

NATIONAL EDUCATION POLICY-2020

Common Minimum Syllabus for All Uttarakhand State Universities & Colleges Four Year Undergraduate Programme FYUP

**Hindustani Music (Vocal)
2024-25**

**Department Of Music
D.S.B. Campus
Kumaun University
Nainital -263002
Uttarakhand**

LIST OF ALL PAPERS WITH SEMESTER WISE TITLES IN "MUSIC VOCAL"					
YEAR	SEMESTER	COURSE	PAPER TITLE	THEORY /PRACTICAL	CREDITS
<i>BACHELOR OF RESEARCH IN MUSIC VOCAL</i>					
FOURTH YEAR	VII	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	4
		DSE-1	STAGE PERFORMANCE	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT	THEORY	6
	VIII	DSC	GENERAL & APPLIED THEORY OF MUSIC	THEORY	4
		DSE-1	STAGE PERFORMANCE	PRACTICAL	4
		DSE-2	COMPARATIVE STUDY OF RAGAS & VIVA VOCE	PRACTICAL	4
		DSE-3	LECTURE DEMONSTRATION	PRACTICAL	4
		GE	STAGE PERFORMANCE & PROFICIENCY SKILL	PRACTICAL	4
		DISSERTATION ON MAJOR CREDITS	RESEARCH PROJECT	THEORY	6

Program outcomes (POs): U.G. HINDUSTANI VOCAL (FYUP)	
PO 1	This course provides the basic ideas and concepts of Hindustani Music (Vocal). Through this program students will get knowledge about Indian Classical music.
PO2	The course intends to orient the learner with the approaches to the discipline of Music Vocal.
PO 3	Through this course, the students will get to know the different Ragas, Taals, basic science of Indian Music, notation system of Indian and Western Music, History of Indian Music, origin and development of Gharana tradition, Carnatic Sangeet, Folk Music of Uttarakhand along with the biographies of some distinguish artist and scholars of Indian Music.
PO 4	Students will also get acquainted with the musical stage performance. Through its curriculum, students will get acquainted with the authentic aspects of historical facts and gain knowledge of the glory of Indian Music.
PO 5	Students will be motivated to contribute towards Nation building by making them aware of the Indian music and culture.
PO 6	This course will provide a medium for students to develop an attitude of research. This curriculum will not only provide a bridge of performance ability to the students but also provide them employment opportunities.

Program specific outcomes (PSOs): <i>Bachelor of Hindustani Music (Vocal) FYUP</i>	
PSO 1	This course deals with the science of Western music and various other styles of Indian music. As Indian music is enriched with some great versatile musical forms, the purpose of this paper is to give knowledge about these ancient forms of Indian music like Dhamar, Thumri, Tappa, Dadra, Hori etc. The students will also come to know about various obsolete musical art forms like Ashtpadi, Natya Sangeet, and less recognized musical forms like Qawwali and Ghazal. The main focus of this program is to give introductory knowledge of some famous musical art forms present in different regions in India. At the end of the program student will learn about the Western music and various other styles of Vocal music.
PSO2	At the end of the program student will be able to learn the critical aspects of Ragas and Talas prescribed in the syllabus along with the Mahila and Purush Holi geet of the Kumaun region of Uttarakhand. Ragas and talas that are prescribed in this course are already acclaimed by various musicians of folk, films, music studios etc. Students will be able to learn and recognize various famous songs and will be able to mark the authenticity of raga in various music platforms. Moreover students will get an idea to perform a raag more skillfully and more aesthetically with improvisations of Alaap and Taan. They also will have acquainted with semi classical styles like Bhajan, Ghazal, Tarana and Geet which can boost the moral and confidence while singing in various platforms like stage, recording tv/radio studios, Live musical events or musical gatherings. This section focus on practical knowledge of Trivat, Chaturang, Kumaun traditional Mahila Purush and Baithaki Holi geet.
PSO3	Stage performance is an opportunity for a student through which a student receives an overall development of his/her talent. Comparative discussion of Ragas in this course uplifts a student to a level in which he/she can learn new nuances and various sound designs and untouched aspects applied in a Raga, which opens broad dimensions to a young logical mind to trace the roots even in the folk or in the regional musical tunes. This course provides practice on the theoretical and analytical study of Ragas and Taals.
PSO4	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies that makes a student more aware and enhances the wisdom of a student in the field of music. India is full of great musicians since ages and in this course students will study the life sketch and contribution of various stalwart musicians of Indian Music. Classification of Ragas, classification of Thaat and Raaganga of Indian classical music are one of the affluent and well designed classifications which enable a student to understand Thaat, Raga and Raganga with ease. The main focus of this course is gaining the knowledge about the Gharana tradition of Indian Music, Carnatic Music and Folk Music of Uttarakhand.
PSO5	The course focuses on the contribution of the great musicians of Indian Classical Music from various Gharanas. Gharanas are the main pillars of Hindustani music. By studying a particular gharana student can learn about different styles, musical compositions and intricacies. That makes a student more aware and enhances the wisdom of a student in the field of music.
PSO6	At the end of the program students will have capabilities to start earning by enhancing their skills in the field of composer, music writer and as a performer.

BACHELOR OF RESEARCH IN MUSIC VOCAL		
Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (THEORY)	YEAR IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSC	COURSE TITLE : GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Theoretical study of the Ragas prescribed for Practical paper – 1 st of M.A. (Music 1 st Semester)	08
II	General Principles Of Voice Culture	08
III	Writing of Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2 nd of First Semester.	08
IV	Life sketch and contribution to Music of the following Music Scholars and Musicians : 1. Pandit Vishnu Narayan Bhatkhande 2. Ustad Amir Khan 3. Ustad Alladiya Khan 4. Pandit Omkarnath Thakur 5. Ustad Abdul Kareem Khan 6. Pandit Kumar Gandharava Pandit Acharya Brihaspati	10
V	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester (SHYAM KALYAN, SHUDDH KALYAN, MARU BUHAG , BIHAGADA, BAGESHREE, SINDURA, BHAIRAVI, YAMAN, BIHAG, ALHAIYA BILAWAL)	10
VI	Origin, development and characteristics of the following Gharanas of Khayal Gayan : 1. Kirana 2. Jaipur 3. Rampur	08
VII	Detailed study of the following to write in Thah, Dugun, Tigun and Chaugun Laykaries : Teental , Roopak, Dadra, Ada Chartal	04
VIII	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR – IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSE- 1	Course Title : STAGE PERFORMANCE	
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish’s pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) KALYAN ANG (A) Shyam Kalyan (B) Shuddh Kalyan BIHAG ANG (A) Maru Bihag (B) Bihagada KAFI ANG (A) Bageshree (B) Sindura	12
II	An intensive study, any two ragas with Vilambit khayal and Madhyalaya Khayal are to be learnt where as in the Ragas of General study, development of Ragas in ALap and Tanas with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt	15
III	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	15
IV	Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of Ragas , Talas and theory portion of the previous years is essential.	18

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSE-2	Course Title : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE	
Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal’s pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 1. Bhairavi 2. Yaman 3. Bihag 4. Alhaiya Bilawal	20
II	Basic knowledge of Kumaouni Holi (Baithaki, Mahila, Khadi Holi) or Thumri/ Dadra	10
III	Ability to sing Bhajan or Ghazal by playing Harmonium.	15
IV	Viva Voce	15

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VII
Subject : MUSIC VOCAL		
Course : DSE - 3	Course Title : LECTURE DEMONSTRATION	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	<p>The student is required to chose any one ‘Ang’(from the Ragas mentioned below) and then will have to prepare the ragas of that ‘Ang’ with detailed comparative study as a ‘lecture demonstration’, having the ability to present at least one Vilambit and Drut Khyal in each raga.</p> <p>KALYAN ANG (A) Shuddh Kalyan (B) Shyam Kalyan</p> <p>BIHAG ANG (A) Maru Bihag (B) Bihagada</p> <p>KAFI ANG (A) BAGESHRI (B) SINDHURA</p>	60

