

Syllabus and Course Scheme

Academic year 2022-23



M.A. – INDIAN MUSIC (VOCAL)
Semester Scheme

UNIVERSITY OF KOTA

**MBS Marg, Swami Vivekanand Nagar,
Kota - 324 005, Rajasthan, India**

Website: uok.ac.in

I Year
I Semester
Code- Paper I
PRINCIPLES OF MUSIC - I

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

Code-Paper II
HISTORY OF INDIAN MUSIC-I

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

Code-Paper III
(Practical - I)

200 Marks

Internal Assessment :- Max. Marks 60 Minimum Marks 30

Semester Assessment :- Max. Marks 140 Minimum Marks 70

Code-Paper IV
(Practical - II)

200 Marks

Internal Assessment :- Max. Marks 60 Minimum Marks 30

Semester Assessment :- Max. Marks 140 Minimum Marks 70

I Year
II Semester
Code - Paper V
PRINCIPLES OF MUSIC-II

100 Marks

Internal Assessment :- Max. Marks 60 Minimum Marks 30

Semester Assessment :- Max. Marks 140 Minimum Marks 70

Code - Paper VI
HISTORY OF INDIAN MUSIC-II

100 Marks

Internal Assessment :- Max. Marks 30 Minimum Marks 12

Semester Assessment :- Max. Marks 70 Minimum Marks 28

Code - Paper VII
(Practical - III)

200 Marks

Internal Assessment :- Max. Marks 60 Minimum Marks 30

Semester Assessment :- Max. Marks 140 Minimum Marks 70

Code - Paper VIII
(Practical - IV)

200 Marks

Internal Assessment :- Max. Marks 60 Minimum Marks 30

Semester Assessment :- Max. Marks 140 Minimum Marks 70

II Year
III Semester
Code-Paper IX
Voice Culture and Philosophy of Music

100 Marks

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|---------------------|------------------|------------------|
| Internal Assessment | :- Max. Marks 30 | Minimum Marks 12 |
| Semester Assessment | :- Max. Marks 70 | Minimum Marks 28 |

Code - Paper X
Psychology of Music

100 Marks

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|---------------------|------------------|------------------|
| Internal Assessment | :- Max. Marks 30 | Minimum Marks 12 |
| Semester Assessment | :- Max. Marks 70 | Minimum Marks 28 |

Code - Paper XI
(Practical - V)

200 Marks

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|---------------------|-------------------|------------------|
| Internal Assessment | :- Max. Marks 60 | Minimum Marks 30 |
| Semester Assessment | :- Max. Marks 140 | Minimum Marks 70 |

Code - Paper XII
(Practical - VI)

200 Marks

| | | |
|---------------------|-------------------|------------------|
| Internal Assessment | :- Max. Marks 60 | Minimum Marks 30 |
| Semester Assessment | :- Max. Marks 140 | Minimum Marks 70 |

Code - Paper XIII
Voice Culture, Philosophy of Music & study of Ragang

100 Marks

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|---------------------|------------------|------------------|
| Internal Assessment | :- Max. Marks 30 | Minimum Marks 12 |
| Semester Assessment | :- Max. Marks 70 | Minimum Marks 28 |

Code - Paper XIV
Psychology of Music & study of Ragang

100 Marks

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|---------------------|------------------|------------------|
| Internal Assessment | :- Max. Marks 30 | Minimum Marks 12 |
| Semester Assessment | :- Max. Marks 70 | Minimum Marks 28 |

Code - Paper XV
(Practical - VII)

200 Marks

| | | |
|---------------------|-------------------|------------------|
| Internal Assessment | :- Max. Marks 60 | Minimum Marks 30 |
| Semester Assessment | :- Max. Marks 140 | Minimum Marks 70 |

Code - Paper XVI
(Practical - VIII)

200 Marks

| | | |
|---------------------|-------------------|------------------|
| Internal Assessment | :- Max. Marks 60 | Minimum Marks 30 |
| Semester Assessment | :- Max. Marks 140 | Minimum Marks 70 |

M.A. (Previous) Indian Music -2022

Code - Paper I

PRINCIPLES OF MUSIC - I

Internal Assessment: 30

Semester Assessment: 70

Max. Marks 100

Min. Marks 40

Unit – I

1. Detailed Study of Shruti & Swar.
2. Types of scales Diatonic, Chromatic & Equally tempered.

Unit – II

1. Shruti, Swar discourse of Bharat, Shrangdev and Ahobal.
2. Views of Pt. Bhatkhande, Pt. Omkar Nath Thakur and Lalit Kishore Singh about Shruti Swar and Scales.

