAT302	History & Aesthetical Study of Indian Music	3	48	40	60	100	
Paper 3 (Core)	MPAT303	Based on PAT301, PAT302	4	48	40	60	100	
Paper 4A (Elective)	MPAT304A	A: Stage Performance	4	36	30	45	75	
Paper 4A	MPAT304B							

(Elective)		B:Tabla Sangat					
Paper 5 (SD)	MPAT 305	Sugam Sangeet	2	24	20	30	50
Paper 6 (Inter-Disci.)	MPAT 306	History of Indian Music	3	36	30	45	75
<b>Total</b>			20				500

#### 4<sup>th</sup> Semester

Paper	Cod e	Paper Title	Credit	Lectur es	Maximum Marks		
					Internal assessment	End Semeste r Exam	Total
Paper 1 (Core)	MPAT 401	Study of Taals and Chhand- IV	4	48	40	60	100
Paper 2 (Core)	MPAT 402	Gharana, New Trends and scientific Study in Indian music	4	48	40	60	100
Paper 3 (Core)	MPAT 403	Based on PA401, PA402	4	48	40	60	100
Paper 4A (Elective)	MPAT 404A	A:Stage Performance					
Paper 4B (Elective)	MPAT 404B	B: Tabla Sangat	3	36	30	45	75
Paper 5 (SD)	MPAT 405	Music Therapy	2	24	20	30	50
Paper 6 (Inter-Disci.)	MPAT 406	Science of Music	3	36	30	45	75
<b>Total</b>			20				500

# **SYLLABUS**

**M. P. A. [Tabla]  
(Semester - I)**

**Core Paper – I**

**Course Credit - 4**

**(Study of Taals and Chhand- I)  
[Course Code: MPAT101]**

## **Unit – I**

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- Detailed study of following Taals – Rupak, Sool Taal, Teen Taal, Chhap Taal, Aada char Taal, Panchamsavari Taal.
- Writing notation of compositions of your syllabus.

## **Unit – II**

- Writing notation of Aad, Kuad, Dugun, Tigun, Chaugun in following Taals – Rupak, Sool Taal, Teen Taal, Chhap Taal, Aada char Taal, Panchamsavari Taal.
- Study of Peshkar, Quida, Tukra, Paran, Gat in following Taals – Shikhar (17 beats), Jhumra (14 beats), Teen Taal (16 beats).

## **Unit – III**

- Study ability to write one Taal in another Taal.
- Study of definition like Gat, Chakkardhari, Tridhari etc and write different compositions of Taal.

## **Unit – IV**

- Life sketch & contribution of following Exponents in the field of Tabla – Ut. Siddhar Khan, Amir Khan (Miru Khan) – Kale Khan (Kallu Khan), Modu Khan, Bakhshu Khan.

**Core - Paper – II**

**Course Credit - 4**

**(History & Analytical Study of Indian Music)**

**[Course Code: MPAT102]**

**Unit – I**

- Study of music in ancient period from Vaidik to Jaydev.
- Concepts of Jati Gyan & Margi Taals during ancient period.

**Unit – II**

- Study of Music in Medieval Period.
- Concept of Guru-Shishya tradition in Indian Classical Music.

**Unit – III**

- Definition of Chhand and utilization in Tabla Vadan.
- Study of following – Nikas, sam, Badhant, Khaali, Bhari.

**Unit – IV**

- Study of Gram and Murchhana.
- Contribution of Tabla Artists in Indian Music during Medieval & Modern period.

**Practical – Paper III**

**Course Credit – 4**

**(Viva-Voice+Seminar)**

**[Course Code: MPAT103]**

- Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
- Tuning of their own instrument in all specializations is compulsory.
- Seminar

**Elective – Paper IVA**

**Course Credit – 3**

**(Stage Performance)**  
**[Course Code: MPAT104A]**

- Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
- Tuning of their own instrument in all specializations is compulsory.

