

Sant Gadge Baba Amravati University, Amravati

Syllabus Prescribed under National Education Policy 2023

Faculty:-Humanities

Program:- M.A. MUSIC

Two Years - Four Semester Masters Degree Programme NEP

Syllabus: M.A. Music First Year Semester - I

Prepared by Board of Studies in Music

PART-A

❖ POs

1. Employability avenues.
2. Orientation towards Research.
3. Ability to perform.
4. To develop an Analytical and comparative approach.
5. Ability to create cultural impact.
6. Acquiring skills and gaining self-awareness.
7. Deep knowledge of the domain.
8. Ability to apply modern tools.

❖ PSOs

1. Awareness of self-employability perspectives.
2. Detail study of Ragas in view of comparison and analysis.
3. Development of artistic and performance related attitude.
4. Detailed study of ancient treatises of Music.
5. Learning about the contribution of Musicologists and artists.
6. Elaborative study and understanding of various Talas and its Laykaris with application.
7. Understanding the Aesthetics, Bhaav and Rasa along with its application in Music.
8. Learning the fundamentals of music and its application in present day Music.

Employability Potential:-

Music is the depiction of the universal motion of joy. While it has been conveniently categorized in to the ‘entertainment’ or ‘luxury’ forte of human life. The lesser-known facts that it has a rich, regal and detailed history behind it. Parallel to the same fact, music has growing and viable career options, with many types and opportunities ahead. It is one thing to have an innate flair and talent for music, but a totally different one to make a devoted career in the field, which is highly demanding in terms of dedication, perseverance and hard-work. An individual considering a career in music should have a genuine love for music, a musical sense, which means a sense of time and rhythm, creative ability and also stage confidence.

The personal attributes required for music are good voice/skill, in the talent, dedication, hard work, creativity, acceptance of criticism, teamwork, confidence, etc. Gradually, musical careers are occupying the position of main stream careers and the rare some periods of struggle to establish yourself, sometimes with yourself or with the world, but at the end of the day, the musical profession is fulfilling.

Just as there is a wide variety of forms in music like classical, folk, jazz, rock, pop, fusion etc. In the same way, there are also a variety of opportunities in this field. There are numerous careeroptions in this industry as discussed below:

- **Performer (Musician):-** Performing artists may work individually or in a group. One could be a classical or a light or a pop musician. Performance careers are widely subjective depending on the extraneous factors like location, medium and platform of performance, accompaniment, etc. A high-quality standard of talent, skill and expertise is required and expected.
- **Music composers / songwriters:-**This is an extremely feasible career for a person having a flair of emoting through words and music both. Professionals in this field create both music and lyrics, either separately or together. To write and envision music, composers need high knowledge of sound mechanics, creativity and various musical styles. They work on understanding the theme, mood and audience. Jingle writers specialize in writing lyrics and music for radio and television industry.
- **Music Educator:-**Educators in music can open schools or private classes for imparting musical education. Musical teaching is often in high demanding schools, colleges and educational institutions. Their main job is to pique the interest in students.
- **Musicologist:-**An individual having high and authentic knowledge of music and the practical application of it, along with a Research aptitude can choose being a musicologist in research institutions.
- **Music Therapist:-**These professionals are basically musical counselors, with specialized training in use of sound, rhythm and melody to improve the psychological or emotional wellbeing of others. Often, music therapy is also given to the patients of neuro-psychological disorders like Alzheimer’s, etc.
- **Music Journalists:-**These professionals review performances and recordings and conduct interviews with artists and musicians for various publications and news. This is a freelancing forte and some might also work as music critiques.
- **Video Jockeys and Disc Jockeys:-**This profession has become a growing one, with the advent of television and radio channels. VJ spr DJ’s introduce a video or a show and conduct interviews with famous personalities.
- **Instrumentalists/Accompaniments:-**An Instrumentalist is a musician who plays one or more musical instruments and performs a variety of musical genres. There will also be opportunities to perform in live performances and participate in recordings in music studios.

❖ Educational Qualifications:

Courses offered in this field are usually certificate courses, graduate courses, postgraduate or diploma courses. Further are the possible course options to pursue:

1. B.A.(Hons.) Music
2. B.A. in Arts(Music)
3. B.A.in Tabla
4. B.A. in Instrumental Music (Sitar, Sarod, Guitar)etc.
5. Certificate course in music
6. Certificate course in dance and music
7. Diploma In Music
8. Diploma In Sitar
9. M. A. in Music
10. Ph.D. in Music
11. M. Phil. in Music

Sant Gadge Baba Amravati University offers some of above courses such as B.A. Music (Vocal), M.A. Music (Vocal), Ph.D. in Music, Certificate course in music, Certificate course in dance and music, Diploma In Music etc.

❖ Various other employment opportunities are:

1. Television channels
2. AIR and Prasar Bharti
3. Music channels
4. Govt. departments and platforms
5. Production houses
6. Music companies
7. Educational Institutes

PART-B

Programme:- M.A. Music Sem.1

Sr. No.	Code of the Course		Title of the Course /Subjects	Total Number of Periods
1	RM & IPR	MUSPG - RM100	Research Methodology & Intellectual Property Right	60
2	DSC-I .1	MUSPG -C101	Functional Theory of Classical Music	60
3	DSC-II .1	MUSPG -C102	History and Theory of Indian Music (<i>Vedic Period to 11th century</i>)	60
4	DSC-III .1	MUSPG -C103	Stage Performance	60
5	DSC-IV.1	MUSPG -C104	Study of Bhavsangeet and It's Presentation. Stage Performance (Internal Assessment)	30
6	DSE-I A	MUSPG -E105	Practical Concepts of Indian Classical Music (Viva)	60
	DSE -I B	MUSPG -E106	Folk Music of Maharashtra (Viva)	

M.A. Music Semester – I
MUSIC (Vocal / Instrumental)
Research Methodology & Intellectual Property Right
Theory Paper

Per week – 4L

Credit – 4

Duration of Lecture – 1 Hour

Total Marks – 100

Theory - 70

Internal - 30

Sr.No	Code of the course/Subject	Title of the Course/Subject	Total number of hours
1	MUSPG – RM 100	Research Methodology & Intellectual Property Right	60 Hours

OBJECTIVES:

1. Focus on Research Methodology.
2. Inculcates Logical and Systematic Thinking.
3. Knowing basic structure of Research terminology.
4. Developing Ability to write Research Article/Paper.

