

University of Mumbai



No. AAMS(UG)/159 of 2021-22

CIRCULAR:-

Attention of the Principals of the Affiliated Colleges the Head University Departments and Directors of the Recognized Institutions in Interdisciplinary Faculty is invited to this office circular Nos.UG/157 of 2000, dated 10th May, 2000 and UG/34 of 2014, dated 20th September, 2014 relating to the Diploma in Music.

They are hereby informed that the recommendations made by the Ad-hoc Board of Studies in **Music** at its meeting held on 22nd March, 2021 vide item No.1 and subsequently passed by the Board of Deans at its meeting held on 11th June, 2021 vide item No.8.22 have been accepted by the Academic Council at its meeting held on 29th June, 2021 vide item No. 8.22 (A) and subsequently approved by the Management Council at its meeting held on 29th July, 2021 vide item No. 16 and that in accordance therewith, the amendment of O. 4003, O. 4004 & R.8649 relating to the title of Diploma in Music by incorporating the specialisation Hindustani Shastriya Vadan- Swaravadya (Harmonium), eligibility criteria and intake capacity from the academic year 2022-23, accordingly. (The same is available on the University's website www.mu.ac.in) and to read as under:-

Amendment of O. 4003 relating to Diploma in Music by incorporating the specialisation Hindustani Shastriya Vadan- Swaravadya (Harmonium).

THE AMENDED ORDINANCE :-

O.4003:- Diploma in Music

Specialisations –

- a) Hindustani Shastriya Gayan
- b) Hindustani Shastriya Vadan – Taalvadya
- c) Hindustani Shastriya Vadan – Swaravadya (Sitar)
- d) Sugam Sangeet gayan
- e) **Hindustani Shastriya Vadan – Swaravadya (Harmonium)**

- 2 -

O.4004 :- Eligibility Criteria:-

A candidate for being eligible for admission to the Diploma in Music, must have passed the H.S.C. (Std. XII) examination conducted by the Maharashtra State board of Secondary Education or an examination of another University or body recognised as equivalent thereto. The candidate's admission to the course will be subject to his passing an audition test conducted by the Head of the Institute.

(Note: The Audition committee of the Department reserves right to divert the application received for Diploma Course for Pre-Diploma Certificate Course in Music)

THE AMENDED R.8649 :-

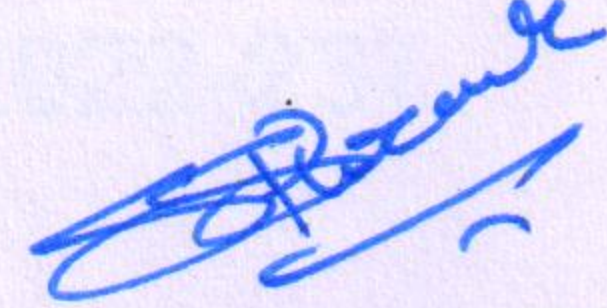
Intake Capacity:-

- a) Hindustani Shastriya Gayan – 25 students
- b) Hindustani Shastriya Vadan – Taalvadya – 7 students
- c) Hindustani Shastriya Vadan – Swaravadya (Sitar) – 7 students
- d) Sugam Sangeet gayan – 25 students
- e) Hindustani Shastriya Vadan – Swaravadya (Harmonium) – 20 students

MUMBAI – 400 032

25th October, 2021

To


(Sudhir S. Puranik)
REGISTRAR

The Principals of the Affiliated Colleges, the Head University Departments and Directors of the recognized Institutions in Interdisciplinary Faculty. (Circular No. UG/334 of 2017-18 dated 9th January, 2018.)

A.C/8.22/29/06/2021

M.C/16/29/07/2021

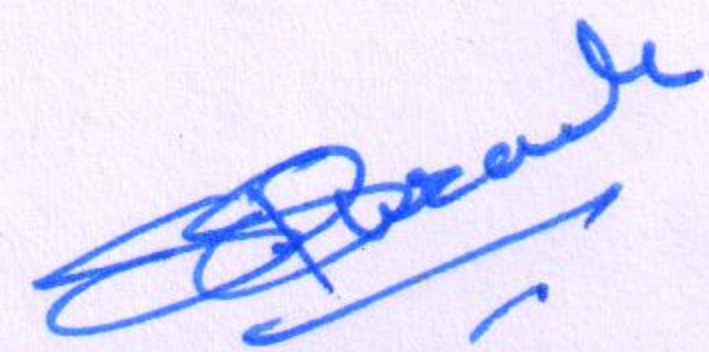
No. UG/159 -A of 2021

MUMBAI-400 032

25th October, 2021

Copy forwarded with Compliments for information to:-

- 1) The Dean, Faculty of Interdisciplinary,
- 2) The Chairman, Ad-hoc Board of Studies in Dance,
- 3) The Director, Board of Examinations and Evaluation,
- 4) The Director, Board of Students Development,
- 5) The Co-ordinator, University Computerization Centre,


(Sudhir S. Puranik)
REGISTRAR

Copy to :-

- 1. The Deputy Registrar, Academic Authorities Meetings and Services (AAMS),**
- 2. The Deputy Registrar, College Affiliations & Development Department (CAD),**
- 3. The Deputy Registrar, (Admissions, Enrolment, Eligibility and Migration Department (AEM),**
- 4. The Deputy Registrar, Research Administration & Promotion Cell (RAPC),**
- 5. The Deputy Registrar, Executive Authorities Section (EA),**
- 6. The Deputy Registrar, PRO, Fort, (Publication Section),**
- 7. The Deputy Registrar, (Special Cell),**
- 8. The Deputy Registrar, Fort/ Vidyanagari Administration Department (FAD) (VAD), Record Section,**
- 9. The Director, Institute of Distance and Open Learning (IDOL Admin), Vidyanagari,**

They are requested to treat this as action taken report on the concerned resolution adopted by the Academic Council referred to in the above circular and that on separate Action Taken Report will be sent in this connection.

- 1. P.A to Hon'ble Vice-Chancellor,**
- 2. P.A Pro-Vice-Chancellor,**
- 3. P.A to Registrar,**
- 4. All Deans of all Faculties,**
- 5. P.A to Finance & Account Officers, (F.& A.O),**
- 6. P.A to Director, Board of Examinations and Evaluation,**
- 7. P.A to Director, Innovation, Incubation and Linkages,**
- 8. P.A to Director, Board of Lifelong Learning and Extension (BLLE),**
- 9. The Director, Dept. of Information and Communication Technology (DICT) (CCF & UCC), Vidyanagari,**
- 10. The Director of Board of Student Development,**
- 11. The Director, Department of Students Welfare (DSD),**
- 12. All Deputy Registrar, Examination House,**
- 13. The Deputy Registrars, Finance & Accounts Section,**
- 14. The Assistant Registrar, Administrative sub-Campus Thane,**
- 15. The Assistant Registrar, School of Engg. & Applied Sciences, Kalyan,**
- 16. The Assistant Registrar, Ratnagiri sub-centre, Ratnagiri,**
- 17. The Assistant Registrar, Constituent Colleges Unit,**
- 18. BUCTU,**
- 19. The Receptionist,**
- 20. The Telephone Operator,**
- 21. The Secretary MUASA**

for information.

University of Mumbai
Department of Music
Justification of Amended Ordinance & Regulations and syllabus for
Diploma in Music

Necessity of starting the course: There are two important amendments in the Diploma course. First amendment is regarding the eligibility for admission to the Diploma in Music Course (all four specializations). The current basic eligibility of the said course is SSC examination. However, BOS feels that the course being part of University Department the minimum eligibility should be H.S.C. Hence the amendment is suggested.

The second amendment is regarding adding a new specialization viz Harmonium in the said course. Over the years, the Harmonium has established itself as an accompanying instrument as well as Solo instrument. There are many students aspiring to pursue this instrument, and institution of this specialization would definitely benefit them to receive the proper guidance. However, there are very few Universities in India that provide courses in Harmonium Training. Hence this course would be beneficial to the students who are willing to pursue the career in Harmonium.

- (i) **Whether UGC has recommended to start said courses:** UGC encourages the incorporation of skill oriented and **value added, add on courses** in colleges/Universities to be opted by students as a parallel sub discipline while pursuing their degree level education.
- (ii) **Whether is course is commenced from 2019-20?** : No, the new specialization is proposed to be commenced form 2022-23
- (iii) **Whether the course started are self-financed, whether the adequate no. of eligible permanent faculties are available?:** The Department has the expert faculty to teach theory papers of this course. To teach practical course Honorary Faculty would be invited. Also, the fees of the course would be such that it could be run as self-sufficient and experts in the field would be invited as visiting faculty as well.
- (iv) **Give the details regarding the duration of this course. Can it be compressed?** : The duration of the course is Two Years (four Terms). It cannot be further compressed.
- (v) **Intake capacity of the course and no. of admission given in the current academic year (2019-20)** : The proposed specialisation is to be instituted from the academic year 2022-23. The proposed intake capacity is 20. No students were admitted in 2019-20 as course is yet to be instituted.
- (vi) **Opportunity of Employability available after undertaking this course:** The students can work as freelance musicians.



Dr. Chetna
Banawat Head,
Department of Music

UNIVERSITY OF MUMBAI



Amended Ordinance & Regulations and revised syllabus for Diploma in Music

(with effect from the academic year 2022-23)

Diploma in Music Proposed syllabus with proposed amendments in Regulations and Ordinance

O. 4003 Title of the course – Diploma in Music

Specialisations –

- a) Hindustani Shastriya Gayan
- b) Hindustani Shastriya Vadan – Taalvadya
- c) Hindustani Shastriya Vadan – Swaravadya (Sitar)
- d) Sugam Sangeet gayan
- e) Hindustani Shastriya Vadan – Swaravadya (Harmonium)

R.8649 Intake Capacity (Amended)

- a) Hindustani Shastriya Gayan– 25 students
- b) Hindustani Shastriya Vadan – Taalvadya -7students
- c) Hindustani Shastriya Vadan – Swaravadya – (Sitar) - 7students
- d) Sugam Sangeet gayan - 25 students
- e) Hindustani Shastriya Vadan – Swaravadya – (Harmonium) – 20 students

O. 4004 : Amended- Eligibility : A candidate for being eligible for admission to the Diploma in Music, must have passed the H.S.C. (Std. XII) examination conducted by the Maharashtra State board of Secondary education or an examination of another University or body recognised as equivalent thereto. The candidate's admission to the course will be subject to his passing an audition test conducted by the Head of the Institute.

(Note: The Audition committee of the Department reserves right to divert the application received for Diploma Course for Pre-Diploma Certificate Course in Music)

R-4259(A): The duration of the Diploma course in Music is of two years i.e. four academic terms.

R. 8777 Fee structure

Tuition fees :- First Year 3000 per term (total Rs. 6000/-)

Second year -3500 per term. (total Rs. 7000/-)

R. 4259 (B) :Scheme of papers

Total no. of papers	6
No. of Theory papers	3
No. of practical papers	3
Total marks	500

Year wise distribution of papers -**Diploma in music – Ist year**

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan -
Taalvadya/ Hindustani Shastriya Vadan - Swaravadya/ Sugam
Sangeet gayan**

- a) One practical paper -100 marks
 - I) Practical paper I viva-voce -100 marks
- b) Internal assessment 25 marks
 - I) One concert performance at the end of first year – 25 marks

$$\text{Total – a) +b) = } 100+25 = 125$$

Diploma IInd year

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan -
Taalvadya/ Hindustani Shastriya Vadan - Swaravadya/ Sugam
Sangeet gayan**

- c) Two practical paper s -175 marks
 - II) Practical paper II viva-voce -100 marks
 - III) Practical paper III – Concert Performance -75 marks

Note : Practical teaching for Shastriya Gayan/ Vadan would be 1.45 hours practical Coaching should be given per student per week.
For Sugam SangeetGayan: 5 hrs per week per batch.
- d) Three theory papers - 200 marks
 - I) Theory paper I – Musicology – 1 lecture per week-50 marks – common paper.
 - II) Theory paper II – History of Hindustani music /sugam sangeet / Taalavaadya– 1 Lecture per week- 50 marks
 - III) Theory paper III - Practice and performance studies – 2 lectures per week - 100 marks

$$\text{Total – a) +b)+c)+d) = } 100+25+175 + 200 = 500$$

R. 4261– Standard of Passing & Grading System -

(a) Grading System

Percentage of Marks	Letter Grade
75 – 100	O
65 – 74.99	A +
60 – 64.99	A
55 - 59.99	B +
50 – 54.99	B
45 – 49.99	C
0 - 44.99	Fail

- To pass in Practical Papers a student must earn 50% marks in each practical paper. To pass in theory papers, a student must earn 40% marks in each. **To pass Internal assessment candidate must obtain 50% marks.**
- To pass a student must earn at least 45 % of marks combining both theory and Practical papers.
- **Unsuccessful candidate is allowed to reappear directly without taking re-admission and his internal assessment marks shall be carried forward if he has passed the Internal assessment.**

R. 4260 :The following shall be syllabi for various papers.

**Proposed Syllabus for Diploma in Hindustani Shastriya Gayan and
Hindustani Shastriya Vadan - Swaravadya**

Diploma – Ist year

Practical Paper I – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
1	5 Alankars in each Raga of prescribed syllabus set in at least two different Talas	20
2	<p align="center">Raga study</p> <p>a) Vilambit Khyal / Masitkhani gat in Raag Bhoop</p> <p>b) Drut Bandish with alap taan in following Ragas:- 1) Yaman 2) Bhimpalasi 3) Vrindavani Sarang 4) Durga 5) Khamaj 6) Vibhas 7) Des</p> <p>Note :- i) Drut Khayal with mukta alap, Raagwachak sangati in all ragas, ii) alap, taan in any three ragas, iii) One drut Bandish in any other taal than teentaal.</p>	15 20
3	Detailed description and comparative study (wherever possible) of the prescribed ragas	15
4	<p align="center">Introduction to following musical forms</p> <p>For vocal students only :- Lakshangeet, Sargam geet, Tarana, Dhrupad with dugun.</p> <p>For sitar students :- Dhrupad with dugun and one dhun.</p>	15
5	<p align="center">Taal study</p> <p>Ability to demonstrate taal (orally and by giving tali and khali with hands) with dugun.</p> <p>1) Teentaal 2) Eaktaal</p>	15
	<p>3) Dadara 4) Chautaal 5) Keherwa</p>	

**Diploma – Ist year for Diploma in Hindustani Shastriya Gayan and
Hindustani Shastriya Vadan - Swaravadya**

Internal Assessment (25 marks)

Each student should perform a concert for 15 minutes.

**1) Vilambit khayal/Masitkhani gat and Drit Khayal/Razakhani Gat
in any raag for detailed study.**

Distribution of marks

The students are required to present a Bada Khayal / Masitkhani
Gata& Chhota khayal / Razakhani Gata in any Raga prescribed for
Detailed Study.

- 1) Orderly presentation :- 5 Marks
- 2) Raag Shuddhata :- 5 Marks
- 3) Swar :- 5 Marks
- 4) Taal :- 5 Marks
- 5) Overall impression :- 5 marks

Diploma IInd Year
for Diploma in Hindustani Shastriya Gayan and Hindustani
Shastriya Vadan - Swaravadya

Practical paper II – Viva-voce (100 marks)

Unit No	Unit	Marks Assigned
1	<p style="text-align: center;">Raga study</p> <p>a) Vilambit Khyal / Masitkhani gat in following Raags. 1) Yaman 2) Bhairav 3) Bhimpalasi</p> <p>b) Drut khyal/Rajakhani gat with alap taan in following Ragas:- 1) Malkauns 2) Bageshree 3) Jaunpuri 4) Bihag</p> <p>Note :- i) Drut Khayal with mukta alap, Raagwachak sangati in all ragas, ii) alap, taan in any three ragas, iii) One drut Bandish in any other taal than teentaal. iv) One Madhyalaya Bandish in Rupak or Zaptala</p>	<p>30</p> <p>25</p>
2	Detailed description and comparative study (wherever possible) of the prescribed ragas	20
	<p style="text-align: center;">Taal study</p> <p>Ability to demonstrate taal (orally and by giving tali and khali with hands) with dugun. 1) Rupak 2) Zaptaal 3) Dhamar 4) Bhajani Theka 5) Vilambit Eaktaal</p>	15
3	<p>Introduction to following musical forms For vocal students :-Natyageet/Bhajan or Thumari & allied forms For sitar students :- Dhun or Semi-Classical music</p>	10

Diploma IInd Year

**for Diploma in Hindustani Shastriya Gayan and Hindustani
Shastriya Vadan - Swaravadya**

**Practical paper III – Concert Performance (75 marks) Each student
should perform for 20 minutes.**

- 1) Vilambit khayal/Masitkhani gata and Drut Khayal/ Razakhani
Gata in any Raag for detailed study.**
- 2) Any variety of Semi Classical music**

Distribution of marks:-

- 1) Orderly presentation :- 15 Marks
- 2) Raag Shuddhata :- 15 Marks
- 3) Swar :- 20 Marks
- 4) Taal :- 20 Marks
- 5) Overall impression :- 5 marks

Theory Paper I- Musicology
(50 Marks)

(commonforfor **Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan – Swaravadya / Hindustani Shastriya Vadan - Taalvadya/ Sugam Sangeet gayan–**

- 1) What is Music ? Music as a performing art.
- 2) Basic concepts of Indian Music Dhvani, Naad, shruti, Swara, Swarabheda (shuddha/ vikrut) Saptak, Mandra, Madhya, Taar, Laya, Taal, Matra, Bandish.
- 3) Raag and Taal study :-
Raag , Thaata, purvanga-uttaranga, Vadi, Samvadi, Anuvadi, Vivadi, Varja, pakad, Gaansamay & Sam, Khali, Bhari, Layakari, Avartan Tala.
- 4) Introduction to the forms of Indian classical Music Sargam geet, Lakshan geet, Vilambit khyal, Drut Khyal, Dhrupad, Dhamar, Tarana, Thumari, Natyageet.

Paper Pattern

Diploma in Music –IInd year

for **Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan – Swaravadya / Hindustani Shastriya Vadan - Taalvadya/ Sugam Sangeet gayan–**

Theory paper I – Musicology

Instructions :-

- a) All the questions are compulsory.
- b) Question paper will be of 50 marks to be completed in two hours.

Q. 1 Objective type questions 10 Marks Q. 2 Define – Any 5 out of 7
10 marks

Q. 3 Short Notes on any two out of three 8 Marks

Q. 4 Short Notes on any two out of three 12 Marks Q.5

Write in Detail one out of two Questions 10 Marks

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Diploma in Music –II year

**Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya
Vadan – Swaravadya**

Theory paper II – History of Hindustani music **Diploma in Hindustani
Shastriya Gayan/ Hindustani Shastriya Vadan – Swaravadya** (50
marks)

- 1) Origin of Music. The historical study of Music.
- 2) Evolution of Indian music through its various stages and ages.
Vedic Period, Muslim Period, Modern Period.
- 3) Historical evolution & Bifurcations of Indian Music in two
streams
Hindustani (N. I), Carnatic (S.I)
- 4) Classification of Indian Instruments, ancient and modern
perspective.
- 5) Biographies and contribution –
Pt. V. D. Paluskar. Pt. V. N. Bhatkhande, Amir Khushru, Ut.
Allauddin Khan, Ut. Vilayat Khan , Pt. Ravi Shankar.

