

Sant Gadge Baba Amravati University, Amravati

Format and Template for Courses
(Theory/Practical) of UG Programme
As per National Education Policy 2020
BATCHLOR OF ARTS IN
MUSIC

Vocal & Instrumental (Non-Percussion)

3 Years (Six Semesters) Programme

Prepared by : Board of Studies (Music)

Sant Gadge Baba Amravati University, Amravati

Members of the Board of Studies in the subject of Indian Music
under the faculty of Humanities

Sr.No	NAMEOF THE MEMBERS	DESIGNATION	ADDRESS
1	DR. POORNIMA S. DIWASE	CHAIRMAN	Professor & Head Dept Of Music Government Vidarbha Institute Of Science And Humanities, Amravati
2	PROF. KAMAL M. BHONDE	MEMBER	Renowned classical singer (Top Grade Artist) Amrut,Ganesh Colony, Amravati
3	DR. SADHANA P.SHILEDAR	MEMBER	Professor & Head department of Music V.N.G.I.A.S.S, Nagpur
4	DR. MEENAL S.THAKARE	MEMBER	Principle, Mahatma Phule College,Parvatinagar, Amravati.
5	DR. SNEHASHISH J. DAS	MEMBER	Professor & Head department of Music Mahila Mahavidyalaya, Amravati
6	DR. GITALI S. PANDE	MEMBER	Principal, Arts College, Malkapur, Dist. Akola
7	DR. SUNIL B. KOLHE	MEMBER	Professor ,Gulam Nabi Azad College, Barshitakali, Distt. Akola.
8	DR. CHANDRASHEKHAR U. KUDMETHE	MEMBER	Professor ,L.B. Aney Mahila Mahavidyalaya, Yavatmal
9	DR. ANKUSH A.GIRI	MEMBER	Associate Professor, Mahila Mahavidyalaya, Amravati
10	DR. JAYASHRI V. KULKARNI	MEMBER	Professor, Late Chhaganlal Muljibhai Kadhi kala Mahavidyalaya, Achalpur
11	DR. UTTARA R.TADAVI	MEMBER	Associate Professor Shrishivaji Arts, Commerce & Science College, Akot
12	PROF. SONALI B. ASARKAR	MEMBER	Assistant Professor Mahatma Phule College, Parvatinagar, Amravati

Sant Gadge Baba Amravati University, Amravati

Three Years Six Semesters Programme :Bachelor of Arts (B. A.) Music Major & Minor

FACULTY: Humanities B. A. II MUSIC Vocal & Instrumental (Non-Percussion)

Second Year Semester-IV NEP [Level 5.0]

B. A. Semester – IV (NEP- MUSIC)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks		
						Ext.	Int.	Total
5.0	DSC Major 632209	Major - V (Theory) Theoretical Knowledge of Indian Music -2	2	2L Per Week	30	30	20	50
	DSC Major 632210	Major - V (Practical) Practical Study of Ragas & Talas -2	2	4 P Per Week	60	25	25	50
	DSC Major 632211	Major - VI (Practical) Exploring Indian Light Musical Forms -2	4	8 P Per Week	120	50	50	100
	DSC Minor 632253	Minor – IV (Theory) Theoretical Concept of Indian Music - 2	2	2 L Per Week	30	30	20	50
	DSC Minor 632254	Minor - IV(Practical) Practical Concept of Indian Music -2	2	4 P Per Week	60	25	25	50
	OE 632266	OE-VI (Practical) Presentation of Light Music	2	4 P Per Week	60	30 (college Level Exam) 20 (Internal)		50
	VSEC 632273	Vocational Skill Courses – III Bhajan, Kirtan and Devotional Music Performance Skills (Practical)	2	4 P Per Week	60	30 (college Level Exam) 20 (Internal)		50
	Field Project 632288	Field Project/Community Engagement & Service	2	2 L Per Week	30	30	20	50

Instruction to Teachers & Students:

1. Major V & VI are compulsory Subjects for students who have taken Music as their Major.
2. Minor IV is a compulsory Subject for students who have taken Music as their Minor.
3. OE 6 is Elective Course for students other than the faculty of Humanities.
4. VSEC & Field Project are compulsory subjects for students who have taken Music as their Major

Music Theory period and Music practical period will carry equal weightage in terms of workload.**

One Batch for Practical should not be more than 7 students.