OUT COMES OF COURSE:

1. Students who complete this course will be able to understand and comprehend the basics in Research Methodology and applying them in Research/ project work.
2. This course will help them to select an appropriate Research Design.
3. The course will also enable them to collect the data, edit it properly and analyse it accordingly. Thus, it will facilitate students' prosperity in higher education.
4. The Students will develop skills in qualitative and quantitative data analysis and presentation.
5. Students will be able to demonstrate the ability to choose methods appropriate to Research Objectives.

Unit	Content	Distribution of Marks
Unit I	Research: Conceptual Introduction	12 Marks
	1.1 Research: Meaning, Nature & Objectives	
	1.2 Types of Research : Qualitative & Quantitative	
	1.3 Methods of Research : Historical, Linguistic, Philosophical, Literary Studies Research	
Unit II	Research Steps	12 Marks
	2.1 Step 1: Identify the Problem	
	2.2 Step 2: Evaluate the Literature	
	2.3 Step 3: Create Hypothesis	
	2.4 Step 4: The Research Design	
	2.5 Step 5: Data Collection	
	2.6 Step 6: Data Analysis	
	2.7 Step 7: Report Writing	
Unit III	Sources of Research	12 Marks
	3.1: Reference Books	
	3.2: Scholarly Publications (Journals)	
	3.3: Popular Sources (News and Magazines)	
	3.4: Government Documents	
	3.5: Thesis and Dissertation	
	3.6: E- Sources	

Unit IV	Qualities and Regime required for a Researcher	12 Marks
	4.1 Curiosity, Intelligence, Wisdom, Patience	
	4.2 Critical Perspective, Sensitivity and Creativity	
	4.3 Research oriented language knowledge and skills	
	4.4: Attention of subject, objectivity, Time Awareness, Practical Awareness, Emptiness of Prejudice	
	4.5: Awareness of Research Traditions	
	4.6: Social Utility of Research (Regional, National and International	
Unit V	Copyright	12 Marks
	5.1: Basic concept of copyright A) Copyright Definition, Types, and How It Works B) Essential ingredient of copyright	
	5.2: Copyright Act 1957 A) Functions of copyright B)Basics of Music Copyright Law C) Elements of copyright infringement music	
	5.3: Copy right in music industry A) Copyright laws for music on YouTube B) Copyright Music on Instagram	
	MCQs Based on above syllabus	10 Marks
Internal Assessment	Publish One Research Paper/ Article on College Magazine/Journals/Research Souvenir	15 Marks
	Power Point Presentation on above syllabus	15 Marks

M.A. Music Semester – I
MUSIC (Vocal / Instrumental)
DSC – I.1

Functional Theory of Classical Music

Per week – 4 L

Duration of Lecture – 1 Hour

Credit – 4

Marks- Theory - 70

Internal - 30

Total - 100

Sr.No.	Code of the course/Subject	Title of the Course	Total number of hours
2	MUSPG – C 101	Functional Theory of Classical Music	60 Hours

Objectives –

1. The student will be able to write the Notation of different Musical forms.
2. The student will be able to know and understand the Ragangas.
3. To increase knowledge of different styles of Thumri..
4. To develop scientific approach about Indian Voice culture.

Outcomes -

1. The student will be able to write notation of the Bandishes.
2. The student will be able to demonstrate ragas of syllabus having Bhairav and Sarang Ragang.
3. The student will learn and understand shuddha and vikrut swaras on shruties.
4. The student will learn and understand about the production of musical voice.

Unit	Content	Distribution of Marks
Unit –I	A. Analytical study of Ragas from the syllabus. B. Alap and Tanas of Prescribed Ragas. C. Notation writing of Musical forms of the syllabus.	12 Marks
Unit – II	A. Detailed Study of Raganga Classification system. B. Analysis of Bhairav and Sarang Ragangas. C. Placement of shuddha and vikrut swaras on shruties in Ancient, Medieval and Modern Period.	12 Marks
Unit - III	A. Elaborative Study of Swaraprastar, Khanda-Meru and Nashtoddisht. B. Comparative study of Swaras and Talas from Hindustani and Karnatak Music. C. Gamakas, Dashvidha Gamakas, Panchdasha Gamakas.	12 Marks
Unit – IV	A. Voice culture in Indian Music B. Ragas and Talas used in Folk Music. C. Introduction of Notation system in Western Music	12 Marks
Unit – V	A. Co-relation of Music with social sciences. B. Interrelation of Music with fine Arts. C. Purab and Panjab Angas of Thumari.	12 Marks
	MCQs Based on above Syllabus	10 Marks
Internal Assessment	A. Project based on above syllabus and its presentation.	10 Marks
	B. Group Discussion.	10 Marks
	C. Participation in Departmental Activities.	10 Marks
Activities – 1. Riyaz of different paltas 2. Practice of singing with tabla 3. Prepration of own aalap tanas in prescribed ragas. 4. Performed on the stage by using knowledge of Voice culture. 5. Prepare MCQs based on all above Units.		

