

Proposed Template for (PG Course) M.A. in Hindustani Music
(Vocal/Instrumental)

Semester-wise Course Details

Semester I

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 1	Historical and Theoretical Study of Ragas	-	-	4
Core course 2	Music of the Asian Continent	-	-	4
Core course 3	-	Stage Performance	-	8
Core course 4	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				4
Total credits in core courses				24
Number of elective courses				
Credits in each Elective course				
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	-	-	-	-
Elective course 'n'	-	-	-	-
Total credits in elective courses				
Number of Open Electives				
Credits in each open elective				
	Theory			Credits
Open Elective 1	-	-	-	-
Total credits in open elective	-			
Total credits in Semester - I	24			

SEMESTER – II

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 5	Interdisciplinary approach in Indian Music	-	-	4
Core course 6	Study of Western Music System	-	-	4
Core course 7	-	Stage Performance	-	8
Core course 8	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				4
Total credits in core courses				24
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	-	-	-	-
Elective course 'n'	-	-	-	-
Total credits in elective courses				
Number of Open Electives	Credits in each open elective			
	Theory			Credits
Open Elective 1	-	-	-	-
Total credits in open elective				
Total credits in Semester - II				24

SEMESTER - III

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 9	Evolution and Development of Musical Concepts	-	-	4
Core course 10	-	Stage Performance	-	8
Core course 11	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				3
Total credits in core courses				20
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 1	1A – Aesthetics and Appreciation of Indian Music 1B – Musicological Study in Karnatak Music 1C – Historical Development of Avanaddha Vadyas	-	-	4
Elective course 'n'				1
Total credits in elective courses				4
Number of Open Electives	Credits in each open elective			
	Theory	Practical	Tutorial	Credits
Open Elective 1	* See next page	-	-	2
Total credits in Open Elective				2
Total credits in Semester - III				26

*** Open Elective Paper – 1**

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List - I

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instruments
5. Music composing
6. Music & Psychology
7. Indian Music & History
8. Role of Music in Child Development
9. Music & Nature
10. Aspects of Music Presentation
11. Music & meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Contemporary Society

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

SEMESTER – IV

Number of core courses	Credits in each core course			
Course	Theory	Practical	Tutorial	Credits
Core course 12	Multidimensional Values of Hindustani Music	-	-	4
Core course 13	-	Stage Performance	-	8
Core course 14	-	Viva Voce: Practical Test of Ragas	-	8
Core course 'n' (total number)				3
Total credits in core courses				20
Number of elective courses	Credits in each Elective course			
Credits in each elective course	Theory	Practical	Tutorial	Credits
Elective course 2	2A – Indian Music and its Aesthetic Approach 2B – Comparative Study of Karnatak & Hindustani Music 2C – Study of Percussion Instruments	-	-	4
Elective course 'n'				1
Total credits in elective courses				4
Number of Open Electives	Credits in each open elective			
	Theory	Practical	Tutorial	Credits
Open Elective 2	* See next page	-	-	2
Total credits in Open Elective				2
Total credits in Semester - IV				26

*** Open Elective Paper – 2**

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List - II

1. Music & Theatre
2. Electronic Media & Music
3. Music & Philosophy
4. Orchestration
5. Music & Society
6. Music Education
7. Music therapy
8. Vocational Aspects of Music
9. Modern trends in Music
10. Music & Mathematics
11. Acoustics of Music
12. Music & Yoga
13. Digital Music Production
14. Music appreciation & criticism
15. Learning music through digital media
16. Application of Music in education

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

Total credits in Semester – I/II/III/IV

100

Total core papers: Theory – 6 (Credits = 24)

Practical – 14 (Credits = 64)

Total Elective Courses: Theory – 2 (Credits = 8)

Total Open Elective Courses: - 2 (Credits = 4)

TEMPLATE

Course Structure

[M.A. in Music]

Semester	Core Courses			Elective Course			Open Elective Course			Total Credits
	No. of papers	Credits (L+T/P)	Total Credits	No. of papers	Credits (L+T/)	Total Credits	No. of papers	Credits (L+T/P)	Total Credits	
I	4	8+16	24	-	-	-	-	-	-	24
II	4	8+16	24	-	-	-	-	-	-	24
III	3	4+16	20	1	4	4	1	-	2	26
IV	3	4+16	20	1	4	4	1	-	2	26
Total Credits for the Course			88			8			4	100

Final (Main)

Syllabus for M.A. (Previous) Hindustani Music
Vocal/Instrumental (Sitar, Sarod, Guitar, Violin, Santoor)

SEMESTER-I

Core Course – 1

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 Marks

Historical and Theoretical Study of Ragas

- A. Historical Study of the following Ragas from the period of Sangeet Ratnakar onwards to modern times
- | | |
|--------------|-------------|
| i) Gaur/Gaud | iv) Kanhada |
| ii) Bhairav | v) Malhar |
| iii) Bilawal | vi) Todi |
- B. Development of Raga Classification system in Ancient, Medieval and Modern times.
- C. Study of the following Ragangas in the modern context:- Sarang, Malhar, Kanhada, Bhairav, Bilawal, Kalyan, Todi.
- D. Detailed and comparative study of the Ragas prescribed in Appendix – I

Internal Assessment

30 marks

Core Course – 2

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 Marks

Music of the Asian Continent

- A. Study of the Music of the following - China, Arabia, Persia, South East Asia, with special reference to:
- Origin, development and historical background of Music
 - Musical scales
 - Important Musical Instruments
- B. A comparative study of the music systems mentioned above with Indian Music.

Internal Assessment

30 marks

Core Course – 3

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Stage Performance

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix – I
Candidate may plan his/her performance in the following manner:-

Classical Vocal Music

- i) Khyal - Bada & chota Khyal with elaborations for Vocal Music. Tarana is optional.