Paper Pattern

Diploma in Music –IInd year

For **Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan –
Swaravadya / Hindustani Shastriya Vadan - Taalvadya/ Sugam
Sangeet gayan–**

Theory paper II – History of Music

Instructions :-

- a) All the questions are compulsory.
- b) Question paper will be of 50 marks to be completed in two hours.

Q. 1 Objective type questions	10
Marks Q. 2 Biographies any 2 out of 4 marks	12
Q. 3 Short Notes on any two out of three Marks	8
Q. 4 Short Notes on any two out of three Marks	10
Q.5 Write in Detail one out of two Questions Marks	10

Theory Paper – III

Practice & Performance (100 Marks)

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan –
Swaravadya**

1. Detailed description of prescribed Ragas with comparisons wherever possible.
2. Notation
 - a) Present Notation systems of Hindustani Music
 - 1) Bhatkhande 2) Paluskar
 - b) Writing Notation of khyal/Rajakhani gat
3. Detailed study of prescribed Talas with comparisons wherever possible.
4. Description of the Instrument Tanpura / Sitar with diagram.
5. Preparation & techniques towards making an ideal performance.
6. Study of various categories of Music

Classical, Semi Classical, Light, Film, Folk, Popular

7. For **vocal** students :-

Voice culture:-

- i) Human voice, posture and production of voice, defective voice production,
- ii) The merits, aims, methods of voice culture and voice training.

For Swar Vadya Students –

Techniques of Hand setting on Instrument, Sitting Posture, Riyaz Methods, Alankar, Paltes etc.

Theory Paper – III

Practical & Performance Studies

**For Hindustani Shastriya Gayan / Hindustani Shastriya Vadan –
Swaravadya Paper**

Pattern :

Instructions :-

- a) All the questions are compulsory.
- b) Question paper will be of 100 marks to be completed in three hours.

- | | |
|--|----------|
| 1) Write Notation | 20 Marks |
| 2) Raga Study | 20 Marks |
| a) Comparisons any 2 out of 3 | |
| b) Information of Ragas : any 2 out of 3 | |
| 3) Write Short Notes any 4 out of 6 | 20 Marks |
| 4) Write Short Notes any 5 out of 7 | 20 Marks |
| 5) Answer in detail any 2 out of 3 | 20 Marks |

Proposed Syllabus for Diploma in Hindustani Shastriya Vadan - Taalvadya

Diploma – Ist year

Practical Paper I – Viva voce (100 Marks) for Diploma in Hindustani Shastriya Vadan - Taalvadya

Unit No	Unit	Marks Assigned
1	Study of Laya & Laykari Counting Numbers on the Taali with its Double and Quadruple Laya	10
2	Study of Basic Sounds produced on Tabla & Dagga DHA, DHIN, TIN, TA, TIRAKITA, DHINAGIN etc.	10
3	Various uses of Fingers, Palms and their on the surface of Tabla & Baya One Rala or Kayda for TIRAKIT, One Rela or Kayda for DHIRA DHIRA, One Kayda for TITA(Use of two fingers) Four variations & Tihai in each	30
4	Phrases and Language of Tabla Demonstrating the following phrases a) ञःःःःःःःःःःःःःःःःःःः ञःः ञःःःःःःःःःःःःःःःःःः b) ञःःःःःःःःःःःःःःःःःःः ःःःःःःःःःःःःःःःःःःःःःःःःःःःःःःःःःःः c) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः d) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः ःःःःःःःःःःःःःःःःःःः e) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः f) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः ःःःःःःःःःःःःःःःःःःः g) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः ःःःःःःःःःःःःःःःःःःः h) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः i) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः j) ञःःःःःःःःःःःःःःःःःःः ञःःःःःःःःःःःःःःःःःःः	20

5	<p>Talas of Study with Detailed Elaboration</p> <p>Teentaal –</p> <p>a) One Kayda of TITA with Four variations and Tihai</p> <p>b) One Kayda of TIRAKITA with Four variations and Tihai</p> <p>c) One Rela of DHIRA DHIRA with Four variations and Tihai</p> <p>d) Four Tukadas</p>	20
6	<p>Thekas for Study</p> <p>Ektaal, Addha, Keherwa, Dadara.</p>	10

Diploma – Ist year
for Diploma in Hindustani Shastriya Vadan - Taalvadya

Internal Assessment (25 Marks)

Each student should perform a concert for 15 minutes.

Unit No	Unit	
1	Teentaal a) One Kayda – TITA (Two fingers) b) One Kayda – TIRAKIT c) One Rela – DHIRA DHIRA d) Four Tukadas Four formations & Tihai in a) , b) & c)	
2	Padhant One Tukada in Laya	
Distribution of Marks		
Unit No	Criteria	Marks Assigned
a)	Clarity	5
b)	Daaya & Baaya balance	5
c)	Sound Quality	5
d)	Padhant	5
e)	Overall presentation	5

Diploma in Hindustani Shastriya Vadan - Taalvadya

Diploma – IInd year

Practical Paper II – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
1	Study of Laya and Layakari a) Teentaal – Thaay, Dugun, Tigun, Chaugun b) Ektaal– Thaay, Dugun, Tigun, Chaugun c) Rupak – Thaay, Dugun, Tigun, Chaugun d) Dadara – Thaay, Dugun, Tigun, Chaugun e) Jhaptala – Thaay, Dugun, Tigun, Chaugun	20
2	. Study of Basic Sounds produced on Tabla & Dagga a) KITATAKA b) DHAGADHATI c) GHE GHE GHE GHE d) TRAKA e) KATITA f) DHITATA g) DHATRAKA h) TINAKINA	10
3	Phrases and Language of Tabla a) ञैकञै[ओञ्जैकञै b) ञैकञै ञैकञै ओञ्जैकञै c) ञैकञै लैवञ्जैकञै d) ओञ्जैकञै ओञ्जैकञै कञैलैकञै e) लैकञै लैकञै लैकञै f) ओञ्जैकञै ओञ्जैकञै g) लैकञै ओञ्जैकञै ओञ्जैकञै h) ओञ्जैकञै लैकञै लैकञै i) लैकञै ओञ्जैकञै लैकञै लैकञै ओञ्जैकञै j) ओञ्जैकञै लैकञै लैवञ्जैकञै	20

4	Various uses of Fingers, Palms and their on the surface of Tabla & Baya a) $\text{çÆkçÀìlçkçÀ çÆlçjçÆkçÀì}$	10
	b) kçÀçÆlçì lççìçívç c) OçççÆlç OçççÆlçì d) $\text{vçç OçççÆlçjçÆkçÀì}$ e) OçççÆlçOççìç f) $\text{lçkçÀçÆlçjçÆkçÀìlçkçÀ}$ g) $\text{çÆlçjçÆkçÀì lççÆkçÀì lççÆkçÀì}$	
5	Taalas for study with detailed elaboration :- Teentaal & Zapataal with Peshkaar, Kayda, Rela Tukada, Chakradhaar, Gata	20
6	Thekas for study:- Tilawada, Rupak, Chautaal, Zoomara, Ada Chautaal, Dipachandi, Dhamar, Dhumali	20

Diploma in Hindustani Shastriya Vadan - Taalvadya

Diploma – IInd year

Practical paper III – Concert Performance (75 marks) Each student should perform for 20 minutes.

