

 Estd. 1962 "A++" Accredited by NAAC (2021) With CGPA 3.52	SHIVAJI UNIVERSITY, KOLHAPUR 416 004, MAHARASHTRA PHONE : EPABX - 2609000, BOS Section - 0231-2609094, 2609487 Web : www.unishivaji.ac.in Email: bos@unishivaji.ac.in शिवाजी विद्यापीठ, कोल्हापूर, ४१६ ००४, महाराष्ट्र दूरध्वनी - इपीबीएक्स - २०६०९०००, अभ्यासमंडळे विभाग : ०२३१-२६०९०९४, २६०९४८७ वेबसाईट : www.unishivaji.ac.in ईमेल : bos@unishivaji.ac.in	 
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SU/BOS/Science/252

Date: 09 /07/2026

The Head/Co-ordinator/Director,
 All concerned Department,
 Shivaji University, Kolhapur.

Subject : Regarding revised **syllabi of Diploma/ certificate courses** under the Faculty of Inter- Disciplinary Studies

Sir/Madam,

With reference to the subject mentioned above, I am directed to inform you that the university authorities have accepted and granted approval to the revised **syllabi of Diploma/ certificate courses** under the Faculty of Inter- Disciplinary Studies.

Diploma in Classical Dance (Bharatnatyam)	Diploma in Instrumental Music (Harmonium)
Diploma in Classical Dance (Kathak)	Diploma in Instrumental Music (Tabla)
Diploma in Classical Music (Vocal)	Diploma in Portrait, Landscape, Composition
Certificate Course in Dramatics	

This syllabus shall be implemented from the academic year **2026-2027** onwards. A soft copy containing the syllabus is attached herewith and it is also available on university website www.unishivaji.ac.in NEP-2020 (Online Syllabus)

The question papers on the pre-revised syllabi of above-mentioned course will be set for the examinations to be held in October /November 2026 & March/April 2027. These chances are available for repeater students, if any.

You are therefore, requested to bring this to the notice of all students and teachers concerned.

Thanking you,

Yours faithfully,



Dy Registrar

Encl. : as above

Copy to: **For information and necessary action**

1	The I/C Dean, Faculty of IDS	7	Affiliation T. 1 & T. 2 Section
2	Director, Board of Examination and Evaluation	8	P.G.Admission Section
3	The Chairman, Respective Board of Studies	9	Appointment A & B Section
4	O. E. 1 Exam Section	10	P.G.Seminar Section
5	Eligibility Section	11	I. T. Cell

SHIVAJI UNIVERSITY, KOLHAPUR



Established: 1962

A⁺⁺ Accredited by NAAC (2021) With CGPA 3.52

New Syllabus For Diploma in Classical Music (Vocal)

**UNDER
Faculty of Interdisciplinary Studies**

Diploma Part – I

(TO BE IMPLEMENTED FROM ACADEMIC YEAR 2026-27 ONWARDS)

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1. PREAMBLE:

The Department of Music and Dramatics, Shivaji University, offers this two-year Diploma in Classical Music (Vocal) for aspiring students and early-stage learners. This course provides a strong academic foundation in Indian Classical Music, starting with the fundamental knowledge of Swaras (notes) and basic voice culture. It is specifically designed for those beginning their musical training, guiding them systematically toward a primary introduction to Khayal Gayaki.

By balancing theoretical 'Shastra' with practical performance, the program ensures that students develop both technical precision and aesthetic sensitivity. Ultimately, this course transforms newcomers into confident practitioners and informed listeners, equipping them with the essential skills to explore the vast world of Hindustani Classical Music.