M.A. Music Semester I
MUSIC (Vocal / Instrumental)
DSC – II.1
History and Theory of Indian Music
(Vedic Period to 11th Century)

Per week – 4 L

Duration of Lecture – 1 Hour

Credit – 4

Marks- Theory - 70

Internal - 30

Total - 100

Sr.No	Code of the course/Subject	Title of the Course	Total number of hours
3	MUSPG – C 102	History and Theory of Indian Music (Vedic Period to 11 th Century)	60 Hours

Objectives -

1. To focus on the history of Music.
2. To make the students aware of ancient Granthas.
3. Knowledge about the various ancient Instruments.
4. Knowledge of Tala systems and it's terminologies.

Outcomes -

1. The student will be able to know about evolution of Music. .
2. The student will understand the history of instruments along with ancient Tala systems.

Unit	Content	Distribution of Marks
Unit – I	A. Study of the Historical Development of Hindustani Music from Vedic Period to 11 th Century. B. Detailed Study of Origin and Development of Gharana and Special features of Gharanas :- 1. Mewati 2. Rampur sehaswan 3. Banaras 4. Bhendi Bazar 5. Bishnupur 6. Darbhanga.	12 Marks
Unit - II	A. Brief outline of following treaties. I. Natyashashtra II. Nardiya shiksha III. Sangeet Ratnakar IV. Bruhaddeshi V. Dattilam VI. Bharat Bhashyam. B. Classification of Indian Musical Instruments in Ancient Period. i) chitra ii) Vipanchi iii) Mattakokila iv) Tripushkar v) Mridanga vi) Panav	12 Marks
Unit – III	A. Detailed Study of 1. Gandharva Gaan, 2. Margi & Deshi Sangeet, 3. Gram, Moorchhana, 4. Chatusarana, 5. Gram Rag & Deshi Rag B. Dashvidh Rag- vargikaran. C. Names of Popular Hindustani Ragas in Karnatak Sangeet Padhhati and their description.	12 Marks
Unit – IV	A. Study of Margtala and Deshi tala System. B. Dashpraan of Tala. C. National and International awards in the field of music.	12 Marks
	A. Contribution of Musicians-	

Unit – V	i. Tyagraj ii. Muthuswami Dikshitar iii. Shyama Shastri B. Contribution of various Musicologist – I. Bharat II. Narad III. Matang IV. Someshwar Dev V. Nanyadev VI. Sharang Dev.	12 Marks
	MCQs Based on above Syllabus	10 Marks
Internal assessment	A. Seminar (based on syllabus) (15 Marks) B. Study Tour (15 Marks)	30 Marks
Activities:- 1. Making detail charts on Unit I & II 2. Group discussion on Unit III 3. Seminar Presentation regarding syllabus. 4. Prepare MCQs based on all above Units.		

M.A. Music Semester I
MUSIC (Vocal / Instrumental)
DSC – III .1

Stage Performance

Per week – 4 P

Credit – 4

Duration of Lecture – 1 Hour

Marks- External - 70

Internal - 30

Total - 100

Sr.No.	Code of the course/Subject	Title of the Course	Total number of hours
4	MUSPG – C 103	Stage Performance	60 Hours

Objectives –

1. Get a vision to present Ragas without ambiguity.
2. To enhance the creativity of student through ‘Gayki’.

Outcomes -

1. The student will be able to perform vilambit and Drut Khayal with Gayaki.
2. The student be able to sing Natyageet and Gazal and also identify it’s various styles.

Unit	Content	Distribution of Marks
Prescribed Ragas with Detailed Study		
	1. Bhairav 2. Gunakri 3. Shuddha Sarang 4. Miya ki Sarang 5. Shuddha Kalyan 6. Shyam Kalyan	
Unit – I	Presentation of any Raga having Vilambit Khayal, Drut Khayal with detailed Gayaki from the syllabus.	40 Marks
Unit – II	Drut Khayal with Gayaki in any one from the two Ragas, suggested by the External Examiner.	20 Marks
Unit – III	Semi Classical form of Music:-Natyageet and Ghazal.	10 Marks
Internal assessment	a) Harmonium Accompaniment (10 Marks) b)Tanpura Playing (10 Marks) c) Project & Presentation (10 Marks)	30 Marks
Activities :- 1. Practice of singing with the accompaniment of Tabla 2. Understanding Ragang and its application in ragas. 3. Preparation of own Alap-Taans in prescribed Raagas. 4. Practice of different Laykaris (Aad, Kuaad, Biadetc.) 5. Practice of Various Laykaris According to metres (Chhand)		

M.A. Music Semester I
MUSIC (Vocal / Instrumental)
DSC – IV.1
Study of Bhavsangeet and It's Presentation
Stage Performance
(Internal Assessment)

Per week – 2 P

Duration of Lecture – 1 Hour

Credit – 2

Total Marks - 50

Sr.No.	Code of the course/Subject	Title of the Course	Total number of hours
5	MUSPG – C 104	Study of Bhavsangeet and It's Presentation	30 Hours

Objectives:

1. To impart knowledge of Bhavsangeet with Indian classical Music.
2. To introduce the works of various Bhavgeet singers and composers.

Outcomes:

1. After completion of this paper the students will be aware of importance of Bhavgeet and its relation with classical music.
2. Preservation of Bhavgeet forms which are basis of classical music.
3. Preservation of musical forms which are on the age of extinction.