Unit – III

1. Modern Shudha scale of Hindustani and Karnatak Music.
2. Main Musical Instruments and Musical Forms. of Karnatik Music.

Unit – IV

1. General idea of the forms of Hindustani Classical Music.
2. Various Musical forms of Semi Classical Music- Thurmri, Dadara, Kajari, Chaiti, Ghazal etc.

Unit – V

1. Haveli Sangeet.
2. Gurmat Sangeet

Code - Paper II
History Of Indian Music - I

Internal Assessment: 30

Semester Assessment : 70

Max. Marks
100
Min. Marks 40

Unit – I

1. Origin of Music.
2. Evolution and development of Indian Music during ancient time with special reference to the works of Bharat Matang narad (Sangeet makarand) Sharangdev.

Unit – II

1. Evolution and development of Indian Music during medieval and modern ages with special reference to the works of Lochan, Ramamatya, Ahobal, Bhavbhattacharya, Vyankatmukhi, Pt. Bhatkhande and Pt. Vishnu Digamber Paluskar.

Unit – III

1. Evolution and Growth of the Various musical forms, Gram Ragas, Bhasha and Vibhasha.

Unit – IV

1. General Study of Music during Vedic period with reference of Saam Gaan.

Unit –V

1. Study of Music with special reference of Natya Shastra.

Theory Paper
Code - Paper V
PRINCIPLES OF MUSIC- II

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Min. Marks 40

Unit – I

1. General idea of Geeti and Vani.
2. Detailed Study of Ragang & Ragas.
 - A. Kanhda Ang- Darbari Kanhda, Nayaki Kanhda, Abhogi Kanhda etc.
 - B. Sarang Ang - Vrindvani Sarang, Madmaad Sarang, Shudha Sarang etc.
 - C. Kalyan Ang- Yaman Kalyan, Puriya Kalyan Shyam Kalyan etc.

Unit – II

1. Chief Characteristics of different Gharanas of Hindustani Vocal & Instruments.
2. Impact of folk Music on Classical Music & Vice-Versa.

Unit – III

1. Techniques & presentation of Vrinda Vadan & Vrind-Gaan in ancient & Modern ages.
2. General Idea of Rabindra Sangeet.

Unit – IV

1. Ancient & Modern Western Scales.
2. Division of a scale according to the number of severts and cents in a scale.

Unit – V

1. Knowledge of Katpayadi System.
2. Basic Principles of Sound & Harmonics.

Code - Paper VI
History of Indian Music - II

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Min. Marks 40

Unit – I

1. Historical evolution of Pakhawaj, Veena, Sitar, Sarod, Tabla and Flute.

Unit – II

1. General idea of the factors that differentiate Karnatik Music and Hindustani Music.

Unit – III

1. Special Study of the ‘Trinity’.

Unit – IV

1. Evolution of Indian and Western Notation system.

Unit – V

1. Efforts for development of the art of music by various Institutions and Artists in the post – independent era in the field of teaching, performance and writing.

Paper – III, IV, VII & VIII – Practical (Vocal)
Syllabus - Practical – I, II, III & IV

| | |
|---|------------------------|
| Paper – III & VII – Practical: Division of Marks | 8 Hours |
| Lasting for 1:30 hrs per candidate at the maximum | |
| (a) Raga of Examiner's Choice (Slow khyal) | 40 Marks |
| (b) Ragas of Examiner's Choice atleast two fast Khyals | 30 Marks |
| (c) Alaps in two Ragas | 30 Marks |
| (d) Singing of Dhrupad etc. | 30 Marks |
| (e) Tunning of Tanpura. | 10 Marks |
| | Total 140 Marks |