**Elective– Paper IVB**

**Course Credit – 3**

**(Stage Performance)**  
**[Course Code: MPAT104B]**

- Tabla Sangat

**Intra-Disciplinary – Paper V**

**Course Credit – 2**

**(Kajri)**  
**[Course Code: MPAT105]**

- Kajri – Folk Song - Introduction
- History of Kajri
- Religious Value of Kajri, Season
- Subjects of Kajri
- Styles of Kajri, Notation
- Main instruments used in Kajri Singing
- Prominent Singers of Kajri
- Mirzapuri Akhadas of Kajri

**Inter-Disciplinary – Paper VI**

**Course Credit – 3**

**(Folk Song)**

**[Course Code: MPAT106]**

- Folk Song - Introduction
- Folk Songs of Uttar Pradesh
- Social Value of Folk Songs
- Season wise Folk Songs
- Sanskar Songs
- Agriculture related Folk Songs
- Main instruments used in Folk Singing
- Prominent Folk Singers
- Practical and Performance

**M. P. A.[Tabla]  
(Semester - II)**

**Core - Paper – I**

**Course Credit - 4**

**(Study of Taals and Chhand- II)  
[Course Code: MPAT201]**

**Unit – I**

- Study of Peshkar, Quida, Tukra, Tihai, Paran, Gat etc. in following Taals – Pancham Sawari (15 beats), Farodast (14 beats), Laxmi Taal (18 beats),
- Tilwada (16 beats).
- Ancient Principles regarding relationship of Music with Rasas (Swar – Rasa, Laya – Rasa and Chhand - Rasa)

**Unit – II**

- Study of different kinds of Laykaaries like – 5/4, 7/4, 9/4 and ability to write one Taal in another Taal.
- Writing notation of present and previous year course Taals in Dugun, Tigun & Chaugun.

**Unit – III**

- Study of different kinds of Gat (Dudhari, Tidhari, Anagat), write one composition in different Taal.
- Writing notation of Aadi, Kuadi and Biadi Laya in the following Taals : a) Teen Taal b) Rupak Taal c) Jhhap Taal.

**Unit – IV**

- Comparative study of Tabla compositions with Pakhawaj compositions.
- Life sketch and contribution of Pt. Bhairav Sahai, Baldev Sahai, Muneer Khan, ut. Amir Hussain, Ut. Ahmad Jan Thirakwa

**Core - Paper– II**

**Course Credit - 3**

**(Science of Music)**  
**[Course Code: MPAT202]**

**Unit – I**

- Study of Harmony & Melody and its differences.
- Musical quality, its scientific background and importance.

**Unit – II**

- Study of Musical Sound
- Study of consonance and dissonance.

**Unit – III**

- Study of Echo, Reverberation, Absorption.
- Study of North Indian & South Indian Taal systems.

**Unit – IV**

- Research Methodology, Its aim & objectives, various aspects.
- Life sketch & contribution of Artists Like Pt. Bhairav Sahai, Ut. Allarakkha, Ut. Vilayat Khan, kudau Singh & Bhawani Singh.

**Practical – Paper III**

**Course Credit – 4**

**(Viva Voice+Seminar)**  
**[Course Code: MPAT203]**

- Complete Tabla solo in 10, 11 & 16 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (wth four Paltas)
- Advanced compositions of Delhi, Lucknow & Benaras.

- Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Ektaal, Teentaal.
- Seminar

### **Elective – Paper IVA**

**Course Credit – 3**

**(Stage Performance)**  
**[Course Code: MPAT204A]**

- Complete Tabla solo in 10, 11 & 16 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (wth four Paltas)
- Advanced compositions of Delhi, Lucknow & Benaras.
- Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Ektaal, Teen taal.