Year : Fourth		Semester: VII
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)		Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal. Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas, Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of Raga given below: (A) Puriya Dhanashree	09
II	Brief study of Raga given below: (A) Kedar	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: Roopak	05
IV	Students should be able to perform a Bhajan or Geet of their Choice	08
V	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	05
VI	Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	09
VII	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	09

BACHELOR OF RESEARCH IN MUSIC VOCAL			
Programme: BACHELOR OF RESEARCH IN MUSIC VOCAL		YEAR - IV	SEMESTER - VII
Subject: MUSIC VOCAL			
Course : DISSERTATION ON MAJOR CREDITS (THEORY)		Course Title: RESEARCH PROJECT/ DISSERTATION	
Course Outcomes: 1. The students will be able to understand the meaning of research and its implications. 2. The students will be familiarized with the different research areas in music and will be able to develop hypothesis along with problem selection attribute. 3. The students will be able to understand the intricacies of data collection. 4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.			
Credits: 06			
Max Marks: 25+75			
UNIT	TOPIC		No. of Lectures
I	Meaning of Research – It’s definition, aims and objectives, varieties, methodology and processes.		15
II	Areas of Research in Music		15
III	Selections of Problems		15
IV	Hypothesis		15
V	Data Collection: (i) Sources (ii) Methods (iii) Tools of Research in Music		15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.		15

BACHELOR OF RESEARCH IN MUSIC VOCAL		
Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL	YEAR IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSC (THEORY)	COURSE TITLE : GENERAL AND APPLIED THEORY OF MUSIC	
Course Outcome : On the successful completion of Introduction to Indian Music students will develop a strong foundation of the basic understanding of the Indian Music. Learning the notation system will enhance the ability to read and write the notations of compositions of Hindustani classical music and writing of taals with various laykaries.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	1. Theoretical study of the Ragas(AHIR BHAIRAV, BAIRAGI, SHUDDH SARANG, MADHYAMAD SARANG, YAMANI BILAWAL, DEVGIRI BILAWAL, BHAIRAV KEDAR, MALKAUNS, JAUNPURI) prescribed for Practical paper – 1 st of M.A. (Music 1 st Semester)	08
II	Development of Indian Music in the following periods : (i) Ancient Period (ii) Medieval Period (iii) Modern Period	08
III	Writing of Muktalap and Tanas, Boltanas in the Ragas prescribed for the practical paper 2 nd of First Semester.	08
IV	Knowledge of the ancient Musicology from selected Sanskrit texts of Bharat (Natyashastra), Sangeet Ratnakar and Brihaddeshi, Ahobal (Sangeet Parijat)	10
V	Writing of Dhrupad and Dhamaar in notation with different laykaries in Ragas prescribed for First Semester.	10
VI	Music of Ramayana , Mahabharat and Puranas.	08
VII	Detailed study of the following to write in Thah, Dugun, Tigun and Chaugun Laykaries : Jhaptal, Tilwada, Ektaal and Chartaal	04
VIII	Essay on the given topic for not less than 500 words. Essays will be related to general and critical topics related to music.	04

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (THEORY)	YEAR – IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSE- 1	Course Title : STAGE PERFORMANCE	
Course Outcome : The students shall learn the practical aspect with elaborative study of the popular ragas in Indian Classical Music. Complete development of Ragas in Vilambit and Madhyalaya bandish will be learnt. Madhyalaya Bandish’s pertaining to various different taals will also be learnt enhancing the taal perception of the students in Taals specifically other than Teental.		
Credits : 4		
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Intensive Study of any two of the following Ragas classified under section (A) and general study of the Ragas classified under Section (B) BHAIRAV ANG (A) AHIR BHAIRAV (B) BAIRAGI SARANG ANG (A) SHUDDH SARANG (B) MADHYAMAD SARANG BILAWAL ANG (A) YAMANI BILAWAL (B) DEVGIRI BILAWAL	12
II	An intensive study, any two ragas with Vilmabit khayal and Madhyalaya Khayal are to be learnt where as in the Ragas of General study, development of Ragas in ALap and Tanas with Madhyalaya composition, preferably in other Tala than TEENTAL are to be learnt	15
III	One Dhrupad and One Dhamaar with different Laykaries in the Ragas prescribed for the first Semester	15
IV	Practical Demonstration cum Viva Voce examination will be held P.S. Knowledge of Ragas , Talas and theory portion of the previous years is essential.	18

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSE-2	Course Title : COMPARATIVE STUDY OF RAGA AND VIVA-VOCE	
Course Outcome : The students will learn the comparative differentiation of the popular Ragas in Indian Classical Music with special focus on the complete development of Ragas with Vilambit and Drut Khayal’s pertaining to various different Taals, enhancing the taal perception of the students in Taals specifically other than Teental. Descriptive knowledge of The Kumauni folk music with the ability to interact and describe individual specific musical capabilities shall also be learnt.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	Vilambit Khayal with alap and taan in any two of the following Ragas and Madhyalaya Khayal in each to be learnt. 2. Bhairav 3. Kedar 4. Malkauns 5. Jaunpuri	20
II	Analytical study and full description of the following ragas : (1) Bhairav (2) Kedar (3) Malkauns (4) Jaunpuri	10
III	Ability to sing Bhajan or Ghazal by playing Harmonium.	15
IV	Viva Voce	15

Programme : BACHELOR OF RESEARCH IN MUSIC VOCAL (PRACTICAL)	YEAR IV	SEMESTER VIII
Subject : MUSIC VOCAL		
Course : DSE - 3	Course Title : LECTURE DEMONSTRATION	
Course Outcome : The students will develop the ability to learn the Ragas specific to various different Ang's in Indian Classical Music. Improvisation and the ability to compose compositions specifically in vocal aspect to be learnt. The taal aspect shall also be made stronger with the ability to learn and demonstrate various popular North Indian Music taals with taali.		
Credits : 4	Core Course	
Max Marks : 25 + 75	Min Passing Marks : 33	
UNIT	TOPIC	No. of Lectures
I	<p>The student is required to chose any one ‘Ang’(from the Ragas mentioned below) and then will have to prepare the ragas of that ‘Ang’ with detailed comparative study as a ‘lecture demonstration’, having the ability to present at least one Vilambit and Drut Khyal in each raga.</p> <p>BHAIRAV ANG (A) Ahir Bhairav (B) Bairagi</p> <p>SARANG ANG (A) Shuddha Sarang (B) Madhamad Sarang</p> <p>BILAWAL ANG (A) Devgiri Bilawal (B) Yamani Bilawal</p>	60

Year : Fourth		Semester: VIII
Subject : Hindustani Music (Vocal)		
Course : GE (PRACTICAL)		Course Title: STAGE PERFORMANCE AND PROFICIENCY SKILL
Course Outcomes: The course focuses on the practical fundamentals of performing a Raga on stage with Vilambit and Drut Khayal. Students will be able to perform other lighter compositional forms of Indian Music like Tarana, Bhajan, Geet and Ghazal. Students will understand the concept of laya and laykari with proper fusion with the Raga and its composition. Students will also learn the basic vocal exercises like Alankar-Paltas, Lakshan geet and Sargam Geet which are the foundational compositions to learn for a beginner student.		
Credits : 04		
Max. Marks 100 (75+25) (External + Internal)		
Min Passing Marks : 33		
Unit	Topics	No. of Lab Lectures
I	Study of Raga given below: (A) SHUDDH KALYAN	09
II	Brief study of Raga given below: (A) HAMEER	06
III	Ability to demonstrate Taal on hand given below With their Theka and Dugun A: JHOOMRA	05
IV	Students should be able to perform a Bhajan or Geet of their Choice	08
V	Students should be able to perform 05 Alankars of Their choice from above mentioned Ragas.	05
VI	Demonstration of Dhrupad with Dugun Laykaari in any of the above mentioned Ragas.	09
VII	Intensive study of one detail raga as choice Raag covering Vilambit and Drut Khayal	09
VIII	Knowledge of Lakshan Geet or Sargam Geet in any one of the above mentioned Raagas.	09

BACHELOR OF RESEARCH IN MUSIC VOCAL			
Programme: BACHELOR OF RESEARCH IN MUSIC VOCAL		YEAR - IV	SEMESTER VIII
Subject: MUSIC VOCAL			
Course : DISSERTATION ON MAJOR CREDITS (THEORY)		Course Title: RESEARCH PROJECT / DISSERTATION	
Course Outcomes:			
1. The students will attain the ability to learn the methods of research in Music and perform data analysis.			
2. The students will be able to develop the interpretation and conclusion of a research problem.			
3. The students will learn the art of preparing synopsis.			
4. The students will develop the ability to write a research project /dissertation based upon the mentioned outcomes.			
Credits: 06			
Max Marks: 25+75			
UNIT	TOPIC		No. of Lectures
I	Methods of Research in Music i) Historical Method (ii) Survey Method (iii) Experimental Method (iv) Case Study		15
II	Data sampling & Analysis of Data		15
III	Interpretation and conclusion		15
IV	Synopsis –It’s definition, importance.		15
V	Preparing of synopsis.		15
VI	Writing a sample Research Project/Dissertation/Research Paper on any given topic covering the above I to V components.		15

Suggested Readings (U.G. – ALL COURSES) : (FOR PRACTICAL AND THEORY- ALL SEMESTERS)

1. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Etihashik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
2. Sharma, Dr. Swatantra Bala, **Bhartiya Sangeet ka Vigyanik Vishleshan**, Publisher: Anubhav Prakashan, Prayagraj.
3. Bavra, Dr. Jogindra Singh, **Bhartiya Sangeet ki Utpatti Evam Vikas**, Publisher: ABS Publishers, Jalandhar.
4. Chaudhary, Dr. Subash Rani, **Sangeet ke Pramukh Shastriya Sidhanth**, Publisher: Kanishka Publishers and Distributors, New Delhi.
5. Kaur, Dr. Bhagwant, **Paramparagat Hindustani Saidhantik Sangeet**, Publisher: Kanishka Publishers and Distributors, New Delhi.
6. Mishra, Dr. Lalmani, **Bhartiya Sangeet Vadya**, Publisher: Bhartiya Gyanpeeth, New Delhi.
7. Pranjape, Dr. Sharachchandra Sridhar, **Sangeet Bodh**, Publisher: MP Hindi Grantha Academy, Bhopal.
8. Sharma, Bhagvad Sharan, **Bhartiya Sangeet ka Itihas**, Publisher: Sangeet Karyalaya, Hathras.
9. Singh, Prof. Lalit Kishore, **Dhvani aur Sangeet**, Publisher: Bhartiya Gyanpeeth, New Delhi.
10. Srivastava, Prof. Haris Chandra, **Raag Parichay vol. 1 & 2**, Publisher: Sangeet Sadan Prakashan, Allahabad.
11. Srivastava, Prof. Harischandra, **Raag Parichay vol. 3 & 4**, Publisher: Sangeet Sadan, Allahabad.
12. Taak, Dr. Tez Singh, **Sangeet Jigyasa aur Samadhan**, Publisher: Bakran Aalmi Foundation Sankalp, Lucknow.
13. Vasant, **Sangeet Visharad**, Publisher: Sangeet Karyalaya, Hathras.
14. Mishra, Dr. Jyoti, **Alankar lay Kriya samuchchaya** Publisher: Anubhav Prakashan, Prayagraj.
15. Tomar, Awadhesh Pratap, **Sangeet Shashtr Surasari** Publisher: Raagi Publication, Sagar (M.P.)
16. Banerjee, Dr. Geeta, **Raag Shashtra I&II**, Publisher: Sangeet Sadan Prayagraj.
17. Bhatkhande, Pt V N, **Kramik Pushtak Malika**, Publisher: Sangeet Karyalay Hathras.
18. Deodhar B.R **Raga Bodh Part 1-7** Publisher Rohini Gogate Modi Chambers French Bridge Mumbai
19. Kumar Ashok "Yaman" **Sangeet Ratnawali** Abhishek Publications Dariya Gang New Delhi
20. Garg Laxminarayan **Hamare Sangeet Ratna** Sangeet Karyalaya Hathras

Suggestive digital platforms web links- <http://heecontent.upsdc.gov.in>

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