2. PROGRAMME LEARNING OUTCOMES (PO)

After completing this course, students shall be able :

- To identify and execute the fundamental notes (*Swaras*) and scales with pitch accuracy and proper voice culture.
- **To demonstrate** a basic understanding of the core elements of Hindustani Classical Music, such as *Saptak*, *Laya*, and *Tala*.
- **To perform** primary Ragas with their essential components, including *Aaroha*, *Avaroha*, *Pakad*, and *Bandish*.
- **To present** a basic *Khayal* performance featuring simple *Aalap* and *Taan* within the traditional framework.
- **To maintain** rhythmic precision while singing compositions in various primary *Talas* like *Teental*, *Ektaal* etc.
- **To explain** the theoretical concepts (*Shastra*) and the historical evolution of Indian Classical Music in simple terms.
- **To differentiate** between various musical forms and recognize the characteristics of different Ragas through listening.
- **To pursue** advanced studies or professional certifications in vocal music with a strong foundational base.

3. DURATION:

The Diploma in Classical Music (Vocal) shall be:

- **Duration: Two Years.**
- **Total Credits: 32 Credits (distributed across the two-year program).**

4. ELIGIBILITY FOR ADMISSION:

The eligibility criteria for admission to the Diploma in Classical Music (Vocal) shall be that the candidate must have passed the 10th Standard (SSC) or an equivalent examination from a recognized board. Furthermore, admission to the program will be strictly subject to the candidate's performance in a mandatory Aptitude Test conducted by the Department, which is designed to assess their musical inclination, rhythmic sense, and basic vocal potential.

5. MEDIUM OF INSTRUCTION:

The medium of instruction shall be MARATHI. The students will have an option to write answer-scripts in English or Marathi or Hindi. (EXCEPT LANGUAGES)

6. EXAMINATION PATTERN:

The pattern of examination for this course will be an annual or academic year-end examination, which includes both internal assessment and external evaluation. It is important to note that separate passing is mandatory for the Year-End Examination and the Internal Evaluation/Assessment; a candidate must succeed in both components independently to clear the academic year.

7. STRUCTURE OF PROGRAMME:

Diploma in Classical Music (Vocal) Part I										
Program structure										
Teaching Scheme					Examination Scheme					
Sr.No		(Theory & Practical)			Annual Exam (AE)			Internal Assessment		
	Course Type	No. of Lectures	Hrs.	Credit	Paper Hrs.	Max	Min	Internal	Max	Min
1	MM-01 (Theory)	04	04	04	3	80	32	Assignment for each theory Paper	20	08
2	MM-02 (Theory)	04	04	04	3	80	32		20	08
3	MM-03 (Practical)	04	04	04	Practical	100	40	--	--	--
4	MM- 04 (Practical)	04	04	04	Practical	100	3	--	--	--
Total		16	16	16		360			40	

Diploma in Classical Music (Vocal) Part II										
Program structure										
Teaching Scheme					Examination Scheme					
Sr.No		(Theory & Practical)			Annual Exam (AE)			Internal Assessment		
	Course Type	No. of Lectures	Hrs.	Credit	Paper Hrs.	Max	Min	Internal	Max	Min
1	MM-01 (Theory)	04	04	04	3	80	32	Assignment for each theory Paper	20	08
2	MM-02 (Theory)	04	04	04	3	80	32		20	08
3	MM-03 (Practical)	04	04	04	Practical	100	40	--	--	--
4	MM- 04 (Practical)	04	04	04	Practical	100	40	--	--	--
Total		16	16	16		360			40	

EQUIVALENCE OF THE PAPERS AND COURSES:**Equivalence: Diploma In Classical Music (Vocal) Part I**

Sem No.	Paper Code	Title of Old Paper	Marks	Course Code	Title of New Course	Credit
I		Theory Paper I	30		INTRODUCTION TO HINDUSTANI MUSIC	04
I		Theory Paper II	30			
I		Theory Paper III	30		HISTORICAL AND THEOROTICAL PERSPECTIVES IN INDIAN MUSIC	04
I		Theory Paper IV	30			
I		Practical Paper I	70		FOUNDATIONS OF MUSIC & BASIC RAGAS (PRACTICAL PAPER I)	04
I		Practical Paper II	70			
I		Practical Paper III	70		DETAIL STUDY OF CLASSICAL MUSIC (PRACTICAL PAPER II)	04
I		Practical Paper IV	70			

Grades Points	Range of marks obtained out of 100 or in any fraction	
0	From 00	To 39
1	40	44
2	45	49
3	50	54
4	55	59
5	60	64
6	65	69
7	70	74
8	75	79
9	80	84
10	85	89
11	90	94
12	95	100

- **Grade and Grade Points:**

The students' performance of programme will be evaluated by assigning a letter grade on a few point scales as given below. The grade and grade points and credits shall be calculated asunder:

Grades	Credit Points
O	10 to 12
A+	8 to 9.99
A	6 to 7.99
B+	4 to 5.99
B	2 to 3.99
C+	1 to 1.99
C	0 to 0.99

The students shall be further graded on a scale ranging from 12 to 0. The grade and grade points as shown below will express the level of students.

Overall Final Credits	Level of Students	
10 to 12	Higher Distinction Level	Extraordinary
8 to 9.99	Distinction Level	Excellent
6 to 7.99	First Class	Very Good
4 to 5.99	Higher Second Class	Good
2 to 3.99	Second Class	Satisfactory
1 to 1.99	Pass	Fair

0 to 0.99	Fail	Unsatisfactory
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- **Continues internal evaluation (Internal Marks): 20 Marks**

Note: Passing minimum shall be 40% out of 20 marks i.e. 8 Marks

NATURE OF QUESTION PAPER AND SCHEME OF MARKING:

I) Written Examination (80) + Internal Assessment (20) = Total (100 Marks)

A) FOR FOUR CREDITS: Total Marks: 80 (Written)

Question No. 1: Multiple choice questions (10 MCQs) (02 marks each) 20 Marks

**** Few patterns are given below as examples. You may use them or add your own.**

Pattern 1: Plain question with 4 alternatives.

Pattern 2: Match the following with four alternatives

Group 1

Group 2

1.

a.

2.

b.

3.

c.

4.

d.

A) 1-a, 2-b, 3-c, 4-d B) 1-b, 2-a, 3-c, 4-d C) 1-c, 2-b, 3-a, 4-d D) 1-d, 2-b, 3-c, 4-a

Pattern 3: Give Two Statements

1.

2.

Which is the correct option? (or Which is the incorrect option)

A) Statement 1 is True/Correct and Statement 2 is False/Incorrect

B) Statement 2 is True/Correct and Statement 1 is False/Incorrect

C) Both Statements are True/Correct

D) Both Statements are False/Incorrect

Question No. 2: Notation, swarvistar of Vilambit or Chota khyal with aalap & taan, Comparative study of ragas, information of ragas etc, ((Any One out of Two)

20 Marks

Question No. 3: Short Notes (Any one out of two)

20 Marks

Question No. 4: Short Questions (Any two out of three)

20 Marks

Note : Question Paper should cover all the units in the syllabus.

PATTERN OF PRACTICAL EXAMINATION (Duration: 20–25 Minutes per Candidate)

FOUNDATIONS OF MUSIC & BASIC RAGAS (PRACTICAL PAPER I)

Total Marks: 100

Component	Requirement	Marks
Voice Production	Demonstration of resonance in Abdominal, Chest, Throat, and Head registers using <i>SA-PA-SA</i> .	10
Alankar Presentation	Performance of 2 basic and 2 Tala-bound Alankars (6, 10, 12, or 16 beats).	10
Ear Training	Identification of <i>Shuddha</i> and <i>Vikrit Swaras</i> played by the examiner.	05
Detailed Raga	Performance of one Chhota Khayal with <i>Aaroh-Avaroh</i> , <i>Palta</i> , <i>Aalap</i> , and <i>Taan</i> (Student's Choice).	25
Compositional Forms	Presentation of one Sargam Geet and one Lakshan Geet from the prescribed list.	15
Raga Analysis	Ability to demonstrate the <i>Pakad</i> and specific characteristics of a second Raga chosen by the examiner.	10
Padhant (Oral Citation)	Demonstrating <i>Ektal</i> and <i>Teental</i> with <i>Theka-Bols</i> , Matra counting, Tali, and Khali.	15
Tanpura Knowledge	Identifying parts of the Tanpura and demonstrating the correct method of plucking	10
Vilambit Khayal	Presentation of a Bada Khayal in either Yaman or Bhairav with systematic <i>Aalap</i> , <i>Behlava</i> , and <i>Taan</i> elaborations.	30
Drut Khayal	Performance of a Chhota Khayal in Kafi , Bihag , or Kedar including at least 5 <i>Taans</i> and a <i>Tihai</i> .	15
Raga Grammar	Accuracy of <i>Aaroh-Avaroh</i> , <i>Pakad</i> , and <i>Paltas</i> for the performed Ragas.	05

DETAIL STUDY OF CLASSICAL MUSIC (PRACTICAL PAPER II)

Total Marks: 100

Component	Requirement	Marks
Vilambit Ektal	Practical demonstration of Vilambit Ektal (12 beats) manually with correct <i>Tali</i> , <i>Khali</i> , and steady pulse maintenance.	15
Oral Citation	<i>Padhant</i> (recitation) of Kaharava and Dadra Theka-Bols with precise <i>Matra</i> counting and divisions.	10
Gayaki Vistar	Spontaneous melodic elaboration (<i>Swar-Vistar</i>) of a Raga assigned by the examiner	15
Technical Viva	Oral examination on Raga characteristics, <i>Vadi-Samvadi</i> , and the aesthetic differences between similar Ragas.	10

Note:-The practical examination in each paper should be held in the presence of two examiners, one internal and one external.

12: SYLLABUS

A) Diploma In Classical Music (Vocal) Part I

Course Category:

Course Name: INTRODUCTION TO HINDUSTANI MUSIC

Course Number: MM 01

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 80 Internal Assessment: 20 Total Marks: 100)

Course Learning Outcomes: After completing this course, students shall be able:

1. To understand the fundamental concepts of Indian Classical Music.
2. To acquaint themselves with the technical structure of Ragas through the study of Dash-vidh Raga Lakshana.
3. To understand the rhythmic framework of Hindustani music.
4. To acquaint themselves with the notation systems of Pt. V. N. Bhattachande and Pt. V. D. Paluskar.
5. To understand the historical and academic contributions of legendary pioneers.
6. To acquaint themselves with the formation of that and raga.
7. To acquaint themselves with the forms of Hindustani Music.

Module	Units	Credit	Hours
I	Fundamental Terminology • Definition and explanation of basic terms: Sangeet, Nada (Ahata & Anahata), Shruti, Swar (Shuddha, Vikrut, Komal, Teevra), Saptak (Mandra, Madhya, Taar). • Concept of Laya (Vilambit, Madhya, Drut) and Matra. • Definitions of Varna, Alankar, and Thaata.	1	15
II	Raga and Tala Science • Raga Characteristics: Definition of Raga, Ten essentials of Raga (Dash-vidh Raga Lakshana), Vadi, Samvadi, Anuvadi, Vivadi, Varjya Swara, Aaroha, Avaroha, and Pakad. • Tala Elements: Definition of Tala, Vibhag, Sam, Kaal, Tali, Khali, and Avartan. • Detailed study of prescribed Talas: Teental, Dadra, and Kerwa (Theka and Dugun).	1	15

III	• Study of Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande notation systems (Primary level). • Notation Writing: Ability to write the complete Notation of a Vilambeet Khayal (including Sthayi and Antara) in any of the prescribed Ragas • Information of ragas	1	15
IV	• Three characteristics of musical sound: Volume, Pitch, Timbre • Biographies and contributions of legendary artists: Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar. • Formation of Thaata and Raag • Form of Hindustani Music – includes detailed study of Dhrupad, Dhamar, Khyal, Thumri styles	1	15

LIST FOR READING:

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, RaagParichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.
5. Deva, B. C. (1987). *Musical instruments of India: Their history and development*. Munshiram Manoharlal Publishers.
6. Jha, R. (1970). *Abhinav gitanjali* (Vols. 1–5). Sangeet Sadan Prakashan.
7. Patwardhan, V. R. (1962). *Raag vigyan* (Vols. 1–7). Sangeet Gaurav Granthamala.
8. Thakur Jaydev Sinha, भारतीय संगीत का इतिहास: Vishvvidyalay Publication, Varanasi .

Course Category:

Course Name: HISTORICAL AND THEOROTICAL PERSPECTIVES IN INDIAN MUSIC

Course Number: MM 02

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 80 Internal Assessment: 20 Total Marks: 100)

Course Learning Outcomes: After completing this course, students shall be able:

1. To understand the historical evolution of Indian music.
2. To understand the theoretical foundations of prescribed Ragas
3. To acquaint themselves with the technical skill of writing Chhota Khayal notations, Swar Vistar, and complex rhythmic Layakaris.
4. To acquaint themselves with the biographies, specific Gharana styles, and aesthetic contributions of legendary maestros
5. To understand the scientific application of Time Theory in Hindustani music.

Module	Units	Credit	Hours
I	• A brief history of Indian Classical Music. • Classification of Indian Instruments: Study of the fourfold classification (Vadhya Shastra): 1. Tantu (String instruments) 2. Sushira (Wind instruments) 3. Avanaddha (Percussion/Drums) 4. Ghana (Non-membranous percussion) • Requirement: History, features, and at least one example for each category.	1	15
II	Detailed Raga and Tala Analysis • Raga Study: Detailed theoretical study of all Ragas prescribed for practical examination (This includes their Vadi, Samvadi, Jati, Varjya Swara, and Time Theory. • Notation Writing: Ability to write the complete Notation of a Chhota Khayal (including Sthayi and Antara) in any of the prescribed Ragas. • Swar Vistar: Writing systematic musical elaborations (Swar Vistar) in notation for the prescribed Ragas.	1	15

III	Life and Contribution of Legendary Musicians 1. Ustad Alladiya Khan 2. Pt. Bhimsen Joshi 3. Gansaraswati Kishori Amonkar	1	15
IV	Rhythmic Patterns and Modern Technology • Tala and Layakari: Writing the Theka of prescribed Talas (Rupak, Tilwada, and Ektal) with their Dugun, Trigun, and Chaugun (Double, Triple, and Quadruple tempo). • Time Theory of Ragas in Hindustani Music	1	15

LIST FOR READING:

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, RaagParichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.
5. Deva, B. C. (1987). *Musical instruments of India: Their history and development*. Munshiram Manoharlal Publishers.
6. Jha, R. (1970). *Abhinav gitanjali* (Vols. 1–5). Sangeet Sadan Prakashan.
7. Patwardhan, V. R. (1962). *Raag vigyan* (Vols. 1–7). Sangeet Gaurav Granthamala.
8. Thakur Jaydev Sinha, भारतीय संगीत का इतिहास: Vishvvidyalay Publication, Varanasi .

Course Category:**Course Name :** FOUNDATIONS OF MUSIC & BASIC RAGAS (PRACTICAL PAPER I)**Course Number:** MM 01**Course Code:****Course Credits:** 04**Marks:** For 4 Credits: Examination: 100**Course Learning Outcomes:** After completing this course, students shall be able:

1. To understand the physical mechanics of sound by practicing voice production techniques .
2. To acquaint themselves with the technical structure of Alankar
3. To understand the grammar of prescribed Ragas by demonstrating their Aaroh-Avaroh, Palta, Bandish, and basic Aalap-Taan elaborations.
4. To acquaint themselves with musical compositions.
5. To understand the rhythmic architecture of Hindustani music through the Padhant (oral citation) of talas.
6. To acquaint themselves with the anatomical parts and the functional method of plucking the Tanpura to maintain a steady drone for vocal accompaniment.