Unit	Content	Distribution of Marks
Unit - I	A. Detailed study of Bhavsangeet	10 Marks
	B. To Perform one Bhavgeet based on Raga Sangeet.	10 Marks
Unit - II	A. Perform any two Bhavgeet by following renowned Artists. i) G. N. Joshi ii) Sudhir Phadke iii) Arun Date iv) Manik Varma v) Lata Mangeshkar vi) Suman Kalyanpur	15 Marks
	B. Perform any two Bhavgeet by following composers. i) Gajananrao Watve ii) Shriniwas Khale iii) Shridhar Phadke iv) Ashok Patki v) Yashwant Dev vi) Pt. Hridaynath Mangeshkar	15 Marks
Activities: i) Collect Records of Rare Bhavgeet collection. ii) Arrange departmental competition on Bhavgeet		

M.A. Music Semester I
MUSIC (Vocal / Instrumental)
DSE – I A
Practical Concept of Indian Classical Music
(Viva)

Per week – 4 P
Credit – 4

Duration of Lecture – 1 Hour
Marks- External - 70
Internal - 30
Total - 100

Sr.No.	Code of the course/Subject	Title of the Course	Total number of hours
6	MUSPG – E 105	Practical Concept of Indian Classical Music (Viva)	60 Hours

Objectives –

1. To focus on detailed knowledge of Raga.
2. To learn critical aspects of presentation.

Outcomes -

1. The student will be able to apply the critical aspects of Raga.
2. The student will be able to sing Dhrupad with laykaris.

Unit	Content	Distribution of Marks
Prescribed Ragas with Detailed Study: 1. Bairagi Bhairav 2.Vibhas 3. Madhmad Sarang 4. Samant Sarang 5. Puriya Kalyan 6. Anandi Kalyan (Nand)		
Unit – I	Vilambit and Madhyalaya Bandish with Detailed Gayaki in any two Raagas of the syllabus.	20 Marks
Unit – II	Vilambit Khayal (Only Bandish) in any two ragas of the syllabus. (<i>Excluding the ragas of detailed gayaki.</i>)	10 Marks
Unit – III	Drut Khayal Bandish with detailed gayaki in any four ragas of the syllabus. (<i>Other than the ragas of Vilambit Khayal.</i>)	20 Marks
Unit – IV	One Dhrupad and one Tarana with gayaki and layakaries in raga. (<i>Other than the ragas of Vilambit and Drut Khyals.</i>)	20 Marks
Internal assessment	1. Practical Note book (10 Marks) 2. Project based on the above syllabus and it's presentation. (10 Marks) 3. Seminar (10 Marks)	30 Marks
Activities :- 1. Riyaz of Different Paltas 2. Practice of singing with the accompaniment of Tabla 3. Understanding Ragang and its application in ragas. 4. Preparation of own Alap-Taans in prescribed Raagas. 5. Practice of different Laykaris (Aad, Kuaad, Biadetc.) 6. Practice of Various Laykaris According to metres (Chhand)		

M.A. Music Semester I
MUSIC (Vocal / Instrumental)
DSE – I B
Folk Music of Maharashtra
(Viva)

Per week – 4 P
Credit – 4

Duration of Lecture – 1 Hour
Marks- External - 70
Internal - 30
Total - 100

Sr.No.	Code of the course/Subject	Title of the Course/Subject	Total number of hours
6	MUSPG – E 106	Folk Music of Maharashtra (Viva)	60 Hours

Objectives:

3. To impart knowledge of folk Music with Indian classical Music.
4. To impart knowledge of folk Music of Maharashtra with respect to Lawani, Powada and Bharud

Outcomes:

4. After completion of this paper the students will be aware of importance of folk music in Music festivals, Musical events, social harmony and its relation with classical music.
5. Preservation of folk musical forms which are basis of classical music.
6. Preservation of musical forms which are on the age of extinction.

Unit	Content	Distribution of Marks
	Folk songs in syllabus : Lawani Powada Jogwa Koligit Bharud Bhupali Gavalan Jatyawarchi Gani Gondhal Tumbadi	
Unit - I	Prepare any two Geet-Prakar.	30 Marks
Unit - II	Detailed description of any two Geet-Prakar.	20 Marks
Unit – III	Introduction, significance and contribution of the following singers in Folk Music. 1) Shahir Sable 2) Shahir Vitthal Umap 3) Honaji Bala 4) Pralhad Shinde 5) Sulochana Chavhan	20 Marks
Internal assessment	A. Practical Record Book (10 Marks) B. Unit Test / Annual Test Exam (10 Marks) C. Listening & Performance (10 Marks)	30 Marks
Activities: i) Collect Information about folk Music in your region. ii) Getting information about other regional folk Music.		

❖ Course Material/Learning Resources

• Reference Books:

- 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 to V), Sangeet Karyalaya, Hathras (U.P.)
- 4) Patwardhan, V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- 5) Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- 6) Paranjape, S. S., Bhartiya Sangeet Ka Itihas (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 7) Chaube, Sushil Kumar, Sangeet Ke Gharano Ki Charcha (1977), Uttar Pradesh Granth Academy, Lucknow, 1st Edition.
- 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) Dr. Banarji Geeta, Rag Shashtra, part 1 & 2 Sangeet Sadan Prakashan, Alahabad
- 12) Sharma, Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 13) Brihspati, Acharya K.C.D., Sangeet Chintamani (1976), Sangeet Karyalaya, Hathras (U.P.)
- 14) Sharma, Dr. Mrityunjay, Sangeet Manual.
- 15) Paranjape, S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 16) Saxena, Dr. Rakesh Bala, Madhyakalin Vaishnav Sampradayon Me Sangeet, Radha Publication, Delhi.
- 17) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 18) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 19) Dr. Kaur Bhagwant, Paramparagat Hindustani Saidhhatik Sangeet, Kanishka Publishers, Delhi
- 20) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 21) Dr. Shriwastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatva, Kanishka Publishers New Delhi
- 22) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 23) Prof. Satybhan, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 24) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
- 25) Dr. Mishra Arun, Bhartiya kanth sangeet aur vadya sangeet, Kanishka Publishers New Delhi
- 26) Jagtap, Sameer, Sampurn Visharad Shastra (Tabla), Madhuraj Publication, Pune.
- 27) Vyas, Professor Gunvant Madhav Lal, Gur Tur Gale Raag, Vaibhav Prakashan, Nagpur.
- 28) Pande, Dr. Dhanashree, Vasant Sudha, Vidya Vikas Prakashan, Nagpur.
- 29) Vyas, Prof. Gunvant Madhav Lal, Swakiya, Vyas Smriti Sansthan, Raipur.
- 30) Bhonde, Kamal, Kale Guruji, Bandishinchya Bandishi, Amravati.
- 31) Bhonde, Kamal Muralidhar, Naad kamal, Amravati.
- 32) Mehre, Manik, Bhartiya Sangeet Shastra, Raghav Distributor, Nagpur.
- 33) Shiledar, Sadhna, Kahat Gunjan, Vijay Prakashan, Nagpur.
- 34) Ambhore, Archana, Sangeetarjan, Amey Publication, Akola.
- 35) Devaangan, Tulsiram, Bhartiya Sangeet Ka Itihaas, Madhya Pradesh Hindi Granth Akadami.
- 36) Mahadik, Prakash, Bhartiya Tantrivadya, Madhya Pradesh Hindi Granth Akadami.
- 37) Chaudhari, Bhojraj, Sangeet Chintan, Nabha Prakashan, Amravati.
- 38) Devdhar, B.R., Awaaz Sadhna Shastra
- 39) Das, Dr. Snehashis, Professor B.R. Deodharka Sangitik Yogdan, Indira Kala Sangit Vishva Vidyalaya, Khairagarh (M.P.)
- 40) Barde, Dr. Kaumudi, Rajasthan Ke Darbari Sangeetagya (2004), Rajasthan Sangeet Natak Academy, Jodhpur.
- 41) Diwase, Dr. Purnima, Sangeet Sandarbha (2016), Sahitya Prasar Kendra, Nagpur.
- 42) Halgaonkar, Dr. Prachi, Research Methodology (2019), International Publication, Kanpur.

- 43) Deshpande, Dr. Karuna, Swarashis (Part 1 & 2), Ramai Prakashan, Aurangabad.
- 44) Bidkar, Sucheta, Sangeet Shastra Vigyan (2015), Sanskar Prakashan, Mumbai.
- 45) Dharmadhikari, Smt. Maya, Boond Boond Bhav Jharat (2018), Sanskar Prakashan, Mumbai.
- 46) Mande Prabhakar, Loksahityache Swaroop, Godawari Prakashan, Aurangabad. 1995
- 47) Ranade Ashok, loksangeet Sahshtra, Bharat mudrak ani Prakashak Ltd. Aurangabad. 1975
- 48) Dr. Garg Lakshminaryayn, loksangeet Ank, Hatras Prakashan, 1866
- 49) Shriwastav Vina, Bhartiya Loksangeet Sanrakshan, samwardhan ev Sambhavnae, Radha Publication, New Delhi
- 50) Dr. Mukharji Ravindranath, Social Research and Statistics, Vivek Prakashan Delhi, 2019
- 51) Bohara Vandana, Research Methodology, Omega Publication, New Delhi 2018
- 52) Tripathi Vinayak, Research Methodology, Omega Publication, New Delhi 2020
- 53) Sharma Ravi, Sangeet me Shodh Pravidiya, Tirytrikram Publication Delhi 2021
- 54) Sangeet ki Anusandhan Prakriya, Vaigyanik ev Takniki, Ministry of Human Resource development, Govt. of India
- 55) Bhatkar, Prof. Dr. Sudhir, Nitale Prof. Dr. Vinod (2021), Research Methodology
- 56) Patil, Mahendra (2000), Research Methodology
- 57) Shukla, Pro. Haridwar, Sodh Padhati Sastra
- 58) Fadia, Dr. B.L. (2018), Research Methodology
- 59) Pal, Dr. Aakansha (2022), Sangeet Mantavya, Disha International Publication House, Noida
- 60) Sharma, Mrutyunjay (2019), Sangeet Mannual, H.G. Publication, New Delhi
- 61) Thatte, Anaya (2018), Sanskar Prakashan
- 62) Sane Chandrakant, Notation saha Bhavgeete, Nitin Prakashan
- 63) Dr. Wyavhare Sharad, Marathi Lokgeet, Kirti Prakashan, Aurangabad.
- 64) Dr. Abhyankar Shobha, Sakhi Bhavgeet Maze,
- 65) Warkhede Ramesh, Marathi Lokgeete: Sanskruti abhyasachi sadhane, sahitya Academi
- 66) Patankar Ajit, Geet Rasaswad,
- 67) Dr. Kunwar Bechain, Ghazal ka Vyakaran, Ayan Prkasahan. 2021
- 68) Brian Quayle Silver, The Noble Science of the Ghazal, Manohar Publication
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Sant Gadge Baba Amravati University, Amravati

Syllabus Prescribed under National Education Policy 2023

Faculty:-Humanities

Program:- M.A. MUSIC

Two Years - Four Semester Masters Degree Programme NEP

Syllabus: M.A. Music First Year Semester-II

Programme:- M.A. Music Sem.2

Sr. No.	Code of the Course		Title of the Course /Subjects	Total Number of Periods
1	DSC - I .2	MUSPG – C 201	Functional Theory of Classical Music	60
2	DSC - II .2	MUSPG – C 202	History and Theory of Indian Music (12 th to 17 th Century A.D.)	60
3	DSC - III .2	MUSPG – C 203	Stage Performance	60
4	DSC - IV .2	MUSPG – C 204	Study of Ghazal Gayaki & it's Presentation.	30
5	DSE - I A	MUSPG – E 205	Practical Concepts of Indian Classical Music (Viva)	60
	DSE - II B	MUSPG – E 206	Detailed study of Structural Ragas (Viva)	60

M.A. Music Semester – II
MUSIC (Vocal / Instrumental)
DSC – I.2

Functional Theory of Classical Music

Per week – 4 L

Credit – 4

Duration of Lecture – 1 Hour

Marks Theory - 70

Internal - 30

Total - 100

Sr.No	Code of the course/Subject	Title of the Course/Subject	Total number of hours
1	MUSPG – C 201	Functional Theory of Classical Music	60 Hours

Objectives:-

1. Focus on Raganga study
2. Study of Karnatka style music.
3. Study of co – relation of music with other art forms.
4. Knowledge of musical compositions.