1. Performance with students choice with Peshkar, Kayeda, Rela Gat Tukada.
2. Zaptala with Peshkaar, Kayda, Rela Tukada, Chakradhaar, Gata

Distribution of Marks

Unit No	Criteria	Marks Assigned
1)	Clarity	15
2)	Daaya & Baaya balance	15
3)	Sound Quality	10
4)	Linear Presentation	10
5)	Padhant	15
6)	Coordination with Lehra	5
7)	Overall presentation	5

for Diploma in Hindustani Shastriya Vadan – Taalvadya

Theory paper II – History of Hindustani music (Taalavaadya) (50 marks)

1. Evolution of Indian Musical Instruments (Percussion and Non Percussion)
2. History of Performance of Taalwadya.
3. Evolution of styles and accompaniment
4. Influence of Katthak dance and vocal forms in Development of Tabla
5. Biographies and Contribution of following Musicians
 - a) Amir Khusro
 - b) Haji Vilayat Ali Khan
 - c) Nana Panse
 - d) Ustad Munir Khan
 - e) Ustad Ahmad Jan Thirakwa
 - f) Ustad Amir Hussein Khan

For SHASHTRIYA VADAN TAALVADYA (TABLA)

Theory Paper – III Practice and Performance Studies (Taalvadya)

Marks : - 100

Duration : 3 Hours

- 1) Definitions :- Sum, Taal, Khali, Khand, Laya, Kayda, Avartan, Tihaai, Tukda, Rela, Paran
- 2) Description of Bhatkhande Taal writing system
- 3) Comparison of Taalas and terms
- 4) Description and anatomy of Tabla, Pakhwaj and Mrudungam
- 5) Basic principles of riyaz and accompaniment
- 6) Describe the principles of an ideal Tabla Solo performance
- 7) Percussion instruments used in Folk Music and their uses.
- 8) Description of western drums
- 9) Description of Tabla Tuning process

**Paper Pattern : Practical & Performance Studies
(TaalVadya)**

for Hindustani Shastriya Vadan - Taalvadya

Instructions :-

- a) Question paper will be of 100 marks to be completed in three hours.
- b) All questions carry equal marks.
- c) Question No 1 is Compulsory.
- d) Attempt any 4 questions from the rest.
- e) Attempt 5 questions in total.

- 1) Write Notation of Bandish or Layakari in given Taal (compulsory questions)
20 Marks

2) (a) 20 Marks
(b)

3) (a) 20 Marks
(b)

4) Write Short Notes any 4 out of 6 20 Marks

5) Write Short Notes any 5 out of 7 20 Marks

6) Answer in detail any 2 out of 3 20 Marks

Proposed Syllabus for Diploma in Sugam Sangeet

Diploma – Ist year

Practical Paper I – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
1	Musical forms to study : (Total 13 songs in Marathi, Hindi, Sanskrit, Gujarathi & Urdu Languages) 1. Prayer 2. University Song 3. Gawalan 4. Patriotic Song 5. Ganapati Geet 6. Bhaavageet 7. Abhang 8. Folk song 9. Dhanagar Geet 10. Drut Lawani 11. Gazal 12. Hindi Song 13. National Anthem	70
2	Raga study 1. Yaman 2. Bhoop 3. Des 4. Bhairav	15
3	Taal study Ability to demonstrate taal (orally and by giving tali and khali with hands) 1) Teentaal 2) Eaktaal 3) Keherwa 4) Dadara 5) Bhajani Theka	15

Diploma – Ist year **for Diploma in**

Sugam Sangeet Gayan

Internal Assessment (25 Marks)

Each student should perform a concert for 10 minutes.

□ Students should perform minimum 2 musical forms.

Distribution of Marks :-

1. Swar – 5 Marks
2. Taal – 5 Marks
3. Selection of Songs – 3 Marks
4. Diction – 5 Marks
5. Aesthetical approach in presentation – 7 Marks

Proposed Syllabus for Diploma in Sugam Sangeet

Diploma – IInd year

Practical Paper II – Viva voce (100 Marks)

Unit No	Unit	Marks Assigned
1	Musical forms to study : (Total 13 songs in Marathi, Hindi, Sanskrit, Gujarathi & Urdu Languages) 1. Hindi Prayer 2. Song of Rain 3. Koli Geet 4. Group song 5. Lullaby (angaai Geet) 6. Gujarathi Song 7. Devotional Song 8. Song in Thumari style 9. Bhaav Geet 10. Film Song 11. Baithakichi Lawani 12. Gondhal 13. Vande Maataram	70
2	Raga study 1. Kafi 2. Khamaj 3. Bageshree 4. Bhairav	15
3	Taal study Ability to demonstrate taal (orally and by giving tali and khali with hands) 1. Zaptaal 2. Rupak 3. Deepachandi 4. Dhumali	15

Note : In the Diploma Second year a song of Each Student be recorded in the Studio of the Department.

Proposed Syllabus for Diploma in Sugam Sangeet

Diploma – IInd year

Practical paper III – Concert Performance (75 marks) Each student should perform for 20 minutes.

- Students should perform **minimum** 2 musical forms.

Distribution of Marks :-

1. Swar – 15 Marks
2. Taal – 15 Marks
3. Selection of Songs – 10 Marks
4. Diction – 15 Marks
5. Aesthetical approach in presentation – 20 Marks

Sugam Sangeet

Theory paper II – History of Sugam Sangeet (50 marks)

- 1) History of forms of Light Music Devotional, Abhang, Ovi, Bhajan, Kirtan, Ghazal, Film Music, Natya Sangeet, Patriotic Songs.
 - 2) Historical study of Marathi Folk Music and its forms - Song of Women, Lori, Lavni, Povada. Vaghya – Murali, Nature Songs, Vasudeo Dhangari Geet, Bharud, Festival songs etc.
 - 3) Biographies and contribution of the following.
 - a) Poets : 1. Shri G.D. Madgulkar 2. Shri Jagdish Khebudkar 3. Shri Suresh Bhatt 4. Smt. Shanta Shelke 5. Kusumagraj 6. Shri P. Sawlaram
 - b) Music Directors : 1. Shri Sudhir Phadke 2. Shri Datta Dawjekar 3. Shri Vasant Prabhu 4. Shri Vasant Pawar 5. Shri Vasant Desai 6. Shri Gajanan Watve.
 - c) Singers : 1. Smt Manik Varma 2. Smt Jyotsna Bhole 3. Pt. Jitendra Abhisheki 4. Pt. Bhimsen Joshi 5. Baala Gandharva 6. Shri Vithhal Umap
- Note : The teacher should select any 3 biographies from a), b) & c) category.