### **Elective– Paper IVB**

**Course Credit – 3**

**(Stage Performance)**  
**[Course Code: MPAT204B]**

- Tabla Sangat

### **Intra-Disciplinary – Paper V**

**Course Credit - 2**

**(Thumri)**  
**[Course Code: MPAT205]**

- Thumri– Introduction - Origin & Development
- Gharanas of Thumri
- Type of Thumri, Raagas
- Notation
- Main instruments used in Thumri Songs
- Prominent Singers of Thumri
- Use of Thumri in Hindi Cinema

**Inter-Disciplinary – Paper VI**

**Course Credit – 3**

**(Gharana & Style of Music)  
[Course Code: MPAT206]**

- Definition of Gharanas, its origin, development in Indian Music.
- Modern Method of Music education.
- New trends of Indian Music in post- independence.
- Varieties of Gharanas and their exponents.
- Origin and development of our instruments, implement.
- Different prevalent forms of music in India like Classical, Folk music, Ceremonial music, religious music.
- Scope and different class of musicology.
- General comparative study of Indian and Western music.
- Research Methodology – its aim and objectives.

**M. P. A.[Tabla]  
(Semester - III)**

**Core - Paper– I**

**Course Credit - 4**

**(Study of Taals and Chhand- III)  
[Course Code: MPAT301]**

**Unit – I**

- Study of Taals with description and bols – Basant Taal (9 beat), Ganesh Taal (21 beats), Ashtmangal Taal (22 beats).
- Study of composition of Tihais with the help of given bols.

**Unit – II**

- Knowledge of composition of Chakradhar from different matras in prescribed Taals of syllabus.

- Comparative study of Tabla and Pakhawaj. The position of Tabla in Indian Avanaddha instruments.

### **Unit – III**

- Define western terminology-rhythm, time signature, simple time, compound time.
- Knowledge of percussion instruments of the western countries.

### **Unit – IV**

- Study of Playing techniques of Delhi & Lucknow Gharana.
- Life sketch and contribution of Pt. Ram Sahai, Hazi Vilayat Ali Khan, Pt. Bhawanideen, Pt. Samta Prashad.

**Elective -Paper– II**

**Course Credit - 4**

## **(History & Aesthetical Study of Indian Music)** **[Course Code: MPAT302]**

### **Unit – I**

- Basic principal of aesthetic view. Indian and western scholars.
- Different aspects of Music Education.

### **Unit – II**

- Rasa, Different kinds of Rasas and opinion of different scholars on Rasas.
- Relation of Music and Rasas. Utilization of Rasa in Tabla Vadan.

### **Unit – III**

- Dhyān and Painting of Rags and Study of Relation between Rags-Bhav & Laya, Taal, Bol.
- Alankar, Chhand and their relation with Music and Relation between Rag & Ritu, Relation between Chhand & Taals.

## Unit – IV

- Comparative study of different views of the origin of Tabla.
- Comparative study of traditional & Modern aspects of Tabla accompaniment.

### **Practical – Paper III**

**Course Credit - 4**

**(Viva Voice+Seminar)  
[Course Code: MPAT303]**

- Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
- Tuning of their own instrument in all specializations is compulsory.
- Seminar

### **Elective – Paper IVA**

**Course Credit - 3**

**(Stage performance)  
[Course Code: MPAT304A]**

- Candidate offering instrumental Tabla will be critically examined in the Taals as prescribed under paper-II. They will have to prepare more compositions in other Taals and to present different Laykaaries in them. Badhant of all the matter learnt.
- Tuning of their own instrument in all specializations is compulsory.