Classical Instrumental Music

- ii) Alap, Jor, Jhala, Masitkhani and Razakhani Gat with elaborations

Semi Classical Music

- iii) A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

Internal Assessment

30 marks

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Core Course – 4

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Viva-voce Practical test of Ragas

70 marks

List of Ragas prescribed in Appendix – I

Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Internal Assessment

30 marks

APPENDIX – I (Prescribed Ragas)

1. Ahir Bhairav
2. Nat Bhairav
3. Basant
4. Paraj
5. Devgiri Bilawal
6. Yamani Bilawal
7. Bahar
8. Miyan Malhar
9. Puriya
10. Marwa
11. Shuddha Sarang
12. Shyam Kalyan

II SEMESTER

Core Course – 5

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Interdisciplinary Approach in Indian Music

70 marks

Any six of the following topics may be chosen for detailed study

- (i) Analytical study of musical sound based on principles of physics.
- (ii) Music and Mathematical approach in Laya and Tala of Indian Music.
- (iii) Physiology of Human Throat and its application in voice culture.
- (iv) Role of Music in maintaining the traditional values of Indian culture.
- (v) Positive aspects of Music on personality development: Psychological approach.
- (vi) Documentation and Preservation of Music with equipments and technology.
- (vii) Interrelationship of classical music & folk music
- (viii) Application of Indian classical music elements in film music.

Internal Assessment:

30 Marks

Core Course – 6

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Western Music System

70 marks

A. Study of the western music system with special reference to the following:

- a) Knowledge of the following concepts:-Harmony - Melody, Chords.
- b) Scales of western music

- c) Staff Notation System
- d) Description of Western String & Wind Musical Instruments.
- e) Contribution of Bach, Beethoven & Mozart to western musician.

Internal Assessment:

30 Marks

Core Course – 7

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Stage Performance

70 marks

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix – II

Candidate may plan his/her performance in the following manner:

i) Classical Vocal Music

Bada and Chota Khyal with elaborations, Tarana is optional.

ii) Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations.

iii) Semi Classical Music

A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

Internal Assessment

30 Marks

Core Course – 8

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Viva-voce Practical Test of Ragas

70 marks

Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – II (Prescribed Ragas)

1. Adana
2. Darbari Kanhada
3. Bageshree
4. Rageshri
5. Poorvi
6. Shri
7. Jhinjhoti
8. Maru Bihag
9. Shudha Kalyan
10. Ramdasi Malhar
11. Gaud Malhar
12. Vibhas

Internal Assessment:

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal 30 Marks

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Core Course – 9

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Evolution and Development of musical concepts

Study of the following musical concepts from Vedic period to present times:

- A. Samagana, Dhruva gana, Maha geetak, Geeti,
- B. Nibaddha gana and Anibaddha gana
- C. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti
- D. Vaggeyakar Lakshan.
- E. Detailed study of the Ragas prescribed in Appendix – III

Internal Assessment:

30 Marks

Core Course – 10

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Stage Performance

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix III.

Candidate may plan his/her performance in the following manner:

i) **Classical Vocal Music**

Bada & Chota Khyal with elaborations, Tarana is optional

ii) **Classical Instrumental Music**

Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations

iii) **Semi Classical Music**

A short piece of light classical music / Thumri / Bhajan / Dhun / Gat in a tala other than teental may also be presented.

Internal Assessment

30 Marks

Core Course – 11

Practical

Credit - 8


Practical : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Viva Voce Practical Test of Ragas

Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – III (Prescribed ragas)

1. Desi
2. Barwa
3. Bhatiar
4. Jog
5. Kaunsi Kanhada
6. Nayaki Kanhada
7. Shahana/ Abhogi
8. Hansdhvani/ Sindhura
9. Megh Malhar.
10. Puriya Kalyan
11. Madhmad Sarang
12. Bhairavi


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Internal Assessment:

30 Marks

*For Elective courses, students may choose any one from 1A or 1B or 1C.

Elective Course – 1A

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Aesthetics and Appreciation of Indian Music

70 marks

- A. Definition of Aesthetics (Western and Indian View points), Aesthetical approaches - linguistic, phenomenological.
B. Scope of aesthetics, Aesthetics as normative science
C. Plato and Aristotle's view point on Aesthetics.
D. Aesthetics as a theory of fine arts and its significance in Indian Music.
E. Bharata's theory of Rasa and its applicability to Indian music and Drama with special reference to musical interval, Laya and Raga.
F. Aesthetical Concept of Nayak Nayika Bheda, its depiction through Raga Dhyān and its relevance in Indian Music.

Internal Assessment:

30 Marks

Elective Course – 1B

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Musicological Study in Karnatak Music

70 marks

- (1) Significance of Bharata's experiment relating to Dhruva-Vina and Chala Vina
(2) Musical forms pertaining to the field of classical dances of south India. A Knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka.
(3) Musical Iconography and Musical Stone Pillars.
(4) Musical Concerts ; Traditions and Contemporary changes in Karnatak Music.
(5) A study of the following Lakshānagrānthis – "Silapaddikāram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyapradarsini

Internal Assessment:

30 Marks

Elective Course – 1C

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Historical Development of Avanaddha Vadyas

70 marks

1. Study of percussion instruments as mentioned in Natyasastra and Sangeet Ratnakar
2. Comparative study of Talas with the following matras:-
a) 6,7,8,10 Matras
b) 12,14,15,16 Matras
3. Tala Dasa Pranas.
4. Brief study of Gharanas of Tabla/Pakhawaj.
5. Basic playing techniques of Tabla/ Pakhawaj/ Mridangam.
6. Biography & Musical contribution of any eight percussion artists and scholars.
a. Pt. Kanthe Maharaj
b. Ustad Habbibuddin Khan
c. Ustad Karamatullah Khan
d. Pt. Nikhil Ghosh
e. Ustad Afaq Hussain Khan
f. Pt. Mahapurush Mishra
g. Pt. Chhote Lal Mishra