Diploma in Sugam Sangeet Gayan

Theory Paper – III Practice & Performance (Sugam Sangeet) (100 Marks)

1. Introduction to Indian Notation system.
2. Practice/Riyaz in Light Music
3. Importance of Voice modulation in Light Music.
4. Raga Parichaya of following Ragas – Yaman, Kafi, Bhairav, Bhairavi, Khamaj, Des, Bageshree, Bhimpalas
5. Taal Parichaya – Teentaal, Ektaal, Jhaptaal, Rupak, Khemta, Keherwa, Dadara, Chachara, Bhajani Theka.
6. Description and comparison of Forms in Light Music
7. Appreciation of Light Music Performance/Concert
8. Instruments used for Light Music & their classification
9. Role of Orchestration & Chorus in Light Music.

Theory Paper – III Practice & Performance (Sugam Sangeet) (100 Marks)

Practical & Performance Studies

for **Sugam Sangeet gayan** Paper Pattern :

Instructions :-

- c) All the questions are compulsory.
- d) Question paper will be of 100 marks to be completed in three hours.

- | | |
|--|----------|
| 1) Write Notation | 20 Marks |
| 2) Raga Study | 15 Mark |
| a) Information of Ragas : any 3 out of 4 | |
| 3) Write Short Notes any 4 out of 6 | 20 Marks |
| 4) Write Short Notes any 5 out of 7 | 25 Marks |
| 5) Answer in detail any 2 out of 3 | 20 Marks |

Proposed Syllabus for Diploma in Music – Svarvadya Vadan – Harmonium

Preamble:

The Department of Music currently conducts Diploma in Music in the following specializations. Shastriya Gayan, Shastriya Vadan – Swar Vadya, Shastriya Vadan (Sitar), Taal Vadya (Tabla) and Sugam Sangeet. BOS in Hindustani Music and the Department of Music take great pleasure in instituting one more specialization : Harmonium in Diploma in Music course.

Over the years, the Harmonium has established itself as an accompanying instrument for Hindustani vocal music in many forms like Khayal, Thumri- Dadra and allied forms, Tarana, Tappa and many other forms of folk, regional and religious music. It has eventually gained popularity as a Solo instrument too due to the contribution of many master musicians who explored the instrument giving it varied perspectives by devising unique styles of playing and developing methodologies of imparting training. There are many students aspiring to pursue this instrument, and institution of this specialization would definitely benefit them to receive the proper guidance.

Objectives of the DIPLOMA COURSE in Harmonium

1. To initiate students to study of Hindustani Raag Sangeet with special emphasis on fingering techniques and skills to be acquired by the students, pertaining to playing the Harmonium.
2. To understand the application and use of Harmonium as an accompanying instrument to different forms of Indian music.
3. To encourage students to understand Solo presentation of the Harmonium from the performers' perspective both in the Gayaki (Vocal) and Tantanakari (Instrumental) aspects of music.
4. To learn basic concepts of Indian Music like Swar, rhythm, Bandish, Raga, Tala etc
5. To introduce students to Musicology and History of Hindustani Music.

Learning Outcomes of the DIPLOMA COURSE in Harmonium

After the completion of the course, a student would be able to

1. To initiate training to produce self-reliant performing artists and carry forward the age-old tradition of Indian music.
2. To initiate training to work in future in different capacities, as performers (accompanists and soloists), researchers, curators and finally as teachers themselves.
3. To compare the similar Ragas in the syllabus.
4. To understand concept of Raga and its elaboration in detail.
5. To understand the Tala concept and different rhythmic patterns in detail.
6. To perform a raag with confidence for 30 minutes.
7. To comprehend the theory and science behind Hindustani Music and its performance.

Proposed Syllabus for Diploma in Hindustni Shastriya Vadan - Swaravadya- Harmonium

DIPLOMA 1st YEAR

PRACTICAL PAPER I – VIVA VOCE (100 Marks)

UNIT NO.	UNIT	MARKS ASSIGNED
1,	20 Alankaars in Shuddha Swars and 3 Alankaars each in the Raags of the prescribed syllabus, set in at least 2 different Taals	25
2.	<p style="text-align: center;">Raag Study</p> <p>a) Vilambit or Madhyalaya Khayal / Masitkhani Gat in Raag Yaman</p> <p>b) DrutBandish with Alaap and Taan in the following Raags:</p> <ol style="list-style-type: none"> 1) Raag Bhoop 2) Raag Bhimpalasi 3) Raag VrindavaniSaarang 4) Raag Durga 5) Raag Khamaj 6) Raag Des <p>Note:</p> <p>i) Drut Khayal with mukta alaap, Raag vachak sangati in all Raags,</p> <p>ii) Alaap, taan in any three Raags,</p> <p>iii) One drut bandish/gat in any taal other than Teentaal.</p>	<p style="text-align: center;">15</p> <p style="text-align: center;">18</p>
3.	Detailed description and comparative study (wherever possible) of the prescribed Raags.	12
4.	<p style="text-align: center;">Introduction to the following musical forms</p> <p>Lakshangeet, Sargangeet, Tarana, Dhun</p>	15
5.	<p style="text-align: center;">Taal Study</p> <p>Ability to demonstrate the following Taals orally and by indicating Taali-Khali with the hands, alongwith the Dugun:</p> <ol style="list-style-type: none"> 1)Teentaal 2) Ektaal 3) Dadra 	15
	TOTAL	100

**Diploma – Ist year for Diploma in Hindustani Shastriya Vadan -
Swaravadya- Harmonium
Internal Assessment (25 marks)**

Each student should perform a concert for 15 minutes.

**1) Vilambit khayal/Masitkhani Gat and Drut Khayal/Razakhani
Gat in any raag for detailed study.**

Distribution of marks

The students are required to present a Bada Khayal / Masitkhani
Gata & Chhota khayal / Razakhani Gata in any Raga prescribed for
Detailed Study.

