

Approved in the Institute Board meet on 02/02/2023

External members Inv. Board

Mohabir 06.02.23

06/02/2023
Principal
Sangit Bhavana
Visva-Bharati

Visva-Bharati, Sangit-Bhavana
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC
CURRICULUM FOR POSTGRADUATE COURSE
Masters of Performing Arts (MPA)
HINDUSTHANI CLASSICAL MUSIC (VOCAL)

Sl.No	Course	Semester	Credit	Marks	Full Marks
1.	16 Courses 09 Courses Practical 07 Courses Theoretical	I-IV	16X6=96	16X50	800
Total	Courses 16	Semester IV	Credits 96	Marks 800	

MPA IN HINDUSTHANI CLASSICAL MUSIC
OUTLINE OF THE COURSE STRUCTURE

1st Semester 200 Marks

Course	Course Title	Marks	Credits
Course-I (Practical)	Khyal and Improvisation	40+10=50	6
Course-II (Practical)	Drut khyal and Improvisation I	40+10=50	6
Course-III (Practical)	Dhrupad and Dhamar I	40+10=50	6
Course-IV (Theoretical)	Science of Music	40+10=50	6

2nd Semester 200 Marks

Course	Course Title	Marks	Credits
Course-V (Practical)	Dhrupad and Dhamar II	40+10=50	6
Course-VI (Practical)	Stage Demonstration Khyal I	40+10=50	6
Course-VII (Theoretical)	Musicology I	40+10=50	6
Course-VIII (Theoretical)	Musicology II	40+10=50	6

3rd Semester 200 Marks

Course	Course Title	Marks	Credits
Course-IX (Practical)	Stage Demonstration Khyal II	40+10=50	6
Course-X (Practical)	Drut khyal and Improvisation II	40+10=50	6
Course-XI (Theoretical)	Musicology III	40+10=50	6
Course-XII (Theoretical)	Research Methodology	40+10=50	6

4th Semester 200 Marks

Course	Course Title	Marks	Credits
Course-XIII (Practical)	Dhrupad and Dhamar III	40+10=50	6
Course-XIV (Practical)	Stage Demonstration Khyal III	40+10=50	6
Course-XV (Theoretical)	Musicology IV	40+10=50	6
Course-XVI (Theoretical)	Dissertation	40+10=50	6

Approved
Rhowdhury (Impudal)
2.2.2023 02.02.2023
(External member BOS)

Approved by BOS
on 02/02/2023
02/02/2023
विभागाध्यक्ष / Head
हिन्दुस्तानी शास्त्रीय संगीत विभाग
Ht. of Hindusthani Classical Music
विश्वभारती, शान्तिनिकेतन
Visva-Bharati, Santiniketan

**CURRICULUM FOR POSTGRADUATE COURSE
DEPARTMENT OF HINDUSTHANI CLASSICAL MUSIC**

SUBJECT- HINDUSTHANI CLASSICAL MUSIC (VOCAL)

Programme Objectives: This is a Master's degree course in Hindustani Classical vocal music with emphasis on teaching a nuanced interpretation of different ragas. The training imparted during this period is focused on developing the student's ability to critically analyze the different notions of performance practice. The student is imparted training at an advanced level with focus on the performative element as well as theoretical knowledge of Hindustani classical vocal music.

Learning outcome: The student attains a degree of maturity and rigour in the understanding of raga structure, presentation of the bandish, improvisational techniques and the application of all these aspects in performance practice. This course enables the student to develop a criticality in musicology in tandem with practical knowledge. After the completion of the MPA course, a student may find employment opportunities in schools, colleges, universities as a music teacher, independent practitioners of classical music, performers in Radio and television media and music researchers.

SEMESTER-I

Course-I (Practical)

Full Marks: 40+10 = 50

Credits: 6

Course Title: Khyal and Improvisation

Course Objectives:

- To impart advanced training/talim in raga chalan, swarocchar and gayaki of the prescribed ragas
- To teach several bandishes or compositions in the same raga so as to explore the multi-faceted personality of the Raga.

Learning Outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.
- Ability to make stage presentations separately in the Khyal as well as dhrupad form; presenting a raga from the prescribed syllabus.

Prescribed Ragas:

1. Puriya 2. Bhatiyar and 3. Gaudsarang 4. Multani 5. Megh

Vilambit Khyal, Drut Khyal and Tarana in all the ragas prescribed.

(N) *N. Chowdhury*
2.2.2023

Course-II (Practical) Full Marks: 40+10 = 50
Course Title: Drut khyal and Improvisation I

Credits: 6

Course Objectives

- To learn drut Khyals with vistar in the prescribed ragas.
- To impart training in semi classical forms such as Thumri and Dadra in the prescribed ragas.

Learning Outcomes:

- Ability to sing drut compositions in the prescribed ragas and elaborate upon the bandish accordingly.
- Ability to sing Thumri, dadra in the prescribed ragas.
- Ability to analyse raga chalan and develop an interest in the critical study of ragas.

Prescribed Ragas:

Group-A- 1.Sahana 2. Deshkar 3. Vibhas 4. Desi 5. Tilak-kamod

Group-B- 1.Khamaj and 2. Desh

1. Broad outlines with Drut Khyals in all the ragas prescribed in Group-A.
2. One composition in Thumri/Dadra from the ragas prescribed in Group-B

Course-III (Practical) Full Marks: 40+10 = 50
Course Title: Dhrupad and Dhamar I

Credits: 6

Course Objectives:

- To learn dhrupad and dhamar compositions and the various techniques of elaborating a raga and composition in the dhrupad form.
- To impart training on the presentation of a raga with nom tom alapa in the dhrupad form.

Learning Outcomes:

- Ability to sing dhrupad compositions in prescribed ragas and elaborate its various facets through improvisational techniques, with aesthetic sensibility and an understanding of the compositions.

Prescribed Ragas:

Miyan Ki Malhar, Bhatiyar, Gaud Sarang, Bihag, Multani

Course – IV (Acoustics) (Theoretical) Full Marks :40+10 = 50
Course Title: Science of Music

Credits: 6

Course Objectives:

- To obtain the knowledge of production and propagation of sound wave
- To know the science of vibration
- To know acoustics of various instruments
- To recognize and calculate frequencies of twelve musical swaras
- To obtain the relation between Music and Physics through sound

N. Chowdhury
2.2.2023

Learning Outcome:

- Ability to understand Music in a scientific way
 - Ability to understand how we perceive sound
 - Ability to obtain practical knowledge of musical audibility
 - Ability to obtain detailed knowledge of Frequency and Amplitude
 - Ability to understand the medium & audibility of sound, different kinds of musical instruments along with details of their distinguishing acoustics, details of harmony & melody
1. Production and propagation of sound
 2. Science of Vibration- Forced vibration and Resonance
 3. Necessary media for the audibility of sound
 4. Process of the audibility of sound
 5. Vibrations- Detailed study of musical instruments- Tanpura, Sitar, Sarod, Esraj, Violin, Tabla, Mridanga, Flute
 6. