

Punyashlok Ahilyadevi Holkar

Solapur University, Solapur



Faculty of Interdisciplinary Studies

CBCS (NEP 2020)

M. A. II (Sem. – III, IV)

Music

With effect from June – 2024-25

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M.A. (Music) Syllabus

Vocal/Instrumental

M. A. Part - II

- 1) Semester - III - 550 Marks
Semester - IV - 550 Marks Teaching Hours - 60
- 2) Title - M.A. Music
- 3) Duration - 2 years
- 4) Admission Eligibility - Any degree from any recognised university. Audition will be the main criteria for selection.
- 5) Media of Examination - Marathi, Hindi, English.
- 6) M.A. Music - Vocal, Instrumental (Indian Instruments.), Tabla / Pakhwaj
- 7) Eligibility of passing - Minimum percentage for passing is 40%.
 - ◆ Separate passing for internal and external assessment.
 - ◆ Theory / Practical Internal assessment per paper.
 - ◆ For 60 Marks paper minimum passing 24 marks.
 - ◆ For internal 40 marks minimum passing 16 marks.
- 8) Objectives of Syllabus -
 - ◆ To nurture performing skills in -
 - a) Hindustani classical, semi classical music.
 - b) popular music.
 - ◆ To inculcate scientific and technical perspective -
 - a) Acoustics, Computer, Microphone.
 - b) Anatomy, Techniques of voice production, Yoga.
 - ◆ To develop professional abilities - Music teacher, accompanist, playback singer, music director etc.
- 9) Work load – Per paper 4 periods
Five students – One batch for practical (for field work and project work - as per practical batch)
- 10) MA Part II Sem III – Open Elective Paper (Practical)
Five students – One batch for Practical Examination.
Appointment of Internal and External Examiner for Practical Examination.
Appointment of Harmonium and Tabala Sathidar.

Punyashlok Ahilyadevi Holkar Solapur Vidyapith, Solapur
Structure and Credit Distribution of PG Degree Programm for Two Years / One Year (M.A. and Ph.D. Programm)
(Faculty of Interdisciplinary Studies) wef 2024-25
M.A. Part II (Music)

Year (1 Yer PG)	Level	Sem (2 Yr)	Major		RM	OJT/FP	RP	Com. Cr.	Degree
			Mandatory	Elective					
I	6	Sem. I	DSC - I (4) Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana (Practical) DSC - II (4) Concert - Manch Pradarshan (Practical) DSC - III (4) Shastriy Sangeetache Kriyatmak Siddhant (Theory) DSC - IV (2) Sangeet Ani Prasar Madhyame (Theory)	DSE - (4) (Theory) Any One 1) History of Indian Music (From Vedic to XI th Century) OR 2) Folk Music of Maharashtra OR 3) Sugam Sangeet	R.M. (4) (Theory) Research Methodoloty in Music			22	PG Diploma (After 3 Yr Degree)
		Sem. II	DSC - V (4) Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana (Practical) DSC - VI (4) Concert - Manch Pradarshan (Practical) DSC - VII (4) Shatriy Sangeetache Kriyatmak Siddhant (Theory) DSC - VIII (2) Criticism in Music (Th)	DSE - (4) (Theory) Any One 1) History of Indian Music (From XIIth to XVIIth Century) OR 2) Folk Music Education OR 3) Bhakti Sangeet	OJT/FP (4) Field Work/ Study Tour / Report Writing		22		

Cum. Cr. For PG Diplo ma			28	8	4	4		44	
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Exit Option - PG Diploma (40-44 Credits) after Three Year UG Degree

II	6.5	Sem. III	DSC-IX (4) Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana (Practical) DSC-X (4) Concert - Manch Pradarshan (Practical) DSC-XI (4) Shatriy Sangeetache Kriyatmak Siddhant (Theory) DSC-XII (2) Aesthetics of Music (Theory)	DSE - (4) (Theory) Any One 1) History of Indian Music (16th Centure to till date Modern Period) OR 2) Acoustics of music, OR 3) Film music,			R.P. (4) Research Project	22	PG Degree After 3 - Yr. UG or PG Degree after 4 - Yr UG
		Sem. IV	DSC-XIII (4) Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana (Practical) DSC-XIV (4) Concert - Manch Pradarshan (Practical) DSC-XV (4) Shatriy Sangeetache Kriyatmak Siddhant (Theory)	DSE - (4) (Theory) Any One 1) Vadya Sangeet OR 2) Natya Sangeet OR 3) Karnatak Sangeet			R.P. (6) Research Project	22	

Cum. Cr. For 1 Yr PG Diplo ma			26	08				44	
Cum. Cr. For 2 Yr PG Degree			54	16	04	04	10	88	
2 Year - 4 Sem. PG Degree (80-88 Credits) after Three Year UG Degree of 1 Year - 2 Sem. PG Degree (40-44 Credits) after Four Year UG Degree									
	8		Course Work Min. 12 (3*4)		Training in Teaching/Education/Pedagogy : 4			16+Ph.D. Work	Ph.D. in Subject

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M.A. Music Part -II (Sem. III & IV) CBCS (NEP 2020) w.e.f. 2024-25

Level	Sem. III	Title of the Paper	Semester Exam			L (TH)	P (Pra)	Total Credits	
			UA (Th)	CA	Total				
6.5	Subject	Major – Mandatory (DSC)							
	DSC-IX	Sangeetache Kriyatmak Shastra ani Sangeetik Rachana	60	40	100	0	4	4	
	DSC-X	Concert – Manch Pradarshan	60	40	100	0	4	4	
	DSC-XI	Shatriy Sangeetache Kriyatmak Siddhant	60	40	100	4	0	4	
	DSC-XII	Aesthetics of Music	30	20	50	2	0	2	
	DSE (Discipline Specific Elective) (Any One)								
	DSE-	1) History of Indian Music (Modern Period)		60	40	100	4	0	4
		2) Acoustics of Music		60	40	100	4	0	4
		3) Film Music		60	40	100	4	0	4
	RP (Research Project)								
	RP	Research Project in Music		60	40	100	4	0	4
	Total Credits								22
	Sem. IV	Major – Mandatory (DSC)							
	DSC- XIII	Sangeetache Kriyatmak Shastra ani Sangeetik Rachana	60	40	100	0	4	4	
	DSC- XIV	Concert – Manch Pradarshan	60	40	100	0	4	4	
	DSC- XV	Shatriy Sangeetache Kriyatmak Siddhant	60	40	100	4	0	4	
	DSE (Discipline Specific Elective) (Any One)								
	DSE-	1) Vadya Sangeet		60	40	100	4	0	4
		2) Natya Sangeet		60	40	100	4	0	4
		3) Karnatak Sangeet		60	40	100	4	0	4
	RP (Research Project)								
	RP	Research Project in Music		90	60	150	6	0	6
Total Credits								22	

Punyashlok Ahilyadevi Holkar Solapur University, Solapur.

M. A. Part II - Syllabus -

Indian Music (CBCS)

Introduced from the Academic Year 2024-25

M.A. (Music) Vocal / Instrumental

Semester – III

Teaching Hours - 60

DSC-IX (4) - Practical

4 Credits

Sangeetache Kriyatmak Shashtra Ani Sangiteek Rachana

Total Marks 60+40

Unit 1

Detailed study of Bada and Chota Khyal / Masitkhani and Rajakhani Gat

(Any Three Ragas)

a) Alhaiya Bilawal

b) Chandrakauns

c) Madhuwanti

d) Miya Malhar

e) Megh Malhar

f) Sur Malhar 1 Credit

Unit 2

Detailed study of Chota khyal / Raja Khani Gat (Any three in two different talas)

a) Devgiri Bilawal

b) Deskar

c) Multani

d) Jog

b) Hansdhwani

c) Jaijaiwanti 1 Credit

Unit 3

Chatrang, Trivat, Dadra

1 Credit

Unit 4

a) Theoretical and Comparative Study of Ragas.

Theoretical study of Talas – Ektal, Trital, Zaptal, Rupak, Adachautal, Addha,

Dadara, Pancham Sawari, Pashto, Chachar.

1 Credit

Internal tutorial

	Teaching Hours - 60
DSC – X – Practical	4 Credits
Concert	Total Marks 60+40
Unit 1	
Presentation of Bada and Chota Khyal / Masitkhani and Rajakhani Gat (For 15 minutes – Students Choice)	1 Credit
Unit 2	
Chatrang, Trivat, Dadra	
Music composing of any Kavita / Kavya	1 Credit
Unit 3	
Taal recitation – Layakari	
Raga information. Chatrang Triwat, Dadra	
Music composing of any padya.	1 Credit
Internal tutorial	

	Teaching Hours - 60
DSC – XI - Theory	4 Credits
Shatriy Sangeetache Kriyatmak Siddhant	Total Marks 60+40
Unit 1	
Writing Notation of Bada Khyal, Chota Khyal, Masitkhani Gat, Rajakhani Gat, Tarana (Any one Raga)	1 Credit
Unit 2	
Theoretical Study of Ragas, Theoretical Study of Talas (With Various Layakari) Comparative Study of Ragas.	1 Credit
Unit 3	
Study of Chatrang, Trivat, Dadra.	1 Credit
Unit 4	
Time cycle theory of Ragas.	

Purva Raga, Uttara Raga, Significance of Vadi – Samvadi swara in a raga and its relation with the time of singing or playing the raga. Adwadarshak swara, sandhiprakash raga. 1 Credit

Internal tutorial

Teaching Hours - 30

DSC – XII – Theory

2 Credits

Aesthetics of Music

Total Marks 30+20

Unit One

What is Aesthetics?

Concept of Rasa

Aesthetics of Swar, Lay, Bandish

1 Credit

Unit Two

Aesthetic Principal of Vocal Forma

Aesthetic Principal of Gharanas in Khayal (For Vocal)

Different Baj (For Instrumental)

1 Credit

Internal tutorial

Electives (Any One)

Teaching Hours - 60

DSE – 1 – Theory

4 Credits

Total Marks 60+40

History of Indian Music of Modern Period (from 16th cent. To present day)

Unit 1

Gharana – Definition, importance, specialties

The important gharanas in vocal music – Gwalior, Agra, Kirana, Jaipur, Indore, Patiyala, Mewati, Bhendibazar. The study of the styles of these gharanas.

1 Credit

Unit 2

Dhrupad – The influence of dhrupad on khyal gayan and instrumental music various paramparas in dhrupad. The study (Darbhanga, Dagur, Vishnupur, Haveli)

1 Credit

Unit 3

The life sketch – Pt. Tyagraj, Pt. Ahobal, Swami Haridas, Tansen, Sadarang, Adarang, Gopal Nayak, Amir Khusaro, Pt. Jitendra Abhisheki, Gajananbuwa Joshi, Mallikarjun Mansur, Balkrishnabuwa Ichalkaranjekar, Jagannathbuwa Purohit, Pt. Ravishankar, Ustad. Bismilla Khan.

The critical study of banadish by Sadarang, Adarang.

1 Credit

Unit 4

Manch pradarshan – Factors, their importance – Artist, accompanists, organizer, audience, announcer etc. The various gadgets used for sound system – Mike, amplifier, speaker, mixer their techniques and importance etc.

1 Credit

Internal tutorial

OR

Electives

Teaching Hours - 60

DSE – 2 – Theory

4 Credits

Acoustics of music -

Total Marks 60+40

Unit One

Definition, types of acoustics, sound, general knowledge of the laws of acoustics governing musical sound, wave motion – types of waves, velocity of sound, consonance, dissonance, formation of beats, echo, resonance, Harmony, Melody.

2 Credit

Unit 2

Room acoustics.

Use of Acoustics in designing auditorium

Types of Microphones

Use of Microphones

Structure and functioning of Amplifier

Amplification in Pipes, Tubes, Plates and Boxes

2 Credit

Internal Tutorial

OR

Electives

Teaching Hours - 60

DSE – 3 – Theory

4 Credits

1) Film music -

Total Marks 60+40

Unit – 1

From 1950 to 1980

a) Sangeet Paribhasha (Any Four)

Sangeet, Naad, Swar (Prakar), Alankar, Saptak (Prakar), Aroh,
Avroh, Tal, Lay

b) Give Information about famous music directors and playback singers
(Any one)

Music Director – S. D. Burman, Noushad, Madan Mohan (Any other Music
Director of your choice)

Playback Singers – K. L. Saigal, Nurjahan, Talat Mahmood (Any other
Playback Singer of your choice)

c) Presentation of Any one Hindi Filmy Song.

d) Presentation of any one Hindi Song on Track Music

e) Give Introduction about percussion or non percussion Instrument
used in Films (Any one)

1 Credit

Unit – 2

From 1980 onwards

a) Give Information about famous music directors and playback singers
(Any one)

Music Director – R. D. Burman, Kalyanji Anandji, Laxmikant Pyarelal

(Any other Music Director of your choice)

Playback Singers – Lata Mangeshkar, M. Rafi, Kishor Kumar

(Any other Playback Singer of your choice)

b) Presentation of any one Hindi Filmy Song

c) Presentation of any one Hindi Song on Track Music

d) Introduction to Tal – Recitation of Tal by counting matras by hand

Dadra, Kerva, Rupak, Trital

1 Credit

Unit – 3

Project From the Syllabus

2 Credit

Internal tutorial

Teaching Hours - 60

RP (4) Research Project in Music

4 Credit

60 + 40

Semester - IV (CBCS)

Teaching Hours - 60

DSC - XIII – Practical

4 Credits

Sangeetache Kriyatmak Shashtra Ani Sangeetik Rachana

Total Marks 60+40

Unit 1

Detailed study of Bada and Chota Khyal / Masitkhani and Rajakhani Gat

(Any Three Ragas)

- | | | |
|-------------------|------------------|------------------|
| a) Darbari Kanada | b) Kaunsi Kanada | c) Abhogi Kanada |
| d) Madhukauns | e) Multani | f) Jog |
- 1 Credit

Unit 2

Detailed study of Chota Khyal / Rajakhani Gat

(Any Three Ragas in Two Different Talas)

- | | | |
|----------|---------------|------------------|
| a) Adana | b) Jogkauns | c) Basant |
| d) Nand | e) Devgandhar | f) Shuddh Sarang |
- 1 Credit

Unit 3

Chaiti, Zula, Bhajan (Hindi) Kajari, Hori, Baramasa, Dhun, Thumari (outline).

1 Credit

Unit 4

- Theoretical and Comparative Study of Ragas.
 - Theoretical Study of Talas – Dhamar, Vilambit Tilwada, Rupak, Zaptal, Ektal, Trital, Zumara, Dipchandi
- 1 Credit

Internal tutorial

DSC XIV – Practical	Teaching Hours - 60 4 Credits Total Marks 60+40
Concert	
Unit 1	
Presentation of Bada and Chota Khyal / Masitkhani and Rajakhani Gat (For 15 minutes – Students Choice)	2 Credit
Unit 2	
Chaiti, Hori, Kajari, Baramasa, Dhun, Thumari, Zuls, Bhajan (Hindi)	1 Credit
Unit 3	
Taal recitation – Layakari Raga information. Music composing of any padya.	1 Credit
Internal tutorial	

DSC - XV – Theory	Teaching Hours - 60 4 Credits Total Marks 60+40
Shatriy Sangeetache Kriyatmak Shastra Ani Siddhant	
Unit 1	
Writing Notation of Bada Khyal, Chota Khyal, Masitkhani Gat, Rajakhani Gat, Tarana (Any one Raga)	1 Credit
Unit 2	
Theoretical Study of Ragas, Theoretical Study of Talas (With Various Layakari) Comparative Study of Ragas.	1 Credit
Unit 3	
Study of Semi Classical Geet Prakar – Chaiti, Kajari, Zula, Hori. Baramasa, Thumari (Various gharanas in thumari) Dhun, Bhajan (Hindi)	1 Credit
Unit 4	
a) Theoretical and Comparative Study of Ragas.	

b) Theoretical Study of Talas

1 Credit

Internal tutorial

Electives (Any One)

Teaching Hours - 60

DSE – 1 - Theory

4 Credit

60 + 40

Vadya Sangeet

Unit One

Vadya Vargikaran – (String, Percussion, Wind, Rhythm, Electronic)

Gharana in Tabla and Pakhwaj

Charitra Lekhan of any two renowned Artists of Tabla and Pakhwaj

2 Credit

Unit Two

Instrumental Music

Vadya Mahiti – Sitar, Sarod, Jaltarang, Shahnai, Dholaki, Tabla, Pakhwaj,

Tambora, Harmoniam

2 Credit

Gharana in Sitar and Sarod

Charitra Lekhan of any two renowned Artists of Sitar, Sarod, Harmoniam

Internal Tutorial

OR

Electives (Any One)

Teaching Hours - 60

DSE – 2 - Theory

4 Credit

Natya Sangeet

60 + 40

Unit One

Brief History upto Kirloskar Period

Structural changes from Kirloskar Period to present period.

Salient features of Natya Sangeet

Various forms used in Natya Sangeet

2 Credit

Unit Two

Eminent Personalities

Barlgandharv, Dinanath Mangeshkar, Vasantrya Deshpande, Jyotsna Bhole,
Ram Marthe, Chota Gandharv

Muisc Directors

Bhaskarbuva Bakhale, Govindrao Tembe, Master Krushnrao Phulambrikar,
Keshavrao Bhole, Jitenra Abhisheki.

2 Credit

Internal Tutorial

OR

Electives (Any One)

Teaching Hours - 60

DSE – 3 - Theory

4 Credit

Karnatak Sangeet

60 + 40

Unit One

Comparative Study of Hindustani and Karnatak Sangeet with reference to
Swar, That, Raag, Taal Mahiti

2 Credit

Unit Two

Vocal Forms – Varnam, Padam, Kriti, Javali, Tillana

Life History and contribution of Artists

Purandardas, Tyagraja, Muttuswami Dixitar, Shama Shatri

2 Credit

Internal Tutorial

RP

Teaching Hours - 90

Research Project in Music

6 Credit

Total Marks 90 + 60

संदर्भ ग्रंथ सूची

- १) क्रमिक पुस्तक मालिका भाग १ ते ४ पं. वि.ना. भातखंडे
- २) राग बोध भाग १ ते ६ प्रा. बी. आर. देवधर
- ३) संगीत विशारद आचार्य वसंत - हाथरस
- ४) राग परिचय भाग १ ते ४ हरिश्चंद्र श्रीवास्तव
- ५) मधुर स्वरलिपी संग्रह हरिश्चंद्र श्रीवास्तव
- ६) संगीत कला विहार अखिल भारतीय गांधर्व महाविद्यालय मंडळ मुंबई
- ७) भारतीय वाद्यांचा विकास - डॉ. ग. ह. तारळेकर
- ८) तबला गाईड - सुरेश सामंत
- ९) संगीतशास्त्र विजयिनी - डॉ. नारायण मंगरुळकर
- १०) संगीतशास्त्र - वसंतराव राजोपाध्ये
- ११) रागदारी संगीतातील सौंदर्य स्थळे - रोचना भडकमकर
- १२) रागविश्लेषण - डॉ. उमा गर्ग
- १३) अभिनव गीतमंजिरी भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- १४) संगीताने गाजलेली रंगभूमी - बाबुराव जोशी
- १५) ख्याल गायनशैली विकसीत आयाम - सत्यवती शर्मा
- १६) संगीतयात्रा हिंदुस्तानी संगीतातील रागांचा आस्वादक परिचय - रोचना भडकमकर
- १७) भारतीय संगीतपद्धती भाग १ ते ४ - पं. वि. ना. भातखंडे
- १८) भारतीय संगीत का इतिहास - भगवत शरण शर्मा
- १९) तान संग्रह भाग १ ते ४ - श्रीकृष्ण रातंजनकर
- २०) तबला - अरविंद मुळगांवकर
- २१) संगीताचे सौंदर्य शास्त्र - डॉ. सुलभा ठकार

- १) हिंदुस्थानी संगीत क्रमिक पुस्तक मालिका भाग १ ते ६ पं. वि. ना. भातखंडे संगीत प्रकाशक कार्यालय, हातरस
- २) अभिनव गितांजली, भाग १ ते ५ पं. रामश्रय झा. संगीत सदन, इलाहबाद.
- ३) शास्त्र परिचय, भाग १ ते ५ हरिश्चंद्र श्रीवास्तव, संगीत सदन, इलाहबाद.
- ४) भातखंडे संगीत शास्त्र पं. वि. ना. भातखंडे संगीत कार्यालय, हातरस.
- ५) संगीत परिभाषा - विवेचन पं. श्रीकृष्ण रतंजनकर, आचार्य, एस. एन. रतंजनकर फौंडेशन, मुंबई.
- ६) राग विज्ञान, विनायकबुवा पटवर्धन.
- ७) संगीत सास्त्र दर्पण, शांती गवर्धन, संगीत कार्यालय, हातरस.
- ८) संगीत शास्त्र वियनी - पं. नारायण मंगरुळकर, स्वर संपदा केंद्र कौस्टीपुरा मार्ग सिताबर्डी, नागपूर.
- ९) संपूर्ण विशारद शास्त्र (तबला) समीर जगताप, मधुराज पब्लिकेशन, पुणे.
- १०) संगीत शास्त्र विज्ञान डॉ. सुचिता बिडकर, संस्कार प्रकाशन, ६-४०० अभ्यदनगर, काळा चौक, मुंबई.
- ११) संगीत प्रवीण दर्शिका पं. नारायण लक्ष्मण गुणे, साधना गुणे ५८ पुरा ठाकुर किटगंज, इलाहबाद.
- १२) गुरतुर गा ले राग, प्रो. गुणवंत माधवलाल व्यास, वैभव प्रकाशन, नागपूर.
- १३) वसंत सुधा, डॉ. धनश्री पांडे, विद्या विकास प्रकाशन, नागपूर.
- १४) संगीत विशारद वसंत संगीत कार्यालय, हातरस.
- १५) स्वकिय पं. गुणवंत माधवलाल व्यास, व्यासमुनी संस्थान, रायपूर.
- १६) बंदीशीच्या बिंदिशी पं. देवीदासपंत काळे गुरुजी, प्रा. कमल भोंडे, अमरावती.
- १७) नादकमल प्रा. कमल मु. भोंडे मुरलीधर अ. भोंडे, अमरावती.
- १८) संगीत समाधान डॉ. मधू शुक्ला, पाठक पब्लिकेशन, इलाहबाद.
- १९) भारतीय संगीत (गायन) शास्त्र (सैध्दांतिक) प्रा. डॉ. सौ. मानिक ना. मेहरे राघव डिस्ट्रीब्युटर नागपूर.
- २०) अनुपरागिवलास भाग, २ कुमार गंधर्व मौज प्रकाशन, मुंबई.
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