| | |
|--|------------------------|
| Paper IV – Practical : Division of Marks | 08 Hours |
| Lasting for 1:30 hours per candidate of the Maximum. | |
| (a) Stage Performance | 100 Marks |
| (b) Light or Semi-classical Performance | 40 Marks |
| | Total 140 Marks |

| | |
|--|-----------------------|
| Paper- VIII Practical : Division of Marks | 08 Hours |
| Lasting for 1:30 hours per candidate of the Maximum. | |
| (a) Notation Writing. | 40 Marks |
| (b) Comparative & Critical Study of Ragas. | 50 Marks |
| (c) Stage Performance | 50 Marks |
| | Total 140 Mark |

Note: Question paper will be set at the spot by the Board of Examiners in consultation with internal examiners

Paper III and IV

Compulsory Group: Bhairav, Yaman, Alhaiya Bilawal,

Optional Group:

- (i) Shyam – Kalyan, Puria – Kalyan, Jait – Klalyan Hansdhvani
- (ii) Yamani – Bilawal, Devgiri Bilawal, Kukubh-Bilawal Sarparda – Bilawal.
- (iii) Jogia, Vibhas (Bhairav - Ang) Gunakri (Bhairav - Ang) Basant – Mukhari.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any to fast Khayals from the remaining ragas.
4. In all nine (09) Ragas are to be prepared with seven (07) Vilambit Khayals and Fast Khayals and three Fast Khayals.

5. Candidates should learn any two composition from the following :
Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or
Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-
in any Raga.
6. Special attention should be given toward artistic presentation while
preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

Paper VII & VIII

Compulsory Group : Bageshwari, Jaijaiwanti, Darbari Kanhada, Brindavani Sarang.

Optional Group:

- (i) Jhinjoti, Rageshri, Narayani, Khambavati, Malgunji.
- (ii) Nayaki – Kanhada, Sugharai – Kanhada, Abhogai – Kanhada, Shahana –
Kanhada Jogia.
- (iii) Shudha – Sarang, Madhymad Sarang and Lanka Dahan Sarang.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group
very throughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two
ragas from each group may be prepared.
3. Candidate are to required prepare any to fast Khayals from the remaining
ragas.
4. In all nine (09) Ragas are to be prepared with seven (07) Vilambit Khayals
and Fast Khayals and three Fast Khayals.
5. Candidates should learn any two composition from the following :
Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or
Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-
in any Raga.
6. Special attention should be given toward artistic presentation while
preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

II Year
III Semester
Code - Paper IX
Voice Culture and Philosophy of Music

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Min. Marks 40

Unit – I

1. Anatomy and Physiology of Throat.
2. Anatomy & Physiology of Ear.

Unit – II

1. Human voice & its Technique.
2. Elementary theory of sound – Its production & propagation.

Unit – III

1. Art & concept of Beauty.
2. Place of Music in Five Arts.

Unit – IV

1. Application of general Principles & ideas of aesthetics in Music.
2. Music as the embodiment of the spirit of Indian Art and culture.

Unit – V

1. Art appreciation and music listening.
2. Music & Religion.

Code - Paper - X

Psychology of Music

Internal Assessment: 30

Semester Assessment: 70

Max. Marks 100

Min. Marks 40

Unit – I

1. Relation of Psychology with Music.
2. Definition and Scope of psychology.

Unit – II

1. Applications of music in Educational Psychology.
2. Socio-Psychology.

Unit – III

1. Abnormal Psychology.
2. Industrial Psychology.

Unit – IV

1. Emotional Integration through music.
2. Mind and music.

Unit – V

1. Taste in music.
2. Sensation, Hearing in Music.

Syllabus for Paper XI, XII Practical – V, VI

Max. Marks 200
Min. Marks 100

Code - Paper – XI, XII

Compulsory Group :Marva, Bhairav, Malkons.

Optional Group :

- a. Ahir-Bhairav, Bairagi-Bhairav, Nut Bhairav, Anand Bhairav.
- b. Maru Bihag, Nand Nat Bihag, Bihagada Saawani (Bihag Ang).
- c. Jog, Jog Kauns, Chandrakauns Kaunsi Kanhada.