Module	Units	Credit	Hours
I	Technical Exercises (Swar & Alankar) 1. Basic Training: Presentation of 10 fundamental Alankars. Pyramid Alankar 2. Tala-bound Alankars: Ability to sing two Alankars each, specifically set to the rhythmic cycles of 6, 10, 12, and 16 beats. 3. Ear Training: Identification of Shuddha Swaras and Vikrit Swaras 4. Practice of SA-PA-SA/ Practice Of Voice Production (Abdominal, Chest, Throat and Head Voice)	1	15
II	Prescribed Ragas: 1. Bhoop 2. Bhimpalas 3. Khamaj 4. Des 5. Vrindavani Sarang 6. Durga (Raga Vistar, Aaroh-Avaroh, Palta, bandish, basic aalap and Tanas)	1	15

III	• One Sargam Geet in any one of the above Ragas. • One Lakshan Geet & Tarana in any one of the above Ragas. • Tanpura: Basic introduction to the instrument, its parts, and the method of plucking the strings for accompaniment	1	15
IV	• Oral Citation (Padhant): Demonstrating the Theka-Bols with Matra counting, Divisions, Tali, and Khali for: • Ektaal • Teental	1	15

LIST FOR READING:

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, RaagParichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.
5. Deva, B. C. (1987). *Musical instruments of India: Their history and development*. Munshiram Manoharlal Publishers.
6. Jha, R. (1970). *Abhinav gitanjali* (Vols. 1–5). Sangeet Sadan Prakashan.
7. Patwardhan, V. R. (1962). *Raag vigyan* (Vols. 1–7). Sangeet Gaurav Granthamala.
8. Thakur Jaydev Sinha, भारतीय संगीत का इतिहास: Vishvvidyalay Publication, Varanasi .

Course Category:

Course Name: DETAIL STUDY OF CLASSICAL MUSIC (PRACTICAL PAPER II)

Course Number: MM 01

Course Code:

Course Credits: 04

Marks: For 4 Credits: Examination: 100

Course Learning Outcomes: After completing this course, students shall be able:

1. To understand the aesthetic and structural intricacies of *Vilambeet Khyal*
2. To acquaint themselves with the diverse melodic frameworks of Ragas
3. To understand the rhythmic architecture of Hindustani music through the *Padhant* (oral citation) of Kaharava and Dadra
4. To acquaint themselves with the practical application of Vilambit Ektal, demonstrating the ability to maintain slow-tempo rhythmic stability.

Module	Units	Credit	Hours
I	• Prescribed Raga: Vilambeet Khyal Yaman (Raga Vistar, Aaroh-Avaroh, Palta, bandish, basic aalap and Tanas etc.)	1	15
II	• Prescribed Raga: Vilambeet Khyal Bhairav (Raga Vistar, Aaroh-Avaroh, Palta, bandish, basic aalap and Tanas etc.)	1	15
III	Prescribed Raga: 1. Kafi 2. Bihag 3. Kedar 4. Bhairavi • One Dhrupad & one Dhamar in any one of the above Ragas. • One Tarana in any one of the above Ragas.	1	15

	• One Bhavgeet or Bhaktigeet		
IV	• Oral Citation (Padhant): Demonstrating the Theka-Bols with Matra counting, Divisions, Tali, and Khali for: • Keharava, • Dadra • Practical Knowledge of Vilambeet Ektaal	1	15

LIST FOR READING:

1. Srivastava, Prof. Harischandra, RaagParichay vol. 1 & 2, Publisher: Sangeet Sadan Prakashan, Allahabad.
2. Srivastava, Prof. Harischandra, RaagParichay vol. 3 & 4, Publisher: Sangeet Sadan, Allahabad
3. Vasant, Sangeet Visharad, Publisher: Sangeet Karyalaya, Hathras.
4. Bhatkhande, Pt V N, Kramik Pushtak Malika, Publisher: Sangeet Karyalay Hathras.
5. Deva, B. C. (1987). *Musical instruments of India: Their history and development*. Munshiram Manoharlal Publishers.
6. Jha, R. (1970). *Abhinav gitanjali* (Vols. 1–5). Sangeet Sadan Prakashan.
7. Patwardhan, V. R. (1962). *Raag vigyan* (Vols. 1–7). Sangeet Gaurav Granthamala.
8. Thakur Jaydev Sinha, भारतीय संगीत का इतिहास: Vishvvidyalay Publication, Varanasi .