B. A. Second Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major - V Theory

Theoretical Knowledge of Indian Music -2 (Theory)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						External	30
5.0	DSC Major 632209	Major – V (Theory) Theoretical Knowledge of Indian Music -2	2	2 L Per Week	30	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Focus on the detailed study of Ragas according to the Time Theory. • Encourage students to explore and learn about musicology. • Provide detailed knowledge regarding the classification of musical instruments. • Study various musical terminologies in depth.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Understand the rich history and evolution of Indian music. • Demonstrate knowledge of the appropriate performance times, moods, and nuances of various Ragas. • Perform the new Talas introduced in the syllabus confidently. • Define and apply various musical terminologies and concepts effectively.

Unit	(DSC) Major - V Theory Theoretical Knowledge of Indian Music -2 (Theory) Content	Distribution of Marks
Unit I	i) Detailed knowledge of following Ragas & Notation writing of Musical forms. 1) Hamir 2) Kamod 3) Kedar 4) Chhayanat 5) Bageshree 6) Bhimpalas	7 Marks
Unit II	i) Definitions of following terminologies – 1) Avirbhav-Tirobhav 2) Gamak 3) Alpatva-Bahutva 4) Nayaki -Gayki 5) Atit-Anaghat 6) Tihai ii) Study of following Musical forms 1) Chaturang 2) Trivat 3) Hori 4) Kajari iii) Information of Vrundwadan. iv) Detailed study of Raga samay siddhant'	8 Marks
Unit III	ii) Writing of Following Talas with Dugun and Chaugun 1) Rupak 2) Tivra 3) Jhaptal 4) Sultal 5) Chautal iii) Detailed knowledge of Tabla instrument along with diagram.	7 Marks
Unit IV	i) Brief study of Classification of Indian Instruments. ii) Brief study of History of Indian Music (Mugal period to Modern period) iii) Contribution of following Musicians: 1) Pt. Omkarnath Thakur 2) Mogubai Kurdikar 3) Dr. N. Rajam 4) Pt. Ramashray Jha (Ramrang)	8 Marks
Internal Assessment		
1) MCQ Test Based on above Syllabus (10 Marks) 2) Participation in Departmental various Activity (05 Marks) 3) Assignment of Above Syllabus (05Marks)		20 Marks

B. A. Second Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major - V Practical

Practical Study of Ragas & Talas -2 (Practical)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						External	25
5.0	DSC Major 632210	Major- V (Practical) Practical Study of Ragas & Talas -2	2	4 P Per Week	60	Internal	25
						Total Marks	50

Course Objectives	This course aims to: • Provide a comprehensive knowledge of Dhrupad along with various Laykaris. • Impart basic knowledge and skills of playing the Harmonium. • Develop the ability to demonstrate Tal Laykari in Dugun and Chaugun. • Enhance the understanding of performing Ragas and Talas effectively.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform the prescribed Ragas effectively. • Sing Dhrupad compositions along with the prescribed Laykaris. • Play basic Alankars on the Harmonium confidently.

Unit	(DSC) Major DSC- V Practical Practical Study of Ragas & Talas -2 (Practical) Content	Distribution of Marks
	Prescribed Ragas 1) Hamir 2) Kamod 3) Kedar 4) Chhayanaat 5) Bageshree 6) Bhimpalas	
Unit I	i) Sargamgeet and Drut Khyal in each Ragas from the syllabus. ii) Lakshangeet in any two Ragas from the syllabus. iii) One Tarana in any Raga from the syllabus	10 Marks
Unit III	i) Vilambit Khyal in Raga Yaman and Raga Vrundawani Sarang. Out of one of them with Alap & Tana. ii) Two Drut Khyal with Alap-Tanas in any Ragas from the syllabus. iii) One Dhrupad with Dugun and Chaugun in any Raga from the syllabus	10 Marks
Unit IV	i) Detailed knowledge of following Talas with Dugun and Chaugun. 1) Rupak 2) Tivra 3) Jhaptal 4) Sultal 5) Chautal 6) Vilambit Trital	05 Marks
Internal Assignment		
I) Practical record Book. (10 Marks)		25 Marks
II) Assignment on Comparative Analysis of any two Raga. (15 Marks)		

B. A. Second Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Major - VI Practical

Exploring Indian Light Musical Forms-2 (Practical)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						External	50
5.0	DSC Major 632211	Major - VI (Practical) Exploring Indian Light Musical Forms -2	4	8 P Per Week	120	Internal	50
						Total Marks	100

Course Objectives	This course aims to: • Acquire knowledge of the rich tradition of Marathi light musical forms. • Develop stage confidence, a sense of rhythm, and an individual singing style. • Explore the distinctive styles of eminent singers and music directors. • Prepare students effectively for stage performances.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Identify and appreciate notable singers, music directors, and lyricists who have contributed to Marathi light music. • Understand the concepts of Taal and rhythm within different musical forms. • Sing and present various light vocal forms with confidence. • Comprehend the evolution and contemporary relevance of light music.

Unit	(DSC) Major - VI Practical Exploring Indian Light Musical Forms-2 (Practical) Content	Distribution of Marks
Unit – I	One Bhavgeet by any one of the following artists: 1. Arun Date 2. Sudhir Phadke 3. Manik Verma 4. Anuradha Paudwal	10 Marks
Unit II	One Bhakti Geet by any one of the following artists: 1. Pt. Bhimsen Joshi 2. Ajit Kadkade 3. Lata Mangeshkar 4. Suman Kalyanpur	10 Marks
Unit III	One Marathi Ghazal by any one of the following artists: 1. Suresh Wadkar 2. Bhimrao Panchale 3. Asha Bhosale 4. Padmaja Fenani	10 Marks
Unit IV	One Trending Marathi Non-Filmy Song or Title Song of a TV Serial	10 Marks
Unit V	Autobiography presentation of any one Lyricist / Music Director / Singer (Student's Choice)	10 Marks
Internal Assessment		
1. Collection and documentation of information about the singer, Music director, and Lyricist of 10 famous songs from the prescribed Musical forms. (30 Marks) 2. Active participation in College/University/public Music festivals. (20 Marks)		50 Marks

B. A. Second Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Minor -IV

Theoretical Concept of Indian Music - 2 (Theory)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks	
						External	30
5.0	DSC Minor 632253	Minor - IV (Theory) Theoretical Concept of Indian Music - 2	2	2 L Per Week	30	Internal	20
						Total Marks	50

Course Objectives	This course aims to: • Focus on a detailed study of Ragas. • Encourage students to learn about musicology. • Provide detailed knowledge of the string instrument, Esraj. • Study the concepts of orchestra and group singing. • Examine the biographies and contributions of eminent musicians.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Gain detailed knowledge and understanding of the Khyal vocal form. • Perform the new Talas introduced in the syllabus confidently. • Understand the structure, making, and playing techniques of the Esraj. • Appreciate the lives and contributions of eminent Indian musicians.

Unit	(DSC) Minor -IV Theoretical Concept of Indian Music - 2 (Theory) Content	Distribution of Marks
Unit I	i) Detailed knowledge of following Ragas. 1. Kedar 2. Chhayanat 3. Bageshree 4. Bhimpalas ii) Writing Notation of Musical forms from the syllabus	7 Marks
Unit II	i) Detailed study of Khyal, types of Khyal & Swoorop of Khyal gayaki ii) Detailed knowledge of ISARAAJ instrument along with diagram iii) Essay Writing- A) Orchestra B) Group Song	8Marks
Unit III	Wrting of Talas in Basic with Tigun and Chaugun lay. (Excuding Vilambit Ektala) i) Vilambit Ektala ii) Tilwada iii) Zumara iv) Deepchandi v) Ada Cahutala vi) Panjabi	7 Marks
Unit IV	i) Biography of the following - A) Pt. Jitendra Abhisheki B) Pt. Shivkumar Sharma C) Ustad Zakir Hussain D) Smt. Malini Rajurkar. E) Smt. Annapurna Devi	8 Marks
Internal Assessment		
1) MCQ Test Based on above syllabus. (10 Marks) 2) Assignment on above syllabus. (10 Marks)		20 Marks

B. A. Second Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

(DSC) Minor- IV

Practical Concept of Indian Music -2 (Practical)

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours(per week)	Total Hours	Marks	
						External	25
5.0	DSC Minor 632254	Minor- IV (Practical) Practical Concept of Indian Music -2	2	4 P Per Week	60	Internal	25
						Total Marks	50

Course Objectives	This course aims to: • Provide comprehensive knowledge of Ragas along with Vilambit Gayaki. • Enhance the understanding of Raga and Tala performances. • Impart knowledge of various light forms of music.
Course Outcomes	Upon successful completion of the course, the student is expected to: • Perform the prescribed Ragas effectively. • Sing Sargam Geet and Lakshan Geet with proper technique. • Perform various light music forms confidently.

Unit	(DSC) Minor- IV Practical Concept of Indian Music -2 (Practical) Content	Distribution of Marks
	Prescribed Ragas. 1. Kedar 2. Chhayanat 3. Bageshree 4. Bhimpalas	
Unit I	i) Drut Khyalare compulsory in each Ragas from the syllabus. ii) Sargangeet in each Ragas from the syllabus. iii) Lakshangeet in any one Raga from the syllabus.	10 Marks
Unit II	i) One Drutkhyal with AalapTanas in any Raga from the Syllabus. ii) Vilambit Khyal in Raga Kedar or Bageshree with Alap & Tana. iii) One Trivat in any Raga from the syllabus	10 Marks
Unit III	Detailed knowledge of following Talas with Tigun and Chaugun (Excuding Vilambit Ektala) i) Vilambit Ektala ii) Tilwada iii) Zumara iv) Deepchandi v) Ada Cahutala vi) Panjabi	05 Marks
Internal Assessment		
i) Practical record Book (10 Marks) ii) Writing assignment on Ten basic Alankars in Two Raga from the syllabus.(15 Marks)		25 Marks

UG Semester – IV (for the students other than faculty of Humanities)**MUSIC****(Open Elective – VI)****Presentation of Light Music (Practical)**

Level	Course Code	Course Title	Credits offered	Teaching Workload Hours (per week)	Total Hours	Marks
						Internal (50)
4.5	OE-VI 632266	OE-VI Presentation of Light Music (Practical)	2	4 P per Week	60 Hrs	30 (Collage level Exam) +20 (Internal)

Course Objectives	This course aims to- a) Provide information about various light music forms of Maharashtra. b) Provide information about the background of each musical form. a) c) Enable students to identify different musical forms based on their content.
Course Outcomes	Upon successful completion of the course, the student is expected to:a) Identify various musical forms. b) Present any of the forms with tabla or rhythm accompaniment. a) c) Participate in competitions.

Unit	(Open Elective – VI) Presentation of Light Music (Practical) Contents	Distribution of Marks
Unit – I	Presentation of Marathi non Film Song	8 Marks
Unit – II	Presentation of Marathi Film Song	7 Marks
Unit –III	Presentation of Hindi or any regional language non Film Song.	7 Marks
Unit – IV	Presentation of Hindi Film Song	8 Marks
Internal Assessment	Submission of recorded song in own voice. (Minimum two)	10+10=20

B. A. Second Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

VSEC -III

Bhajan, Kirtan and Devotional Music Performance Skills

(Practical)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks
						Internal (50)
5.0	VSEC 632273	VSEC – III Bhajan, Kirtan and Devotional Music Performance Skills (Practical)	2	4 P per Week	60 Hrs	30 (Collage level Exam) +20 (Internal)

Course Objectives	This course aims to: 1. Understand the historical and cultural importance of devotional music. 2. Perform Bhajans, Abhangs and Aartis with proper musical expression. 3. Demonstrate basic Kirtan presentation skills. 4. Apply effective communication and audience engagement techniques. 5. Organize and participate in devotional and cultural events.
Course Outcomes	Upon successful completion of the course, the student is expected to: CO1: Explain the various forms of devotional music. CO2: Demonstrate devotional singing with proper rhythm and expression. CO3: Perform selected Bhajans, Abhangs and Aartis confidently. CO4: Present a basic Kirtan programme independently. CO5: Explore career opportunities in devotional and cultural performance sectors.

Unit	VSEC -III Bhajan, Kirtan and Devotional Music Performance Skills (Practical) Content	Distribution of Marks
Unit I	Introduction to Devotional Music (05 Hours) • Meaning and Importance of Devotional Music • Historical Development of Bhajan and Kirtan Traditions • Devotional Music in Maharashtra • Contribution of Saints to Devotional Music • Cultural and Social Significance	10 Marks
Unit II	Forms of Devotional Music (05 Hours) • Bhajan • Abhang • Aarti • Gaulan • Bharud • Introduction to Kirtan Structure	10 Marks
Unit III	Performance Skills and Presentation Techniques (05 Hours) • Voice Culture for Devotional Singing • Expression and Bhava Presentation • Group Singing Techniques • Audience Interaction • Stage Presentation and Microphone Handling	10 Marks
Internal	PRACTICAL COMPONENT (15 Hours) • Study and Performance of Five Bhajans. • Study and Performance of Five Abhangs. • Presentation of Two Aartis. • Group Singing Practice. • Preparation of a Short Kirtan Presentation (10–15 Minutes). • Participation in Devotional Music Programmes. • Audio Recording of Devotional Songs.	20 Marks

B. A. Third Year Semester-IV (NEP)

MUSIC

Vocal & Instrumental (Non-Percussion)

Field Projects/Community Engagement & Service (CEP)

Level	Code of Subject	Title of the Subject	Credits	Total Numbers of Period	Total Hours	Marks	
5.5	FP/CES 632287	Field Project Field Projects/Community Engagement & Service	2	2 L Per Week 1 Hour – Planning 1 Hours – Field work	30 Hrs	External	30
						Internal	20
						Total	50

Course Objectives	This course aims to: 1. Document contributions of eminent musicians and musical traditions. 2. To understand the concept and structure of Vrundwadan. 3. To understand the structure and characteristics of diverse musical forms. 4. To correlate theoretical knowledge with practical performance. 5. To understand the role of instruments in Indian music.
Course Outcomes	Upon successful completion of the course, the student is expected to: 1. Connect historical events with contemporary musical practices. 2. Evaluate the artistic and organizational aspects of Vrundwadan. 3. Present comparative findings through written reports and seminars. 4. Analyze performance practices in relation to Raga Samay theory. 5. Explain the construction and performance techniques of selected instruments.

Projects	Field Projects/Community Engagement & Service Content
Students may undertake any one of the following projects individually or in groups (4–7 students)	
Project I	Historical Survey of Indian Music • Study local archives, libraries, and music institutions. • Prepare a timeline of important developments in Indian music history. • Document contributions of eminent musicians and musical traditions.
Project II	Study of Vrundwadan (Group Music Performance) • Observe or organize a group vocal or instrumental performance. • Document rehearsal methods, ensemble coordination, and performance practices. • Analyze the role of different performers in ensemble presentation.
Project III	Documentation and Comparative Study of Musical Forms • Collect examples of Chaturang, Trivat, Tappa, Hori, and Kajari. • Study their historical background, lyrical themes, and musical characteristics. • Prepare comparative analytical reports.
Project IV	Survey of Raga Performance Practices and Time Theory • Attend live or recorded classical music concerts. • Observe the performance of ragas at different times of the day. • Analyze the application of Raga Samay Siddhant in performance practice.
Project V	Study and Documentation of Indian Musical Instruments • Visit museums, music institutions, workshops, or instrument makers. • Document the structure, classification, and playing techniques of musical instruments. • Prepare diagrams and photographic documentation of instruments.

Internal Assessment (20 Marks)		
Sr. No.	Component	Marks
1	Attendance and Participation in Field Activities	5
2	Field Work Diary / Log Book	5
3	Mid-term Progress Report	5
4	Presentation / Seminar	5
	Total	20 Marks

External Assessment (30 Marks)		
Sr. No.	Component	Marks
1	Final Project Report	15
2	Field Work Documentation (Survey, Recordings, Photographs, etc.)	5
3	Viva-Voce	10
	Total	30 Marks

COURSE MATERIAL/LEARNING RESOURCES

Sr.
No. Reference

- 1 Bhatkhande, V.N., *Bhatkhande Sangeet Shastra* (1956, II Edition), Sangeet Karyalaya, Hathras (U.P.).
- 2 Vasant, *Sangeet Visharad*, Sangeet Karyalaya, Hathras (U.P.).
- 3 Bhatkhande, V.N., *Kramik Pustak Malika* (Part I–V), Sangeet Karyalaya, Hathras (U.P.).
- 4 Patwardhan, V.N., *Rag Vigyan* (1962), Gandharva Mahavidyalaya, Pune, 8th Edition.
- 5 Pt. Jha Ramashray, *Abhinav Geetanjali* (Part I–V), Sangeet Sadan Prakashan, Allahabad.
- 6 Paranjape, S.S., *Bhartiya Sangeet Ka Itihas* (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 7 Chaube, Sushilkumar, *Sangeet Ke Gharano Ki Charcha* (1977), Uttar Pradesh Granth Academy, Lucknow.
- 8 Garg, Laxminarayan, *Hamare Sangeet Ratna*, Sangeet Karyalaya, Hathras (U.P.).
- 9 Mangrulkar, Dr. Narayan, *Sangitatil Gharani Va Charitre*, Nagpur.
- 10 Garg, Laxminarayan, *Bharat Ke Sangeetkar*, Sangeet Karyalaya, Hathras (U.P.).
- 11 Banarji, Dr. Geeta, *Rag Shastra* (Part I & II), Sangeet Sadan Prakashan, Allahabad.
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- 13 Brihaspati Acharya K.C.D., *Sangeet Chintamani* (1976), Sangeet Karyalaya, Hathras (U.P.).
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- 16 Chakrawarti, Mohit, *Rabindranath Tagore: Songs of Awakening*, Kanishka Publishers, New Delhi.
- 17 Pathak, Praveen, *Religious Music*, Commonwealth Publication, Delhi.
- 18 Kaur, Dr. Bhagwant, *Paramparagat Hindustani Saidhantik Sangeet*, Kanishka Publishers, Delhi.
- 19 Tripathi, Dr. Shivendra, *Tabla Visharad*, Kanishka Publishers, New Delhi.
- 20 Shrivastava, Dr. Shubha, *Uttar Bhartiya Taalon Mein Chhand evam Saundaryatattva*, Kanishka Publishers, New Delhi.
- 21 Fox Strangways, A.H., *The Music of Hindostan*, Pilgrim Publication, Varanasi.
- 22 Prof. Satyban, *Pustimargiya Mandiron Ki Sangeet Parampara*, Kanishka Publishers, New Delhi.
- 23 Banarji, Namita, *Madhyakalin Sangitagya evam Unka Tatkalin Samaj Par Prabhav*, Kanishka Publishers, New Delhi.
- 24 Mishra, Dr. Arun, *Bhartiya Kanth Sangeet aur Vadya Sangeet*, Kanishka Publishers, New Delhi.
- 25 Jagtap, Sameer, *Sampurn Visharad Shastra (Tabla)*, Madhuraj Publication, Pune.
- 26 Vyas, Prof. Gunvant Madhavlal, *Gur Tur Gale Raag*, Vaibhav Prakashan, Nagpur.
- 27 Pande, Dr. Dhanashree, *Vasant Sudha*, Vidya Vikas Prakashan, Nagpur.
- 28 Vyas, Prof. Gunvant Madhavlal, *Swakiya*, Vyas Smriti Sansthan, Raipur.
- 29 Bhonde, Kamal, *Bandishinchya Bandishi*, Amravati.
- 30 Bhonde, Kamal Muralidhar, *Naadkamal*, Amravati.
- 31 Mehre, Manik, *Bhartiya Sangeet Shastra*, Raghav Distributor, Nagpur.
- 32 Shiledar, Sadhna, *Kahat Gunjan*, Vijay Prakashan, Nagpur.
- 33 Ambhore, Archana, *Sangeetarjan*, Amey Publication, Akola.
- 34 Devaangan, Tulsiram, *Bhartiya Sangeet Ka Itihaas*, Madhya Pradesh Hindi Granth Academy.
- 35 Mahadik, Prakash, *Bhartiya Tantrivadya*, Madhya Pradesh Hindi Granth Academy.
- 36 Chaudhari, Bhojraj, *Sangeet Chintan*, Nabha Prakashan, Amravati.
- 37 Devdhar, B.R., *Awaaz Sadhana Shastra*.
- 38 Das, Dr. Snehashis, *Professor B.R. Deodhar Ka Sangitik Yogdan*, Indira Kala Sangeet Vishwavidyalaya, Khairagarh (M.P.).
- 39 Barde, Dr. Kaumudi, *Rajasthan Ke Darbari Sangeetagya* (2004), Rajasthan Sangeet Natak Academy, Jodhpur.
- 40 Diwase, Dr. Purnima, *Sangeet Sandarbha* (2016), Sahitya Prasar Kendra, Nagpur.