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Standing Committee on Academic Matters dated 20.08.2018
Annexure No.-66

- h. Prof. Sudhir Saxena
- i. Ustad Faiyaz Khan
- j. Pt. Kudau Singh Maharaj
- k. Pt. Nana Panse
- l. Pt. Pagal Das
- m. Pt. Ramashsis Pathak
- n. Palani Subraminiam
- o. Palghat Maniayyar

Internal Assessment

30 Marks

Open Elective Paper – 1

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

Project Work

35 marks

Topic for open elective List – I

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instruments
5. Music composing
6. Music & Psychology
7. Indian Music & History
8. Role of Music in Child Development
9. Music & Nature
10. Aspects of Music Presentation
11. Music & meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Contemporary Society

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

IV SEMESTER

Core Course – 12

Theory

Credit – 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Multidimensional Values of Hindustani Music

70 marks

Study of the following musical concepts, their origin and development:

- A.
- i) Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal
 - ii) Comparative study of the ancient and modern compositional forms.
 - iii) Principles of musical composition in Indian Classical Music
 - iv) Importance of Sanskrit treatises in Indian Music
 - iv) Vocational aspects of Indian Music
- B. Detailed study of the Ragas prescribed in Appendix – IV

Internal Assessment:

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal 30 Marks
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Elective Course – 2B

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Comparative study of Karnatak & Hindustani Music

70 marks

- 1) Comparative study of musical forms of Karnatak and Hindustani systems
- 2) Comparative study of Hindustani & Karnatak Music Raga System.
- 3) Comparative study of Hindustani & Karnatak Music Taala System.
- 4) Contribution of important vaggaykaras of Karnatak Music.
- 5) Important musical forms adopted in the current Karnatak concert Paddhati

Internal Assessment:

30 Marks

Elective Course – 2C

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Percussion Instruments

70 marks

1. Origin and Development of Pakhawaj/Tabla/Mridangam with their respective.
2. Brief study of various regional Percussion instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
3. Brief study of various Avanaddha Vadyas of South India i.e. Tavil, Chenda, Edakka, Ghatam and Khanjira.
4. Comparative study of equal matra talas:
 - a. Teentala-Tilwara
 - b. Jhaptala-Sultala
 - c. Ektala-Chautala
 - d. Adachartal-Dhamar
 - e. Panchamsawari-Gajjhampa

Internal Assessment

30 Marks

Open Elective Paper – 2

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List – II

1. Music & Theatre
2. Electronic Media & Music
3. Music & Philosophy
4. Orchestration
5. Music & Society
6. Music Education
7. Music therapy.
8. Vocational Aspects of Music
9. Modern trends in Music
10. Music & Mathematics
11. Acoustics of Music
12. Music & Yoga
13. Digital Music Production
14. Music appreciation & criticism
15. Learning music through digital media
16. Application of Music in education

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

Recommended Books for Core Course-1: Historical and Theoretical Study of Ragas

1. Sharangdeva (Adayar Edition) - Sangeet Ratnakar
2. R. K. Shringy & Premalata Sharma - Sangeet Ratnakar
3. Ahobal - Sangeet Parijat
4. V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
5. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
6. Omkar Nath Thakur - Sangeetanjali Part I - VI
7. V.R. Patvardhan - Rag Vigyan Part I- VII
8. A.N. Sanyal - Ragas and Raginis
9. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Recommended Books for Core Course-2: Music of the Asian Continent

- Music of the Nations: A comparative Study - Swami Prajnananda - Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi - 1973
- Music in the Ancient world - Santosh Ghosh - Global Vision Publishing House, Delhi - 2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London - 2008
- Chinese Music, J A Van Aalst, Paragon Book Reprint, New York, 1966
- World Music - A Global Journey, Terry E. Miller & Andrew Shabriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press, London, U.S.A. 1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff, Holland - 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi, 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi - 1993
- Curt Sachs - Rise of Music in the Ancient World, East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music, Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments, J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music, - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

Recommended Books for Core Course-5: Interdisciplinary Approach in Indian Music

1. Lalit Kishore Singh - Dhvani Aur Sangeet
2. G.H. Ranade - Hindustani Music
3. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
4. M.R. Gautam - Evolution of Rag and Tal in Music
5. Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
6. V.N. Bhatkhande - Kramik Pustak Malika
7. Omkarnath Thakur - Sangeetanjali Part I- VI
8. V.R. Patvardhan - Rag Vigyan Part I- VII

Note: Recommended material of other interdisciplinary courses shall be provided by the concerned Departments.

Reference Books for Core Course-6: Study of Western Music System

1. Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House, Delhi, Vol. 1, 2008
2. The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published : 1940
3. Heritage of Music - Vol: I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press, 1989
4. History of Music in England, Ernest Walker, Oxford at the Clarendon Press, London- 1952
5. Heritage of Music - Vol: I - IV (Music in the Twentieth Century), Michael Raebun and Alan Kendall, Oxford University Press, 1989
6. Evolution of Music Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur, 2009

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Recommended Books for Core Course-9: Evolution and Development of Musical Concepts

1. S.S. Paranjape - Bhartiya Sangeet ka Itihas
2. Sharangdeva - Sangeet Ratnakar
3. K. Vasudev Shastri - Sangeet Shastra
4. Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha -
5. Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan -
6. Vasudev Shastri - Sangeet Shastra
7. Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
8. Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
9. Madhubala Saxena - Khyai Shaily ka Vikas
10. Ab Ramashrya Jha - Abhinav Geetanjali-I
11. Vishbharnath Bhatt - Sangeet Kadambani
12. V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
13. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
14. Music in Ancient Civilization - Dr. Mallika Bannerjee, Kanishka Publishers

Books Recommended for Elective Course - 1A: Aesthetics and Appreciation of Indian Music

1. Nelson Goodman - Ways of World making Indianapolis, 1978.
2. J. Hospers - Introductory Readings in Aesthetics, the Free Press, New York, 1969
3. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
4. S.K. Langer - Problems of Arts, Routledge Kegan Paul, London, 1957.
5. Abraham Adil Shah - Kitab-e- Naaras
6. S.K. Saxena - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
7. Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
8. O.C. Gangoli - Ragas and Raginis
9. Ganpati Chandragupt - Ras Siddhant ka Punarvivechan
10. Surendra Nath Dikshit - Rasa Vishleshan
11. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
12. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
13. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra

Relevant Portions of the following works:

1. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. Maharana Kumbha : Sangeet Raja

Recommended Books for Elective Course - 1B: Musicological Study in Karnatak Music

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) - Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas - Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition-2006
9. Cruises of A Musical Researcher's Pen - Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai - 14, First Edition March 2002.
10. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
11. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
12. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
13. Music through the Ages - V.Premilata, Sundeep Prakashan, Delhi, 1985
14. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, New Delhi.
15. Music in Ancient Civilization - Dr. Mallika Bannerjee, Kanishka Publishers

Note: Recommended material for other interdisciplinary courses shall be provided by the concerned Departments

Recommended Books for Elective Course – 1C: Historical Development of Avanaddha Vadyas

1. Tabla Vadan: Madhukar Ganesh Godbole, Bhartiya Gyan Peeth, New Delhi, 1973
2. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra, Bhartiya Gyan Peeth, New Delhi, 2002
3. Sangeet Ratnakar : Sariswati Tika Vol-III : Subhadra Chaudhary, Radha Publication, Delhi, 2009
4. Pakhawaj Ewam Tabla Ke Ghrane Ewam Parmapra : Dr. Aban E Mistry, Publishers Ke. Ki. S. Jijina, nub-1984
5. Table Ka Udgam, Vikas Ewam Vadan Shaliya : Dr. Yogmaya Shukla, Madhyamik Hindi Publishers, New Delhi, 1987
6. Pakhawaj Ki Utpatti, Vikas Ewam Vadan Shailiya : Dr. Ajay Kumar, Madhyamik Hindi Publishers, New Delhi, 2010
7. Table Ka Udgam Ewam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, New Delhi, 2015

Books Recommended for Elective Course – 2A: Indian Music and its Aesthetic Approach

1. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications
2. S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
3. S. K. Langer - Feeling and Form, Routledge & Koga Pani.
4. Debussy - Three Classics in the Aesthetics of Music.
5. Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
6. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
7. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
8. Anupam Mahajan - Bhartiya Shastriya Sangeet ewam Saundarya Shastra

Relevant Portions of the following works:

1. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. Maharana Kumbha : Sangeet Raja

Books Recommended for Elective Course – 2B: Comparative study of Karnatak & Hindustani Music

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) – Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition-2006
9. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
10. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
11. Music through the Ages - V.Premiata, SundeepPrakashan, Delhi, 1985
12. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, Delhi.

Books Recommended for Elective Course – 2C: Study of Percussion Instruments

1. Lay Taal Vichar : Gokhale
2. Bhartiye Sangeet Me Taal Ewam Rup Vidhan : Subhadra Chaudhary, Krishna Brothers, Ajmer, 1984
3. Bhartiye Taallo Ka Shastriye Vivechan : Dr. Arun Kumar Sen, Sangeet Natak Akademi, Bhopal (MP), 1973
4. Taal Prabandha : Pt. Chhote Lal Mishra, Kanishka Publisher, New Delhi, 2006
5. Tal Vadya Shastra : Dr. Bhalchandra Rao Marathe, Sharma Pustak Sadan, Gwalior, 1991
6. Tabla Kaumudi Vol-II : Ram Shankar Das 'Pagal Das', Ram Chandra S Pustak Bhandar, Gwalior, 1964
7. Mridang Vadan : Guru Purushottam Das, Sangeet Natak Akademi, New Delhi, 1987

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Final (Main)

Syllabus for M.A. (Previous) Hindustani Music
Vocal/Instrumental (Sitar, Sarod, Guitar, Violin, Santoor)

SEMESTER-I

Core Course – 1

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 Marks

Historical and Theoretical Study of Ragas

- A. Historical Study of the following Ragas from the period of Sangeet Ratnakar onwards to modern times
i) Gaur/Gaud iv) Kanhada
ii) Bhairav v) Malhar
iii) Bilawal vi) Todi
- B. Development of Raga Classification system in Ancient, Medieval and Modern times.
- C. Study of the following Ragangas in the modern context:- Sarang, Malhar, Kanhada, Bhairav, Bilawal, Kalyan, Todi.
- D. Detailed and comparative study of the Ragas prescribed in Appendix – I

Internal Assessment

30 marks

Core Course – 2

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 Marks

Music of the Asian Continent

- A. Study of the Music of the following - China, Arabia, Persia, South East Asia, with special reference to:
i) Origin, development and historical background of Music
ii) Musical scales
iii) Important Musical Instruments
- B. A comparative study of the music systems mentioned above with Indian Music.

Internal Assessment

30 marks

Core Course – 3

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Stage Performance

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix – I
Candidate may plan his/her performance in the following manner:-

Classical Vocal Music

- i) Khyal - Bada & chota Khyal with elaborations for Vocal Music. Tarana is optional.

Classical Instrumental Music

- ii) Alap, Jor, Jhala, Masitkhani and Razakhani Gat with elaborations

Semi Classical Music

- iii) A short piece of classical music /Thumri / Bhajan/ Dhun /a gat in a tala other than teentaal may also be presented.

Internal Assessment

30 marks

1 प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal
Head

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Core Course – 4

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100

Viva-voce Practical test of Ragas

70 marks

List of Ragas prescribed in Appendix – I

Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Internal Assessment

30 marks

APPENDIX – I (Prescribed Ragas)

1. Ahir Bhairav
2. Nat Bhairav
3. Basant
4. Paraj
5. Devgiri Bilawal
6. Yamani Bilawal
7. Bahar
8. Miyan Malhar
9. Puriya
10. Marwa
11. Shuddha Sarang
12. Shyam Kalyan

II SEMESTER

Core Course – 5

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Interdisciplinary Approach in Indian Music

70 marks

Any six of the following topics may be chosen for detailed study

- (i) Analytical study of musical sound based on principles of physics.
- (ii) Music and Mathematical approach in Laya and Tala of Indian Music.
- (iii) Physiology of Human Throat and its application in voice culture.
- (iv) Role of Music in maintaining the traditional values of Indian culture.
- (v) Positive aspects of Music on personality development: Psychological approach.
- (vi) Documentation and Preservation of Music with equipments and technology.
- (vii) Interrelationship of classical music & folk music
- (viii) Application of Indian classical music elements in film music.

Internal Assessment:

30 Marks

Core Course – 6

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Western Music System

70 marks

A. Study of the western music system with special reference to the following:

- a) Knowledge of the following concepts:-Harmony - Melody, Chords.
- b) Scales of western music

- c) Staff Notation System
- d) Description of Western String & Wind Musical Instruments.
- e) Contribution of Bach, Beethoven & Mozart to western musician.

Internal Assessment:

30 Marks

Core Course – 7

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Stage Performance

70 marks

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix – II

Candidate may plan his/her performance in the following manner:

i) Classical Vocal Music

Bada and Chota Khyal with elaborations, Tarana is optional.

ii) Classical Instrumental Music

Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations.

iii) Semi Classical Music

A short piece of light Classical music/ Thumri/ Bhajan/ Dhun/ a gat in a tala other than teentaal may also be presented.

Internal Assessment

30 Marks

Core Course – 8

Practical

Credit - 8

Practical : 70

Internal Assessment : 30

Maximum Marks : 100

Viva-voce Practical Test of Ragas

70 marks

Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – II (Prescribed Ragas)

1. Adana
2. Darbari Kanhada
3. Bageshree
4. Rageshri
5. Poorvi
6. Shri
7. Jhinjhoti
8. Maru Bihag
9. Shudha Kalyan
10. Ramdasi Malhar
11. Gaud Malhar
12. Vibhas

Internal Assessment:

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal 30 Marks

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Core Course – 9

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Evolution and Development of musical concepts

Study of the following musical concepts from Vedic period to present times:

- A. Samagana, Dhruva gana, Maha geetak, Geeti,
- B. Nibaddha gana and Anibaddha gana
- C. Ragalap, Rupakalap, Alapti, Ragalapti, Rupakalapti
- D. Vaggeyakar Lakshan.
- E. Detailed study of the Ragas prescribed in Appendix – III

Internal Assessment:

30 Marks

Core Course – 10

Practical

Credit - 8

Practical : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Stage Performance

Performance of half an hour's duration before an audience in Ragas selected from the list of Ragas prescribed in Appendix III.

Candidate may plan his/her performance in the following manner:

i) **Classical Vocal Music**

Bada & Chota Khyal with elaborations, Tarana is optional

ii) **Classical Instrumental Music**

Alap, Jor, Jhala, Masitkhani and Razakhani gat with elaborations

iii) **Semi Classical Music**

A short piece of light classical music / Thumri / Bhajan / Dhun / Gat in a tala other than teental may also be presented.

Internal Assessment

30 Marks

Core Course – 11

Practical

Credit - 8


Practical : 70
Internal Assessment : 30
Maximum Marks : 100
70 marks

Viva Voce Practical Test of Ragas

Note: Students may choose any eight ragas for detailed study and the remaining four ragas for non-detailed study.

Appendix – III (Prescribed ragas)

1. Desi
2. Barwa
3. Bhatiar
4. Jog
5. Kaunsi Kanhada
6. Nayaki Kanhada
7. Shahana/ Abhogi
8. Hansdhvani/ Sindhura
9. Megh Malhar.
10. Puriya Kalyan
11. Madhmad Sarang
12. Bhairavi


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Internal Assessment:

30 Marks

*For Elective courses, students may choose any one from 1A or 1B or 1C.

Elective Course – 1A

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Aesthetics and Appreciation of Indian Music

70 marks

- A. Definition of Aesthetics (Western and Indian View points), Aesthetical approaches - linguistic, phenomenological.
B. Scope of aesthetics, Aesthetics as normative science
C. Plato and Aristotle's view point on Aesthetics.
D. Aesthetics as a theory of fine arts and its significance in Indian Music.
E. Bharata's theory of Rasa and its applicability to Indian music and Drama with special reference to musical interval, Laya and Raga.
F. Aesthetical Concept of Nayak Nayika Bheda, its depiction through Raga Dhyān and its relevance in Indian Music.

Internal Assessment:

30 Marks

Elective Course – 1B

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Musicological Study in Karnatak Music

70 marks

- (1) Significance of Bharata's experiment relating to Dhruva Vīna and Chala Vīna
(2) Musical forms pertaining to the field of classical dances of south India. A Knowledge of Geya Nataka, Nritya Nataka, Bhagavata Mela Nataka.
(3) Musical Iconography and Musical Stone Pillars.
(4) Musical Concerts ; Traditions and Contemporary changes in Karnatak Music.
(5) A study of the following Lakshānagrānthis – "Silapaddikāram, Swara Mela Kalanidhi, Chaturdandi Prakasika, Sangita Sudha, Sangrahachudamani, Sangita Sampradyaprādarsini

Internal Assessment:

30 Marks

Elective Course – 1C

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Historical Development of Avanaddha Vadyas

70 marks

1. Study of percussion instruments as mentioned in Natyasastra and Sangeet Ratnakar
2. Comparative study of Talas with the following matras:-
a) 6,7,8,10 Matras
b) 12,14,15,16 Matras
3. Tala Dasa Pranas.
4. Brief study of Gharanas of Tabla/Pakhawaj.
5. Basic playing techniques of Tabla/ Pakhawaj/ Mridangam.
6. Biography & Musical contribution of any eight percussion artists and scholars.
a. Pt. Kanthe Maharaj
b. Ustad Habbibuddin Khan
c. Ustad Karamatullah Khan
d. Pt. Nikhil Ghosh
e. Ustad Afaq Hussain Khan
f. Pt. Mahapurush Mishra
g. Pt. Chhote Lal Mishra

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Standing Committee on Academic Matters dated 20.08.2018
Annexure No.-66

- h. Prof. Sudhir Saxena
- i. Ustad Faiyaz Khan
- j. Pt. Kudau Singh Maharaj
- k. Pt. Nana Panse
- l. Pt. Pagal Das
- m. Pt. Ramashsis Pathak
- n. Palani Subraminiam
- o. Palghat Maniayyar

Internal Assessment

30 Marks

Open Elective Paper – 1

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-I in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be 1000 words.

Project Work

35 marks

Topic for open elective List – I

1. Elements of classical music in folk/ light music.
2. Music & Religion
3. Role of print media in Music propagation
4. Maintenance & preservation of Musical Instruments
5. Music composing
6. Music & Psychology
7. Indian Music & History
8. Role of Music in Child Development
9. Music & Nature
10. Aspects of Music Presentation
11. Music & meditation
12. Music & Advertisement
13. Music Recording
14. Music & Literature
15. Music & Contemporary Society

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

IV SEMESTER

Core Course – 12

Theory

Credit – 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Multidimensional Values of Hindustani Music

70 marks

Study of the following musical concepts, their origin and development:

- A.
 - i) Origin and Development of - Prabandha, Dhrupad, Dhamar, Khyal
 - ii) Comparative study of the ancient and modern compositional forms.
 - iii) Principles of musical composition in Indian Classical Music
 - iv) Importance of Sanskrit treatises in Indian Music
 - iv) Vocational aspects of Indian Music
- B. Detailed study of the Ragas prescribed in Appendix – IV

Internal Assessment:

प्रो. सुनीरा कासलीवाल/Prof. Suneera Kasliwal 30 Marks
विभागाध्यक्षा/Head
संगीत विभाग/Department of Music
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Elective Course – 2B

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Comparative study of Karnatak & Hindustani Music

70 marks

- 1) Comparative study of musical forms of Karnatak and Hindustani systems
- 2) Comparative study of Hindustani & Karnatak Music Raga System.
- 3) Comparative study of Hindustani & Karnatak Music Taala System.
- 4) Contribution of important vaggaykaras of Karnatak Music.
- 5) Important musical forms adopted in the current Karnatak concert Paddhati

Internal Assessment:

30 Marks

Elective Course – 2C

Theory

Credit - 4

Theory : 70
Internal Assessment : 30
Maximum Marks : 100

Study of Percussion Instruments

70 marks

1. Origin and Development of Pakhawaj/Tabla/Mridangam with their respective.
2. Brief study of various regional Percussion instruments of North India-Hudka, Dholak, Dhaf, Naqqara, Dukkad, Khol.
3. Brief study of various Avanaddha Vadyas of South India i.e. Tavil, Chenda, Edakka, Ghatam and Khanjira.
4. Comparative study of equal matra talas:
 - a. Teentala-Tilwara
 - b. Jhaptala-Sultala
 - c. Ektala-Chautala
 - d. Adachartal-Dhamar
 - e. Panchamsawari-Gajjhampa

Internal Assessment

30 Marks

Open Elective Paper – 2

Credit - 2

Theory : 35
Internal Assessment : 15
Maximum Marks : 50

Candidate is required to choose any one topic from the List-II in consultation with the supervisor. Final Project work will be of 5000-6000 words. Summary for Internal Assessment will be of 1000 words.

Project Work

35 marks

Topic for open elective List – II

1. Music & Theatre
2. Electronic Media & Music
3. Music & Philosophy
4. Orchestration
5. Music & Society
6. Music Education
7. Music therapy.
8. Vocational Aspects of Music
9. Modern trends in Music
10. Music & Mathematics
11. Acoustics of Music
12. Music & Yoga
13. Digital Music Production
14. Music appreciation & criticism
15. Learning music through digital media
16. Application of Music in education

Note: Any other topic may be included with the permission of the Departmental committee.