Code - Paper - XIII

Voice Culture, Philosophy of Music & Study Of Ragang

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Min. Marks 40

Unit – I

1. Emotional experience in life through Music.
2. Functions of Music.

Unit – II

1. Pictorial aspect of Music.
2. Role of Music in Indian Philosophy.

Unit – III

1. Concept of Music in the Western World.
2. Raag & Rasa.

Unit – IV

1. Aesthetic experience through the art of Music.
2. Importance of Voice Culture in Indian Music.

Unit – V

1. Detailed Study of Ragang & Ragas.
 - I. Bhairav Ang :-
 - A. Bhairav
 - B. Ahir Bhairav
 - C. Bairagi Bhairav
 - II. Kauns Ang :-
 - A. Malkons
 - B. Jogkons
 - C. Chandrakauns

Paper Code - XIV
Psychology of Music & Study of Ragang

Internal Assessment: 30

Semester Assessment : 70

Max. Marks 100

Min. Marks 40

Unit – I

1. Attention.
2. Role of Interest in Music.

Unit – II

1. Feeling.
2. Emotion & Appreciation of Music.

Unit – III

1. Imagination & creative activity of Music.
2. Learning, Process of Learning in Music.

Unit – IV

1. Importance of heredity & Environment in Music.
2. Detailed Study of Ragang & Raag.
 - I. Bihag :-
 - A. Bihag
 - B. Maru Bihag
 - C. Bihagda
 - II. Todi Ang :-
 - A. Bilaskhani-Todi
 - B. Bhupal Todi
 - C. Gurjari Todi

Unit – V

3. Music Therapy.
4. Musical Aptitude Tests.

Paper- XI, XII, XV & XVI- Practical (Vocal) **Scheme & Syllabus – Practical-V, VI, VII & VIII**

Paper- XI & XV Practical: (Lasting for 1.30 hrs, per candidate) 8 Hours per week Scheme: Allotment of marks:

- | | |
|---|------------------------|
| (a) Question of Khayals: candidate will be required to sing two slow Khayal of Examiner's choice. | 50 Marks |
| (b) Question of Khayal | 30 Marks |
| (c) Dhrupad/Dhamar or other composition | 30 Marks |
| | Total 140 Marks |

N.B. : The practical paper will be set on the spot by the Board of Examiner in consultation with the internal Examiners.

Paper XII : (Lasting for 1.30 hrs. per candidate)

Scheme: Allotment of Marks

- | | |
|---|------------------------|
| (a) Comparative & Critical Study of Ragas | 40 Marks |
| (b) Viva General awareness of the subject | 40 Marks |
| (c) Stage Performance | 60 Marks |
| | Total:140 Marks |

Paper XVI : (:Lasting for 1.30 hrs. per candidate)

- | | |
|--|------------------------|
| (a) Extempore composition from the given song or new pattern | 60 Marks |
| (b) Viva General awareness of the subject | 40 Marks |
| (c) Comparative and Critical study of Ragas | 40 Marks |
| | Total:140 Marks |

N.B.: The practical paper will be set on the spot by the Board of Examiner in consultation with the internal Examiners..

Paper XI & XII

Compulsory Group: Marva, Bhairav, Mian-Ki-Malhar.

Optional Group:

- a. Ahir-Bhairav, Bairagi-Bhairav, Nat Bhairav, Anand Bhairav, Sourashtra Bhairav, Shivmat-Bhairav.
- b. Sur Malhar, Ramdasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar.
- c. Lalit, Puriya, Sohani.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any to fast Khayals from the remaining ragas.
4. In all nine (09) Ragas are to be prepared with seven (07) Vilambit Khayals and Fast Khayals and three Fast Khayals.
5. Candidates should learn any two composition from the following :
Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or
Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-
in any Raga.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

Paper XV & XVI

Compulsory Group: Bihag, Malkons & Todi.