Sr. Reference
No.

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- 50 Bohara, Vandana, *Research Methodology*, Omega Publication, New Delhi, 2018.
- 51 Tripathi, Vinayak, *Research Methodology*, Omega Publication, New Delhi, 2020.
- 52 Sharma, Ravi, *Sangeet Mein Shodh Pravidiya*, Tirytrikram Publication, Delhi, 2021.
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- 54 Bhatkar, Prof. Dr. Sudhir & Nitale, Prof. Dr. Vinod (2021), *Research Methodology*.
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- 56 Shukla, Prof. Haridwar, *Shodh Paddhati Shashtra*.
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- 59 Sharma, Mrutyunjay (2019), *Sangeet Manual*, H.G. Publication, New Delhi.
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- 62 Vyavhare, Dr. Sharad, *Marathi Lokgeet*, Kirti Prakashan, Aurangabad.
- 63 Abhyankar, Dr. Shobha, *Sakhi Bhavgeet Maze*.
- 64 Warkhede, Ramesh, *Marathi Lokgeete: Sanskruti Abhyasachi Sadhane*, Sahitya Akademi.
- 65 Patankar, Ajit, *Geet Rasaswad*.
- 66 Kunwar Bechain, Dr., *Ghazal Ka Vyakaran*, Ayan Prakashan, 2021.
- 67 Brian Quayle Silver, *The Noble Science of the Ghazal*, Manohar Publication.
- 68 Akash 'Arash' & Farhat Ehasas, *Baaten Ghazal Ki*, Rekhta Books.
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WEB LINK ADDRESS

Sr. No.	Area of Study	Resource / Website	Purpose
1	E-Content	Dr.Giri.Ankush.E-Content https://mmv.ac.in/pdf/E_Content_of_Dr_Ankush_Giri_updated.pdf	Study material on Indian Music
2	E-Content	Dr.Vaishnav.Jayshree.E-Content https://mmv.ac.in/pdf/Dr_Vaishnav.pdf	Reference notes and learning resources
3	E-Content	Dr.Deshmukh.Sharmila.E-Content https://mmv.ac.in/pdf/E_Content_Sharmila_Deshmukh.pdf	Music theory and practical resources
4	Raga Studies	ITC Sangeet Research Academy	Raga information, lectures and recordings
5	Indian Music Research	Sangeet Natak Akademi	Indian music heritage and documentation
6	Raga Database	SwarGanga Music Foundation	Raga descriptions, bandishes and audio

7	Music Discussion Forum	Rasika.org	Discussions on Indian classical music
8	Audio Archives	All India Radio Archives	Classical music recordings
9	Notation & Theory	Bhatkhande Music Institute University	Notation systems and music theory
10	Examination & Syllabus	Akhil Bharatiya Gandharva Mahavidyalaya Mandal	Music syllabus and examination resources
11	Film Music	National Film Archive of India	Study of Indian film music
12	Film Music Archives	Films Division India	Audio-visual learning material
13	Sound Recording	Audacity Learning Resources	Audio recording and editing tutorials
14	Audio Technology	Shure Audio Education	Microphones and sound system knowledge
15	Event Management	Yamaha Professional Audio	Sound system and live event management
16	Folk Music & Heritage	IGNCA	Folk music and cultural documentation
17	Cultural Studies	Sahapedia	Articles on Indian music and culture
18	Community Engagement	Ministry of Culture, Government of India	Cultural preservation and outreach
19	MOOCs	SWAYAM	Online courses in music and humanities
20	Online Learning	NPTEL	Audio technology and humanities courses
21	E-Learning	UGC e-PG Pathshala	Academic study materials
22	Digital Library	National Digital Library of India	Books, theses and research papers
23	Digital Archive	Internet Archive	Classical music books and recordings