Internal Assessment

15 Marks

Recommended Books for Core Course-1: Historical and Theoretical Study of Ragas

1. Sharangdeva (Adayar Edition) - Sangeet Ratnakar
2. R. K. Shringy & Premalata Sharma - Sangeet Ratnakar
3. Ahobal - Sangeet Parijat
4. V.N. Bhatkhande - Uttar Bhartiya Sangeet Paddhatiyon ka Tulnatmak Adhyayan
5. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I - IV
6. Omkar Nath Thakur - Sangeetanjali Part I - VI
7. V.R. Patvardhan - Rag Vigyan Part I- VII
8. A.N. Sanyal - Ragas and Raginis
9. Jai Sukh Lal Tribhuvan Shah - Sarang ke Prakar, Kanhara ke Prakar, Malhar ke Parkar

Recommended Books for Core Course-2: Music of the Asian Continent

- Music of the Nations: A comparative Study - Swami Prajnananda - Munshiram Manohar Lal Publishers Pvt. Ltd. New Delhi - 1973
- Music in the Ancient world - Santosh Ghosh - Global Vision Publishing House, Delhi - 2012
- The concise garland Encyclopaedia of World Music (Vol-I & II), Routledge New York & London - 2008
- Chinese Music, J A Van Aalst, Paragon Book Reprint, New York, 1966
- World Music - A Global Journey, Terry E. Miller & Andrew Shabriari, Routledge New York & London 2009
- Music in Bali, Colin McPUEE, Yale University Press, London, U.S.A. 1966
- Music in JAVA (Vol.I & II), J. Kunst The Hague Martinus Nijhoff, Holland - 1949
- Universal History of Music, S.M. Tagore, Chowkhamba Sanskrit Series Varanasi, 1963
- Vishwa Sangeet Ka Ithihas, Amal Kumar dash Sharma, Rajkamal Prakashan, New Delhi - 1993
- Curt Sachs - Rise of Music in the Ancient World, East and West, Norton, New York, - 1943
- H.G. Farmer - A History of Arabian Music, Luzac Pub: London England, 1929
- Curt Sachs - History of Musical Instruments, J M Dent Publication, London-1940
- Eric Blom (Edited by) - Groves Dictionary of Music & Musicians, Macmillan Publication, London-1954
- Alec Robertson and - The Pelican History of Music, - Penguin books, London- 1960
- James Hastings (Edited by) - Encyclopaedia of Religion and Ethics, Edinburg, T&T Clark Publication- 1958

Recommended Books for Core Course-5: Interdisciplinary Approach in Indian Music

1. Lalit Kishore Singh - Dhvani Aur Sangeet
2. G.H. Ranade - Hindustani Music
3. A.K. Sen - Bhartiya Talon ka Shastriya Vivechan
4. M.R. Gautam - Evolution of Rag and Tal in Music
5. Vimla Musalgaonkar - Bhartiya Sangeet ka Darshanparak Anusheelan
6. V.N. Bhatkhande - Kramik Pustak Malika
7. Omkarnath Thakur - Sangeetanjali Part I- VI
8. V.R. Patvardhan - Rag Vigyan Part I- VII

Note: Recommended material of other interdisciplinary courses shall be provided by the concerned Departments.

Reference Books for Core Course-6: Study of Western Music System

1. Encyclopaedic Dictionary of World Musical Instruments, Edited by P.S. Ganguly, Global Vision Publishing House, Delhi, Vol. 1, 2008
2. The History of Musical Instruments, Curt Sachs, J.M. Dent 7 and Sons, Ltd. London, 1st Published : 1940
3. Heritage of Music - Vol: I - IV (The Romantic Era), Edited by Michael Raebun and Alan Kendall, Oxford University Press, 1989
4. History of Music in England, Ernest Walker, Oxford at the Clarendon Press, London- 1952
5. Heritage of Music - Vol: I - IV (Music in the Twentieth Century), Michael Raebun and Alan Kendall, Oxford University Press, 1989
6. Evolution of Music Dance and Drama, Deepika Biswas, ABD Publishers, Jaipur, 2009

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Recommended Books for Core Course-9: Evolution and Development of Musical Concepts

1. S.S. Paranjape - Bhartiya Sangeet ka Itihas
2. Sharangdeva - Sangeet Ratnakar
3. K. Vasudev Shastri - Sangeet Shastra
4. Subhdra Chaudhury - Bhartiya Sangeet mein Nibadha -
5. Subhdra Chaudhury - Bhartiya Sangeet mein Taal aur roop-vidhan -
6. Vasudev Shastri - Sangeet Shastra
7. Dr. Vijay Chandorkar - Bhartiya Sangeet Mein Nibadha or Anibadha
8. Sunanda Pathak - Hindustani Sangeet mein Raag Ki Utpati avam Vikas
9. Madhubala Saxena - Khyai Shaily ka Vikas
10. Ab Ramashrya Jha - Abhinav Geetanjali-I
11. Vishbharnath Bhatt - Sangeet Kadambani
12. V.N. Bhatkhande - Kramik Pustak Mallika (2-6)
13. V.N. Bhatkhande - Bhatkhande Sangeet Shastra Part I-IV
14. Music in Ancient Civilization - Dr. Mallika Bannerjee, Kanishka Publishers

Books Recommended for Elective Course - 1A: Aesthetics and Appreciation of Indian Music

1. Nelson Goodman - Ways of World making Indianapolis, 1978.
2. J. Hospers - Introductory Readings in Aesthetics, the Free Press, New York, 1969
3. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications.
4. S.K. Langer - Problems of Arts, Routledge Kegan Paul, London, 1957.
5. Abraham Adil Shah - Kitab-e- Nauras
6. S.K. Saxena - Aesthetical Essays, Chankya Publication, Model Town, Delhi.
7. Pradeep Kumar Dikshit - Nayak Nayika Bhed aur Rag-Ragini Vargikaran
8. O.C. Gangoli - Ragas and Raginis
9. Ganpati Chandragupt - Ras Siddhant ka Punarvivechan
10. Surendra Nath Dikshit - Rasa Vishleshan
11. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
12. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
13. Anupam Mahajan - Bhartiya Shastriya Sangeet evam Saundarya Shastra