Optional Group:

- a. Jog, Jogkons, Chandrakauns, Kaunsi-Kahada.
- b. Sur Malhar, Ramdasi-Malhar, Jayant-Malhar, Nat-Malhar, Megh-Malhar.
- c. Gurjari Todi, Bilaskhani-Todi, Bhupal Todi, Saragvarali, Multani.
- d. Nand, Bihagada, Nat-Bihag, Maru-Bihag, Savani (Bihag Ang).
- e. Hanskinkini, Patdeep, Madhuvanti, Kirvani, Barva, Sindoor.

N.B.: The practical paper will be set at the spot by the Board of Examiner in consultation with the internal Examiners.

Note:

1. Candidate are required to prepare all the Ragas from the compulsory group very thoroughly with extensive elaboration
2. Any two from prescribed three groups may be selected and at least two ragas from each group may be prepared.
3. Candidate are to required prepare any three fast Khayals from the remaining ragas.
4. In all ten (10) Ragas are to be prepared with seven (07) Vilambit Khayals and Fast Khayals and three Fast Khayals.
5. Candidates should learn any two composition from the following:
Dhrupad, Dhamar, Tarana with full Gayaki from the above Ragas or
Thumri, Tarana with full Gayaki from the above Ragas or, Thumri, Tapa-
in any Raga.
6. Special attention should be given toward artistic presentation while preparing seventeen Ragas.
7. Variety to Tals may be kept in view for Khayals.

Book Recommended :

1. Natya shastra : Bharat
2. Brihaddeshe : Matang
3. Sangeet Ratnakar: Sharangdeva
4. Rag Tarangini : Lochan
5. Sangeet Parijat : Ahobal
6. The Music of Hindustan: Strangways
7. The Music of India: Popley
8. Music and Musical Modes of Hindustan
9. Hindustani Music : G.H. Ranade
10. The Music of India : D.P. Mukherjee
11. Rag Tatha That Ki Etihastik Prasth Bhoomi : G.N. Goswami
12. Rag O Roop: Swami Prajyanada
13. North Indian Music : Aillian Daneilou
14. Bharat Ka Sangeet Siddhanta : Acharya Kailash Brahaspati
15. Sangeet Shastra: K. Vasudev Shastri
16. Pranav Bharati : Pt. Omkar Nath Thakur
17. Rag O Ragni : O.C. Ganguly
18. Elements of Indian Music : E. Claments
19. Karnatak Music: Ramchandran
20. Ragas of Karnatak Music : Ramchandran
21. South Indian Music : Sambamurthy
22. Bhartiya Sangeet Vadya : Dr. Lalmani Misra
23. Dhvani aur Sangeet : Lalit Kishore Singh

Books Recommended

1. The Hindu View of Art: Mulk Raj Anand
2. A Short History of Music : Dr. Curt Sucher
3. The Primitive Art : L. Adams
4. The Beginning of Art : Ernest Groos
5. History of Musical Instruments : Curt Suches
6. History of Musical Instruments : Suresh .. Raj
7. Historical Survey of the Musical of Upper India : Pt. V.N. Bhatkhande
8. A Comparative Study of Some of the Music System of 15th, 16th and 18th centuries : Pt. Bhatkhande
9. Rise of Music in the Ancient World, East & West : Curt Suches
10. History of Indian Music : Swami Prajanand
11. Ain – E – Akbari : Abul Fazal (Translnted by Girelwin)
12. Ancient Art and Ritual : C. Harrison
13. Composers of Karnatak Music : Prof. Sambmurthy
14. Music in Ancient Literature: Dr. G. Raghvan
15. Natya shastra : Bharat
16. Brihaddeshe : Matang
17. Sangeet Ratnakar: Sharangdeva

- 18.Rag Tarangini : Lochan
- 19.Sangeet Parijat : Ahobal
- 20.The Music of India: Popley
- 21.Music and Musical Modes of the Hindus : Sir Willaim Jones
- 22.Hindustani Music : G.H. Ranadey
- 23.Music of Hindustan : Fox Strengways
- 24.Indian Music of the South : R. Srinivasan
- 25.Rag Vibodh : Somnath
- 26.Swar Mel Kala Nidhi : Ramamatya
- 27.Bhartiya Sangeet Vadya : Dr. Lalmani Mishra
- 28.Swar aur Ragon Ke Vikas me Vadyon Ka Yogdan : Dr.Indrani Chakarvarty.
- 29.Musical Herritage: M.R. Gautham