Out comes:-

1. The student will learn various Ragas of different Angas.
2. The student will learn Bandishs of different moods in particular ragas.
3. The student will acquire the knowledge of Karnatka music.

Unit	Content	Distribution of Marks
Unit – I	D. Analytical study of Ragas from the syllabus. E. Alap and Tanas of Prescribed Ragas. F. Notation writing of Musical forms of the syllabus.	12 Marks
Unit – II	D. Detailed knowledge of Tala Classification in Indian Music. E. Analysis of Todi and Dhanashri Ragangas F. Analytical study of different types of Bandhish Composition.	12 Marks
Unit - III	A. Co-relation among Music & poetry. B. Taal & Chhanda. C. A General study of Karnataka musical forms.	12 Marks
Unit – IV	D. Brief study of following treatises:- i) Sangeet Raj ii) Swaramelkalanidhi iii) Sangeet Darpan iv) Sangeet Paarijaat v) Raga Tatvavibodh vi) Hridya Kautuk. E. Rasa, Principles of Rasa according to Bharata and others. F. General knowledge of 64 kalas according to Vatsyayan	12 Marks
Unit – V	A. Detailed study of Ravindra Sangeet. B. Contribution of Musicians in Ravindra Sangeet. i) Suchitra Mitra ii) Kanika Bandyopadhyaya iii) Pankaj Malik iv) Jyotirindranath Tagore, v) Debendranath Tagore vi) Hemant Mukhopadhyay.	12 Marks
	MCQs Based on above Syllabus	10 Marks
Internal assessment	D. Project based on above syllabus and its presentation. (10 Marks) E. PPT Presentation based on above syllabus and it's Presentation. (10 Marks) F. Participation in Departmental Activities. (10 Marks)	30 Marks
Activities –		
6. Prepration of own aalap tanas in prescribed ragas. 7. Group discussion according to Grantha & Granthakar. 8. Prepare MCQs based on all above Units.		

M.A. Music Semester II
MUSIC (Vocal / Instrumental)
DSC – II .2
History and Theory of Indian Music
(12th to 17th Century A.D.)

Per week – 4 L
Credit – 4

Duration of Lecture – 1 Hour
Marks-Theory - 70
Internal - 30
Total - 100

Sr.	Code of the course/Subject	Title of the Course	Total number of hours
2	MUSPG – C 202	History and Theory of Indian Music (12 th to 17 th Century A.D.)	60 Hours

Objectives:-

1. Focusing on the work of musicologists.
2. Knowledge of ancient Prabandh, Shruti, Dhatu, Anga, Dhrupad etc.
3. Study of ancient music literature, instruments and Ashtachhap Sant Kavi.

Out Comes:-

1. The student will acquire analytical knowledge of ancient musicologists and their works.
2. The student will know about the ancient instruments.
3. The student will be able to study the Gurukula sampradya.

Unit	Content	Distribution of Marks
Unit –I	A. Study of the Historical Development of Hindustani Music from Medieval Period 12 th to 17 th Century A.D. B. Co-relation of Shruti and Swaras and opinions of various scholars regarding the measurements of Shrutis (<i>Praman Shruti, Upmahati Shruti, Mahati Shruti</i>) C. Detailed study of Swaras according to Sharangdev, Ramamatya, Vyankatmakhi and Ahobal.	12 Marks
Unit - II	A. Types of Prabandha. B. Information of Dhatu, Ang etc. C. Origin and evolution of Dhrupad-Dhamar.	12 Marks
Unit – III	A. Detailed description of Nibaddha-Anibaddha Gaan. B. Influence of Folk Music on Indian Classical Music. C. Special features of Gharanas in Instrumental Music and its famous artists.(according to string Instruments).	12 Marks
Unit – IV	D. Detailed study of Ashtachhap Sant kavi and their contribution to music. E. Information of following instruments of medieval period. i) Sarangi ii) Surbahar ii) Flute and its Varieties, iv) Shehnai	12 Marks

	v) Nakkara vi) Jaltarang. F. Music propagation through - Music academies, Prasar Bharati, Song and Drama Division, Films, Music festivals like Sawai Gandhrav Samaroh, Tansen Samaroh, ABGMV Sangeet Sammelan etc.	
Unit – V	C. Contribution of Musicians - i) Sudhakalash, ii) Maharana Kumbha, iii) Ramamatya, iv) Damodar Pandit v) Parshwadev, vi) Jagdekmall, D. Merits and limitations of Gurukula sampradaya, Institutional training and Academic teaching system in Universities.	12 Marks
	MCQs Based on above Syllabus	10 Marks
Internal assessment	C. Seminar (based on syllabus) D. Assignment based on above Syllabus.	30 Marks
Activities:- 5. Making detail charts on Unit I & II 6. Group discussion on Unit III 7. Power Point Presentation on Unit IV & V 8. Prepare MCQs based on all above Units.		