### **Elective– Paper IVB**

**Course Credit – 3**

**(Stage Performance)  
[Course Code: MPAT304B]**

- Tabla Sangat

**Intra-Disciplinary – Paper V**

**Course Credit – 2**

**(Sugam Sangeet)**  
**[Course Code: MPAT305]**

- Sugam Sangeet– Introduction
- Type of Sugam Sangeet
- Raagas
- Notation
- Instruments used in Sugam Sangeet
- Prominent Singers of Sugam Sangeet

**Inter-Disciplinary – Paper VI**

**Course Credit – 3**

**(History of Indian Music)**  
**[Course Code: MPAT306]**

**Unit – I**

- Study of Music in Vedic, Pauranik, Ramayan and Mahabharat periods.
- Critical and detailed study of Indian Music during Ancient, Medieval and Modern period.
- Rag Ragini classification upto Modern Period.
- Medieval Scholars of Indian Music like Sharangdeo, Somnath, Ahobal, Pundarik Vitthal, Ramamatya, Swami Haridas, Lochan etc. Their contribution of Indian Music.
- Origin of Indian Music (Different views of the Scholars)
- Contribution by the various Scholars to Indian Music in ancient period like Bharat Matang etc.

- Music Education : Different aspects of Music Education, Objectives of Higher education like imparting knowledge, imparting skills, imparting teaching techniques. All round development of students personality.
- Steps in the teaching of Music : Formulation of syllabi, developing teaching methods, Concept of evaluation, Preparing of question papers.

**M. P. A.[Tabla]  
(Semester - IV)**

**Core-Paper– I**

**Course Credit - 4**

**(Study of Taals and Chhand- IV)  
[Course Code: MPAT401]**

**Unit – I**

- Study of Taal with description and bols Pashto Taal (7 beats), Sharabh Krida (19 beats), Brahma Taal (28 beats), Mani Taal (11 beats).
- Ability of composing Farmaishi and Kamali chakradar in following Taals – Rupak Taal, Ek Taal, Pancham Sawari.

**Unit – II**

- Detailed Study of ‘Taal ke Das Pran’.
- Relation between specific Chhand and main Taals. Study of composition of Chakradar with the help of given bols.

**Unit – III**

- Brief history of Indian Percussion instruments (ancient - Modern) – Mridang, Pakhawaj, Durdur, Damaru, Dudumbhi, Bheri, Jhallari, Mardal, Padaw, Trivali, Dholak, Naal, Tasha, Hudukka, Nagada, Daph.
- Brief history of Indian Percussion instruments – Kettle Drum, Tanner Drum, Bass Drum, Snaire Drum.

**Unit – IV**

- Study of playing techniques of Farrukhabad & Punjab Gharana.

- Life Sketch & contribution of Pt. Kanthe Maharaj, Pt. Kishan Maharaj, Ut. Karamtullah Khan.

## **Elective -Paper– II**

**Course Credit - 3**

### **(Gharana, New Trends and scientific Study in Indian music)**

**[Course Code: MPAT402]**

#### **Unit – I**

- Definition of concept of Gharana.
- Characteristics of various Gharanas like Agra, Benaras, Patiala, Delhi

#### **Unit – II**

- Modern Methods of Music Education.
- New Trends of Indian Music in Post Independent Era.

#### **Unit – III**

- Study of South Indian Swar & Raag and Composition with North Indian Music.
- Origin and Development of various Music Scales.

#### **Unit – IV**

- Temple Music (Haveli Sangeet) and its qualities.
- Exponents of Different Gharanas of Tabla & their qualities.

## **Practical – Paper III**

**Course Credit – 4**

### **(Viva Voice+Seminar)**

**[Course Code: MPAT403]**

- Complete Tabla solo in 14, 17 & 21 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (with four Paltas)

- Advanced compositions of Farrukhabad, Punjab & Benaras Gharana.
- Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Char taal, Jat taal.
- Seminar

### **Elective – Paper IVA**

**Course Credit – 3**

**(Stage performance)**  
**[Course Code: MPAT404A]**

- Complete Tabla solo in 14, 17 & 21 beats with following compositions – Uthan, Tihai, Tukra, Mukhda, Rela (with four Paltas)
- Advanced compositions of Farrukhabad, Punjab & Benaras Gharana.
- Ability to present a decorative Bharava in following Taals which is used for accompaniment in Khayal Gayaki – Char taal, Jat taal.