- 1) Orderly presentation :- 5 Marks
- 2) Raag Shuddhata :- 5 Marks
- 3) Swar :- 5 Marks
- 4) Taal :- 5 Marks
- 5) Overall impression :- 5 marks

Diploma IInd Year
Diploma in Hindustani Shastriya Vadan–Swaravadya-
Harmonium
Practical paper II – Viva-voce (100 marks)

UNIT NO.	UNIT	MARKS ASSIGNED
1.	<p style="text-align: center;">Raag Study</p> <p>a) Vilambit or Madhyalay Khayal / Masitkhani Gat in the following Raags: 1.Raag Bihag 2.Raag Bhimpalasi 3. Raag Bhairav</p> <p>b) Drut Khayal/Rajakhani Gat with Alaap and Taan in the following Raags: 1) Raag Malkauns 2) Raag Bageshree 3) Raag Jaunpuri 4) Raag PuriyaDhanashree</p> <p>Note: i) Drut Khayal with mukta alaap, Raagvachaksangati in all Raags, ii) Alaap, taan in any three Raags, iii) One drutbandish/gat in any taal other than Teentaal. iv) One MadhyalayaBandish/Gat in Rupak or Jhaptaal</p>	<p style="text-align: center;">30</p> <p style="text-align: center;">20</p>
2.	Detailed description and comparative study (wherever possible) of the prescribed Raags.	15
3.	<p>Ability to demonstrate the following Taals orally and by indicating Taali-Khali with the hands, alongwith the Dugun:</p> <p>1) Rupak 2) Jhaptaal 3) Dhamar 4) BhajaniTheka 5) VilambitEktaal</p>	25
4.	Introduction to the following music forms- Bhajan/Natyasangeet/ Dhun	10
	TOTAL	100

Diploma IInd year

**Diploma in Hindustani Shastriya Gayan and Hindustani Shastriya Vadan–
Swaravadya - Harmonium**

**Practical paper III – Concert Performance (75 marks) Each student
should perform for 20 minutes.**

**1) Vilambit khayal/Masitkhanigata and Drut Khayal/
RazakhaniGata in any Raag for detailed study.**

3) Any variety of Semi Classical music

Distribution of marks:-

- 1) Orderly presentation :- 15 Marks
- 2) Raag Shuddhata :- 15 Marks
- 3) Swar :- 20 Marks
- 4) Taal :- 20 Marks
- 5) Overall impression :- 5 marks

Diploma II nd Year

Theory Paper I- Musicology
(50 Marks)

(Common for Diploma in Hindustani ShastriyaGayan/ Hindustani ShastriyaVadan – SwaravadyaSitar/Harmonium/ Hindustani ShastriyaVadan - Taalvadya/ Sugam Sangeet gayan–

- 1) What is Music ? Music as a performing art.
- 2) Basic concepts of Indian Music Dhvani, Naad, shruti, Swara, Swarabheda (shuddha/ vikrut) Saptak, Mandra, Madhya, Taar, Laya, Taal, Matra, Bandish.
- 3) Raag and Taal study :-
Raag ,Thaat, purvanga-uttaranga, Vadi, Samvadi, Anuwadi, Vivadi, Varja, pakad, Gaan samay& Sam, Khali, Bhari, Layakari, Avartan Tala.
- 4) Introduction to the forms of Indian classical Music Sargam geet, Lakshan geet, Vilambit khyal, Drut Khyal, Dhrupad, Dhamar, Tarana, Thumari, Natya geet.

Diploma in Music –IInd year

Paper Pattern

**For Diploma in Hindustani Shastriya Gayan/ Hindustani Shastriya
Vadan – Swaravadya – Sitar/ Harmonium / Hindustani
Shastriya Vadan - Taalvadya/Sugam Sangeet gayan–**

Theory paper I – Musicology

Instructions :-

- a) All the questions are compulsory.
- b) Question paper will be of 50 marks to be completed in two hours.

Q. 1 Objective type questions- 10 Marks

Q. 2 Define – Any 5 out of 7 - 10 marks

Q. 3 Short Notes on any two out of three - 8 Marks

Q. 4 Short Notes on any two out of three - 12 Marks

Q. 5 Write in Detail one out of two Questions - 10 Marks

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Diploma in Music –II year

Hindustani Shastriya Vadan – Swaravadya Harmonium

Theory paper II – History of Hindustani music (50 marks)

- 1) Origin of Music. The historical study of Music.
- 2) Evolution of Indian music through its various stages and ages.

Vedic Period, Muslim Period, Modern Period.

- 3) Historical Evolution & Bifurcations of Indian Music in two streams.

Hindustani (N. I), Carnatic (S.I)

- 4) Classification of Indian Instruments, ancient and modern perspective.

- 5) Biographies and contribution –

Pt. V. D. Paluskar. Pt. V. N. Bhatkhande, Bhaiyya Ganpat, Govindrao Tembe, P. Madhukar [Madhukar Pedhanekar], Vitthalrao Korgaonkar.

Paper Pattern

Diploma in Music –IInd year

For **Hindustani Shastriya Vadan – Swaravadya– Harmonium**

Theory paper II – History of Music

Instructions :-

- a) All the questions are compulsory.
- b) Question paper will be of 50 marks to be completed in two hours.

Q. 1 Objective type questions	10 Marks
Q. 2 Biographies any 2	12 marks
Q. 3 Short Notes on any two out of three	8 Marks
Q. 4 Short Notes on any two out of three	10 Marks
Q.5 Write in Detail one out of two Question s	10 Marks

Theory Paper – III

Practice & Performance (100 Marks)

**Hindustani Shastriya Gayan/ Hindustani Shastriya Vadan –
Swaravadya- Harmonium**

1. Detailed description of prescribed Ragas with comparisons wherever possible.
2. Notation
 - a) Present Notation systems of Hindustani Music
 - 1) Bhatkhande 2) Paluskar
 - b) Writing Notation of khyal/Rajakhani gat
3. Detailed study of prescribed Talas with comparisons wherever possible.
4. Description of the Instrument Harmonium with diagram.
5. Preparation & techniques towards making an ideal performance.
6. Study of various categories of Music
 - Classical, Semi Classical, Light, Film, Folk, Popular
7. For SwarVadya Students –
 - Techniques of Hand setting on Instrument, Sitting Posture, Riyaz Methods, Alankar, Paltes etc.

Theory Paper – III

Practical & Performance Studies

**For Hindustani ShastriyaGayan / Hindustani ShastriyaVadan –
Swaravadya Harmonium**

Paper Pattern :

Instructions:-

- a) All the questions are compulsory.
- b) Question paper will be of 100 marks to be completed in three hours.