Books Recommended

1. Short studies in nature : Herbert Anticlastic.
- 2 What is music : Leo Tolstoy
- 3 Music a science and/or art : John Recfield
- 4 Elution and Reality : Christopher Grudwell
- 5 Philosophy of music : Willam Pole
- 6 Art and the man : Irwin Edman
- 7 Sound : Catch and Satterly
- 8 Hindustani Music : G.H. Ranade
- 9 Cilvilisation, Science and Religion : A Rithole
- 10 Science an music : James Jeans'
- 11 Philosophy in a new key : Susane Langer
- 12 Forms in music : I Machpherson
- 13 What is Art : Tagore
- 14 Effect of music : Max-School and Estner Gat Wood
- 15 Sources of music : Erick Bloom
- 16 Fundamental of Indian Art : S.N. Das Gupta
- 17 Visualised music : Percy Brown
- 18 Some conception of music : David Monn
- 19 The Culture Aspect of Indian and : C.P. Srinivasa Iyengar
Dancing
- 20 The Physics of music : Dr. Vasudeva Sharan

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|------------------------------------|---|------------------------|
| 21 Kala Aru Sanskriti | : | Dr. Vasudeva Sharan |
| 22 Indian Concept of the Beautiful | : | K.S. Ramaswami Shastri |
| 23 Comparative Aesthetics | : | K.C. pande |
| 24 A History of Aesthetics | : | Golbert and Kuhu |
| 25 Philosophies of Beauty | : | E.F. Carrit |
| 26 modern Book of Aesthetics | : | Mialvi Ruder |
| 27 Text Book of Sound | : | Broton |

Books Recommended

1. Contemporary School of Psychology : Roberts S. Wood Worth.
2. An Outline of psychology : Willam Dongall.
3. Music Therapy: Edited by Edward Podolsky D.M. Department of psychiatry Kings Country Hospital Booklyn. New York
4. The Psycho-dynamics of everyday behaviour K. L.Brown and Kari, A Menninger.
5. Psychology of Musician: Parcy C. Buck.
6. Psychology of Music: Carl E. Seashore
7. The Psychology of Society: Maris Gangsberg.
8. Fundamentals of Industrial Psychology: Altert Walton.
9. Psychology of Industry: Norman R.F. Mayer.
10. Therapeutic of industry: Norman R.F. Mayer.
11. Psycho- Acoustics : B.C. Deva
12. Effect of Music: Max-Shoen and Easter Gatewood.
13. Sources of Music : Eric Bloom
14. Philosophy of Music : Pole.
15. Therapeutic Quality of Music : B. Beliamy Gardner.

Books Recommended :

1. The Rise of music in ancient World: West-court Seches.
2. American Indian and their : Frances Denmore
3. Teach Yourself of compose Music : King Plamer.
4. School Music Teacher : Jhon Evans and W.G. Naught
5. International Encyclopaedia of Music and Musicians : Oscar Thomson.
6. A History of Arabian Music : H.G. Framed
7. Evolution of the Art of Music : Dr. C. Hurbert Party.
8. Forms in music : J. Machoperson
9. Sources of Music : Eric Bloom
10. Music of Hindus : Nathan
11. The Hindu Theory of Music : L. Issac Rice
12. Indian Inheritance (Vol.II) : Arts, History and Culture, Bhartiya Bhawan.
13. Music and Musical Modes of Hindus : Sir Willaim Jones.
14. Music of the Nations : Swami Priyananpa

Books Recommended :

Karmic Pustak Malika : V.N. Bhatkhande

Rag Suman Mala : Umdekar

Abhinav Manjari : S.N. Ratnajankar

Aprakashit Rag : Patki

Raga Vigyana : 7 Parts by Patwardhan

Sangeetanjali : Lt. Onkar Nath Thakur

Periods per week**Theory Papers**

I, II, V, VI, IX, X, XIII, XIV

4 Hours

Practical Papers

Paper III, IV, VII, VIII, XI, XII, XV, XVI

8 Hours