### **Elective– Paper IVB**

**Course Credit – 3**

**(Stage Performance)**  
**[Course Code: MPAT404B]**

- Tabla Sangat

### **Intra-Disciplinary – Paper V**

**Course Credit – 2**

**(Music Therapy)**  
**[Course Code: MPAT405]**

Music Therapy : An Introduction

Science behind the music

10. The Impact of Music on Our Lives

11. Health & Music Therapy

12. Music for Comfort, Peace, Concentration, Pain & Stress

13. Raag treatment for some disease

## 14. Music-Based Applications for Every Day

**Inter-Disciplinary – Paper VI**

**Course Credit - 3**

**(Science of Music)**  
**[Course Code: MPAT406]**

- Musical quality and their importance.
  - Shruti, its concepts.
  - Musical scales, their origin and development.
  - Importance of Resonance, Absorption, Consonance, Echo and Reverberation.
  - Classification in Swar Talas and Ragas in Northern and Southern systems of Indian music.
  - Classification, Swarsthan and placement of Shuddha and Vikrut swar by various Scholars.
  - Melody and Harmony, Counter point.
16. Terminology used in North Indian, South Indian and Western Music and their explanation.

8765-179137 / Sudarshan Ram

## Books Recommended

1.	Bhartiya Sangeet Ka Itihas	-	Thakur Jaidev Singh
2.	Bhartiya Sangeet Ka Itihas	-	Dr. Sharad Chandra Praenjapa
3.	Bhartiya Sangeet Shastra	-	Acharya Brihaspati
4.	Bhartiya Sangeet	-	Tulsivan Devangan
5.	Nibanddha Sangeet	-	Laxmi Narain Garg
6.	Saundarya Shastra	-	Dr. Nagendra
7.	Bhartiya Shastriya Sangeet evam Saundrya Shastre	-	Prof. Anupam Mahajan
8.	Rasa Vimarsh	-	Dr. Ram Moorti Tripathi
9.	Saundrya Rasa evam Sangeet	-	Prof. S. Sharma
10.	Bhartiya Shastriya Sangeet evam Manovaigyanik Aayaam	-	Prof. Pt. Sahitya Kumar Nahar
11.	Saundrya Shastre	41	Dr. Hardwari Lal Sharma
12.	Saundra a	-	Dr. Rajendra Bajpai
13.	Bhartiya Sangeet Vadya	-	Dr. Lalmani Mishra
14.	Bhartiya Talon Ka Shastriya Vivechan	-	Dr. Arun Kumar Sen
15.	Pakhwaj aur Table Ke Gharene evam Paramparaen	-	Dr. Aban E. Mistry
16.	Abhinav Geetanjali Part I-V	-	Pt. R.A. Jha
17.	Karmik Pustak Malika Part I-V	-	Pt. V.N. Bhatkhande
18.	Abhinav Geet Manjari Part 1-3	-	Shri K.N. Patanjankar
19.	Dhrupad, Dhamar Gayan	-	
20.	Sangeet Bodh	-	
21.	Sangeet Shastra		K. Rasudev Shastri

22.	Sangeetkar Ustad Abdul Karim Khan	Prof. Jayant Khot
23.	Madhya Kal Ke Sangeetage Va Kaviyon Ka Hindustani Sangeet Va Kavya Mein Yogdan	Dr. Rashmi Dixit
24.	Dhwani Aur Sangeet	Prof. Lalit Kishore Singh
25.	Hamare Sangeet Ratna	Laxmi narain Garg
26.	Sangeet Praveen Darshika	Pt. N.L. Gune
27.	Gharanedar Gayaki	Pt. V.R. Deshpande
28.	Sangeet Ke Gharane Ki Charcha	Dr. S.K. Chaubey
29.	Sangeet Aur Shodh Pravidhi	Dr. Manorama Sharma
30.	Natya Shastra	Acharya Bharat
31.	sangeet Ratnakar	Pt. Sharang Dev
32.	Dhvmyalak	Anand Vardhan Achary

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