- | | |
|--|----------|
| 1) Write Notation | 20 Marks |
| 2) Raga Study | 20 Marks |
| a) Comparisons any 2 out of 3 | |
| b) Information of Ragas : any 2 out of 3 | |
| 3)Write Short Notes any 4 out of 6 | 20 Marks |
| 4)Write Short Notes any 5 out of 7 | 20 Marks |
| 5)Answer in detail any 2 out of 3 | 20 Marks |

Reference Books for Diploma

Sr No	<u>Title</u>	<u>Author</u>	<u>Publisher</u>
1	Sangeet Chintamani	Acharya Brihhaspati	Sangeet Karyalaya Hatharas
2	Theory of Indian Music	Bishan Swarup	Swarup Bros, Allahabad
3	Sangeet Padhhatiyanka Tulanatmaka Adhyayan	V.N Bhatkhande	L.N.Garg, UP
4	Raga Vidynan Part I to VI	V.N Patwardhan	V.N Patwardhan Publication, Pune
5	Hindustani Sangeet ki Swaralipi	S. N Ratanjankar	
6	Ragas of North Indian Music	Alain Danial	The Crescent Press, London
7	Arya Sangit Paddhatichi Paddhatichi Mulatatve	K.B.Deval	utpatti va Bharatiya Gayan
8	Taan Malika Part I – III	Rajabhaiyya Poochhawale	S R Golwalkar, Gwalior
9	Dhrupad Dhamar Gayan Vol I	-“ -	Ramachandra Publications, Gwalior
10	Hindu Music Varanasi	S.M. Tagore	Chaukamba Series,
11	Sangeet Shastra	K. Vasudeo Shastri	Hindi Samiti, U.P.
12	Sangeet Shastra Part I, II	Mahesh Saksena	M.P.Khare, Allahabad
13	Sangeet Visgarad	Vasant	Sangeet Karyalay, Hatharas
14	Sangeet Shiksha Part I,II,III	S.N. Ratanjankar	R.U Bali, Lucknow
15	Shruti Darshan	Balkrishnabua Kapileshwari	Continental Publication, Pune
16	The Story of Indian Music & its Instruments	Ethel Rosenthal	Oriental Books Publications, Delhi
17	Voice Culture	S.A.K Durga	Indian Musicological Society, Baroda
18	Awaz Sadhana Shastra Nagpur	B.R.Deodhar	Mangal Prakashan,
19	Bhatkhande Sangeet Shastra Theory Book I to IV	V.N. Bhatkhande	Sangeet Karyalaya, Hatharas
20	Hindustani Sangeet Paaddhati Book I to IV	V.N.Bhatkhande	-“-
21	The Music of India A Handbook of HIndusthani Music	S. Bandopadhyay	D.B. Taraporewala, popular Mumbai
22	Sangeet Bal Bodh Book I to VII	V.D.Paluskar	D.V.Paluskar
23	Dhwani Aur Sangeet	Lalitkishore Sinha	Bharatiya Dynaypeeth

- 24 Hindusthani Music: An Outline of its physics G.H Ranade
- 25 Acoustics Jones & Hempstock Dover Publication, U.K
- 26 Acoustics Mackenzie G.W Focal Press, New York
- 27 Bharatiya Sangeet ka Itihas Bhagawat Sharan Sharma Sangeet Karyalaya, Hatharas
- 28 Bharatiya Sangeet ka Itihas S.S.Paranjpe Chaukamba Sanskrit Series, Varanasi
- 29 Bharatiya Sangeet ka Itihas Umesh Joshi Mansarovar Prakashan, U.P.
- 30 History of Hindustani Music with particular reference to theory & practice B.A.Pingle Sushil Gupta, Culcutta
- 31 Music in Maharashtra G.H Ranade Maharashtra Information centre, New Delhi
- 32 Prachin Bharat main Sangeet Dharmavati Shrivastav Bhartiya Vidya Prakashan, Varanasi
- 33 Sangeet Shastrakar va Kalawant yancha Itihas Laxman Joshi Laxman Dattatraya Joshi
- 34 Vaidic Parampara main Saamgaan Rajeshwar Mitra Anand Prakashan, Varanasi
- 35 History of Music Prajanand Swami Ramkrishna Vedant Math, Culcutta
- 36 Theory of Indian Music Ramvir Avtar Pankaj Pubkication, Delhi
- 37 Fundamentals of Voice & Diction L.V.Mayert W.M.C Brown Co, London
- 38 A guide to good singing & speech Julian Gardinar Cassell & Co, London
- 39 Your Guide to successful Singing Engine Gamber Windsor Press, New York
- 40 Singer & the voice Arnold Rose The Seolar Press, London
- 41 Sangeet Ratnakar S.S.Shastri Adyor Library, Madaras
- 42 Rag Bodh B.R.Deodhar Smt. C. Deodhar, Mumbai
- 43 Ragas & Raginis G.C.Ganguly Nalanda Publication, Mumbai
- 44 Aprakashit Raga Part I to III J.D.Patki Sangeet Karyalaya, Hatharas
- 45 An Introduction to Indian Music B.C.Deva Indian Publication, New Delhi
- 46 Sangeet Bodh S.S. Paranjpe Madhya Pradesh Hindi Granth
- 47 Sangeet Paribhasha S.N. Ratanjankar S.L. Barve, Pune
- 48 Introduction to the study of musical scales Alain Danialu The Indian Society, London
- 50 Laya Taal Vichar Sharadchandra Gokhale
- 51 Sangeet Samaysaar Acharya Brihaspati

- 52 Raag Vidyan Part I to IV V.N. Patwardhan M.V.Patwardhan, Pune
- 53 Raga Bodh Part I to IV B.R.Deodhar Smt. C.Deodhar, Mumbai
- 54 Hindustani Khyal Gayaki Rajabhaiyya P.R.Pandit, Pune Book I to V
- 55 Sangeetanjali Pt. Omkarnath Thakur Shri Kala Sanget Bharati,
Varanasi
- 56 Malhar ke Prakar J.T.Shah J.T.Shah, Mumbai 57 Raga Parichay
Harishchandra Sangeet Sadhana
Shrivastav Prakashan, Allahbad
- 58 Ragnidhi B.Subba Rao Music Academy, Madras
- 59 Raga Bhairav V.D.Paluskar V.D.Paluskar, Mumbai
- 60 Sangeet kala Prakash R.N.Vaze R.N. Vaze, Pune
- 61 Khayal Gayaki Feroz Framji Feroz, Framji, Pune
- 62 Taan Sangraha Book I -II S.N Ratanjankar S.N.Ratanjankar
- 63 Madhyamik Sangeet S.G.Vyas Sangeet Prakashan Mandal
- 64 Sangeet Shastra S.L.Sapre S.L.Sapre, Nagpur
Praveshika
- 65 Sangeet Pravesh K.S.Pandit Shankar Gandharva Vidyalaya