M.A. Music Semester II
MUSIC (Vocal / Instrumental)
DSC – III .2
Stage Performance

Per week – 4 P
Credit – 4

Duration of Lecture – 1 Hour
Marks- External - 70
Internal - 30
Total - 100

Sr.	Code of the course/Subject	Title of the Course	Total number of hours
3	MUSPG – C 203	Stage Performance	60 Hours

Objectives :-

1. Ability to perform with creative skills.
2. Knowledge of 'Semi Classical' music.

Out Comes :-

1. He /She will be able to perform any Raaga of syllabus with confidence.
2. He / She will be able to demonstrate semi classical form.
3. The process of being artist is initiated.

Unit	Content	Distribution of Marks
Prescribed Ragas with Detailed Study:		
	1. Madhuwanti 2. Gawati 3. Bilaskhani Todi 4. Desi Todi 5. Jaunpuri 6. Dev Gandhar	
Unit – I	Presentation of any Raga having Vilambit Khayal & Drut Khayal with detailed Gayaki from the syllabus.	40 Marks
Unit – II	Drut Khayal with Gayaki in any one from the two Ragas suggested by the External Examiner.	20 Marks
Unit – III	Semi Classical form of Music- Chaiti, Hori.	10 Marks
Internal assessment	a) Play Theka on Tabla (10 Marks) b) Tanpura Tunning (10 Marks) b) Presentation in Departmental programme. (10 Marks)	30 Marks
Activities :- 6. Riyaz of Different Paltas 7. Practice of singing with the accompaniment of Tabla 8. Understanding Ragang and its application in ragas. 9. Preparation of own Alap-Taans in prescribed Raagas. 10. Practice of different Laykaris (Aad, Kuaad, Biadetc.) 11. Practice of Various Laykaris According to metres (Chhand)		

M.A. Music Semester II
MUSIC (Vocal / Instrumental)
DSC – IV .2

Study of Ghazal Gayaki & it's Presentation.
(Internal Assessment)

Per week – 2P
Credit – 2

Duration of Lecture – 1 Hour
Total Marks - 50

Sr. No	Code of the course/Subject	Title of the Course	Total number of hours
4	MUSPG – C 204	Study of Ghazal Gayaki & it's Presentation.	30 Hours

Objectives:

5. To impart knowledge of Ghazal with Indian classical Music.
6. To introduce the works of various Ghazal singers and composers.

Outcomes:

7. After completion of this paper the students will be aware of importance of Ghazal and its relation with classical music.
8. Preservation of Ghazal forms which are basis of classical music.
9. Preservation of musical forms which are on the age of extinction.

Unit	Content	Distribution of Marks
Unit - I	C. Detailed study of Ghazal	10 Marks
	D. To Perform one Ghazal based on Raga Sangeet.	10 Marks
Unit - II	C. Perform any two Ghazal by following renowned Artists. i) Iqball bano ii) Farida Khanam iii) Ahamad Hussain-Moh, Hussain iv) Pankaj Udhas v) Talat Aziz vi) Chandan Das	15 Marks
	D. Perform any two Ghazal by following composers. i) Begum Akhtar ii) Mehdi Hassan iii) Ghulam Ali iv) Madhurani v) Jagjit Sing vi) Hari Haran	15 Marks
Activities: i) Collect Records of Rare Ghazal collection. ii) Arrange departmental competition on Ghazal		

M.A. Music Semester II
MUSIC (Vocal / Instrumental)
DSE – II B
Detailed study of Structural Ragas
(Viva)

Per week – 4 P
Credit – 4

Duration of Lecture – 1 Hour
Marks- External - 70
Internal - 30
Total - 100

Sr.No.	Code of the course/Subject	Title of the Course	Total number of hours
5	MUSPG – E 206	Detailed study of Structural Ragas (Viva)	60 Hours

Objectives-

1. Detail and critical knowledge of Ragas
2. Ability to sing Dhamar and Tarana with Gayaki.

Outcomes-

1. Ability to present the various aspects of Ragas.
2. Knowledge of Laykaris in Dhamar and TaranaGayaki
3. The student will be able to classify structural Ragas on the basis of Raga –Jati.
4. The student will understand Ragangas involved in definite structural Ragas.

Unit	Content	Distribution of Marks
	Knowledge of prescribed groups of Ragas:- A) Groups of Ragas in syllabus:- i) Structure of Ragas having Aroha as -- sa,re,ga,pa,dh,sa. Bhupali, Vibhas, BhupalTodi, Jayat and Shivranjani. ii) Structure of Ragas having Aroha as -- sa, ga, ma , dh, ni, sa. Malkauns, Chandrakauns, Audav Bageshri, Bhinna Shadaj, Sohoni. iii) Structure of Ragas having Aroha as -- sa, ga, ma , pa , ni, sa. Bihag, Maru Bihag, Multani, Madhuvanti, Gavati iv) Structure of Ragas having Aroha as -- ni , re, ga, ma , dh , ni, sa. Yaman, Puriya, Puriya Dhanashri, Puriya Kalyan, Purvi	
Unit I	B) Preparation of any two Ragas from each structural group of Ragas, prescribed in syllabus is compulsory.	20 Marks
Unit II	C) Prepare any two Vilambit Khyal and Madhyalaya Bandish in Ragas of different groups prescribed in syllabus .	10 Marks
Unit III	D) Prepare any two Vilambit Khyal Bandish only, in Ragas other than Ragas in the Part C of the syllabus.	15 Marks
Unit IV	E) Prepare any 4 Chhota Khyal Bandish in Ragas other than Ragas in the Part C and D of the syllabus.	15 Marks
Unit V	F) One Dhamar with Layakari and or One Tarana with Gayaki in any one Raga of any one group, prescribed in syllabus.	10 Marks
Internal assessment	A. Practical Record Book (10 Marks) B. Unit/Test Annual Test Exam (10 Marks) C. Listening & Performance (10 Marks)	30 Marks
Activity : 1. Riyaz of different Structural group of Ragas. 2. Practice of Dhamar with different Layakaris.		

❖ Course Material/Learning Resources

• Reference Books:

- 71) Bhatkhande, V.N., Bhatkhande Sangeet Shastra (1956-II Edition) Sangeet Karyalaya, Hathras (U.P.)
- 72) Vasant, Sangeet Visharad, Sangeet Karyalaya, Hathras (U.P.)
- 73) Bhatkhande, V. N., Kramik Pustak Malika (Part I to V), Sangeet Karyalaya, Hathras (U.P.)
- 74) Patwardhan, V.N., Rag Vigyan (1962), Gandharv Mahavidyalaya, Pune (8th Edition)
- 75) Pt. Zaa Ramashray, Abhinav Geetanjali, Part 1 to 5, Sangeet Sadan Prakashan, Alahabad
- 76) Paranjape, S. S., Bhartiya Sangeet Ka Itihas (1968), Chaukhambha Sanskrit Sansthan, Varanasi.
- 77) Chaube, Sushil Kumar, Sangeet Ke Gharano Ki Charcha (1977), Uttar Pradesh Granth Academy, Lucknow, 1st Edition.
- 78) Garg, Laxminarayan, Hamare Sangeet Ratna, Sangeet Karyalaya, Hathras (U.P.)
- 79) Mangrulkar, Dr. Narayan, Sangitatil Gharani Va Charitre, Nagpur
- 80) Garg, Laxminarayan, Bharat ke Sangeetkar, Sangeet Karyalaya, Hathras (U.P.)
- 10) Dr. Banarji Geeta, Rag Shashtra, part 1 & 2 Sangeet Sadan Prakashan, Alahabad
- 11) Sharma, Maharani, Sangeet Mani (2021), Luminous Publication, Varanasi.
- 12) Brihspati, Acharya K.C.D., Sangeet Chintamani (1976), Sangeet Karyalaya, Hathras (U.P.)
- 13) Sharma, Dr. Mrityunjay, Sangeet Manual.
- 14) Paranjape, S.S., Sangeet Bodh (1972), Madhya Pradesh Hindi Granth Academy, Bhopal.
- 15) Saxena, Dr. Rakesh Bala, Madhyakalin Vaishnav Sampradayon Me Sangeet, Radha Publication, Delhi.
- 16) Chakrawarti Mohit, Ravindranath Tagore, Songs of Awakening, Kanishka Publishers New Delhi
- 17) Pathak Praveen, Religious Music, Commonwealth Publication, Delhi.
- 18) Dr. Kaur Bhagwant, Paramparagat Hindustani Saidhhatik Sangeet, Kanishka Publishers, Delhi
- 19) Dr. Tripathi Shivendra, Tabla Visharad, Kanishka Publishers New Delhi
- 20) Dr. Shriwastav Shubha, Uttar bhartiya Taalo me Chhand ev Saundryatatva, Kanishka Publishers New Delhi
- 21) A.H. Fox Strangway, The Music of Hindostan, Piligram Publication, Varanasi.
- 22) Prof. Satyabhan, Pustimargiya mandiro ki sangeet Parampara, Kanishka Publishers New Delhi
- 23) Banarji Namita, Madhyakalin sangitagya ev unka tatkalin samaj par prabhav, Kanishka Publishers New Delhi
- 24) Dr. Mishra Arun, Bhartiya kanth sangeet aur vadya sangeet, Kanishka Publishers New Delhi
- 25) Jagtap, Sameer, Sampurn Visharad Shastra (Tabla), Madhuraj Publication, Pune.
- 26) Vyas, Professor Gunvant Madhav Lal, Gur Tur Gale Raag, Vaibhav Prakashan, Nagpur.
- 27) Pande, Dr. Dhanashree, Vasant Sudha, Vidya Vikas Prakashan, Nagpur.
- 28) Vyas, Prof. Gunvant Madhav Lal, Swakiya, Vyas Smriti Sansthan, Raipur.
- 29) Bhonde, Kamal, Kale Guruji, Bandishinchya Bandishi, Amravati.
- 30) Bhonde, Kamal Muralidhar, Naad kamal, 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 Akadami.
- 35) Mahadik, Prakash, Bhartiya Tantrivadya, Madhya Pradesh Hindi Granth Akadami.
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- 37) Devdhar, B.R., Awaaz Sadhna Shastra
- 38) Das, Dr. Snehashis, Professor B.R. Deodharka Sangitik Yogdan, Indira Kala Sangit Vishva Vidyalaya, 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.
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- 49) Dr. Mukharji Ravindranath, Social Research and Statistics, Vivek Prakashan Delhi, 2019
- 50) Bohara Vandana, Research Methodology, Omega Publication, New Delhi 2018
- 51) Tripathi Vinayak, Research Methodology, Omega Publication, New Delhi 2020
- 52) Sharma Ravi, Sangeet me Shodh Pravidiya, Tiryatrikram Publication Delhi 2021
- 53) Sangeet ki Anusandhan Prakriya, Vaigyanik ev Takniki, Ministry of Human Resource development, Govt. of India
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- 55) Patil, Mahendra (2000), Research Methodology
- 56) Shukla, Pro. Haridwar, Sodh Padhati Sastra
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- 60) Thatte, Anaya (2018), Sanskar Prakashan
- 61) Sane Chandrakant, Notation saha Bhavgeete, Nitin Prakashan
- 62) Dr. Wyavhare Sharad, Marathi Lokgeet, Kirti Prakashan, Aurangabad.
- 63) Dr. Abhyankar Shobha, Sakhi Bhavgeet Maze,
- 64) Warkhede Ramesh, Marathi Lokgeete: Sanskruti abhyasachi sadhane, sahitya Academi
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