Relevant Portions of the following works:

1. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. Maharana Kumbha : Sangeet Raja

Recommended Books for Elective Course - 1B: Musicological Study in Karnatak Music

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) - Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas - Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon - 122002, Haryana, First Edition-2006
9. Cruises of A Musical Researcher's Pen - Prof. Radha Venkatachalam, Karnatic Music Book Centre, Royapettah, Chennai - 14, First Edition March 2002.
10. Music of Krishnanattam-Dr. T.V. Manikandan, Manish Prakashan, Varanasi, 2011 & 2016
11. Musical Instruments of India - Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
12. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
13. Music through the Ages - V.Premilata, Sundeep Prakashan, Delhi, 1985
14. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, New Delhi.
15. Music in Ancient Civilization - Dr. Mallika Bannerjee, Kanishka Publishers

Note: Recommended material for other interdisciplinary courses shall be provided by the concerned Departments

Recommended Books for Elective Course – 1C: Historical Development of Avanaddha Vadyas

1. Tabla Vadan: Madhukar Ganesh Godbole, Bhartiya Gyan Peeth, New Delhi, 1973
2. Bhartiye Sangeet Vadya : Dr. Lalmani Mishra, Bhartiya Gyan Peeth, New Delhi, 2002
3. Sangeet Ratnakar : Sariswati Tika Vol-III : Subhadra Chaudhary, Radha Publication, Delhi, 2009
4. Pakhawaj Ewam Tabla Ke Ghrane Ewam Parmapra : Dr. Aban E Mistry, Publishers Ke. Ki. S. Jijina, nub-1984
5. Table Ka Udgam, Vikas Ewam Vadan Shaliya : Dr. Yogmaya Shukla, Madhyamik Hindi Publishers, New Delhi, 1987
6. Pakhawaj Ki Utpatti, Vikas Ewam Vadan Shailiya : Dr. Ajay Kumar, Madhyamik Hindi Publishers, New Delhi, 2010
7. Table Ka Udgam Ewam Delhi Gharana : Dr. Kumar Rishitosh, Kanishka Publisher, New Delhi, 2015

Books Recommended for Elective Course – 2A: Indian Music and its Aesthetic Approach

1. K.C. Pandey - Comparative Aesthetics, Chowkhamba Publications
2. S. K. Saxena - Aesthetical Essays, Chanakya Publication, Model Town, Delhi
3. S. K. Langer - Feeling and Form, Routledge & Koga Pani.
4. Debussy - Three Classics in the Aesthetics of Music.
5. Saundrya - Dr. Rajendra Wajpai, Sumit Publications, Ranpur.
6. Anjali Mittal - Hindustani Music and the Aesthetic Concept of Form
7. Manjula Saxena - Kala aur saundrya ka Darshnick vivechan
8. Anupam Mahajan - Bhartiya Shastriya Sangeet ewam Saundarya Shastra

Relevant Portions of the following works:

1. Bharat Muni : Natya Shastra
2. Sharangadeva : Sangeet Ratnakar
3. Maharana Kumbha : Sangeet Raja

Books Recommended for Elective Course – 2B: Comparative study of Karnatak & Hindustani Music

1. South Indian Music Vol. 3-6 - Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1982, 2001, 2002.
2. History of Indian Music, Prof. P. Sambamurthy, The Indian Music Publishing House, Royalpetah, Chennai-14, 1998
3. History of South Indian Music, Sh. RangaRamanujaAyyangar, Published by the Author himself, Madras, 1972
4. Music of Hindustan, A.H. Fox Strangways, Oxford University Press, Amen House, London, EC-4, 1965
5. The Music of India - H.A. Popley, Edited by Coomaraswamy A. Ragani Award, New Delhi, 1986
6. Raga Lakshanas (Ragas in Carnatic Music) – Dr. S. Bhagyalekshmy, College Book house, Trivandrum, 2003
7. Laya Vadyas – Prof. P. Sambamurthy, All India Handicrafts Board, New Delhi, 1959
8. Vanishing Temple Arts, Prof. Deepti Omchery Bhalla, Shubhi Publications, Gurgaon – 122002, Haryana, First Edition-2006
9. Musical Instruments of India – Sh. B.C. Deva, MunshramManohar Lal Publishers Pvt. Ltd., New Delhi, 1987
10. Natya Shastra - Edited by Manmohan Ghosh, ManishaGranthalya Pvt. Ltd., Kolkata-12, 1967
11. Music through the Ages - V.Premiata, SundeepPrakashan, Delhi, 1985
12. Acoustical perspective on Raga-Rasa Theory - Suvarnalata Rao, Kanishka Publishers, Delhi.

Books Recommended for Elective Course – 2C: Study of Percussion Instruments

1. Lay Taal Vichar : Gokhale
2. Bhartiye Sangeet Me Taal Ewam Rup Vidhan : Subhadra Chaudhary, Krishna Brothers, Ajmer, 1984
3. Bhartiye Taallo Ka Shastriye Vivechan : Dr. Arun Kumar Sen, Sangeet Natak Akademi, Bhopal (MP), 1973
4. Taal Prabandha : Pt. Chhote Lal Mishra, Kanishka Publisher, New Delhi, 2006
5. Tal Vadya Shastra : Dr. Bhalchandra Rao Marathe, Sharma Pustak Sadan, Gwalior, 1991
6. Tabla Kaumudi Vol-II : Ram Shankar Das 'Pagal Das', Ram Chandra S Pustak Bhandar, Gwalior, 1964
7. Mridang Vadan : Guru Purushottam Das, Sangeet Natak Akademi, New Delhi, 1987

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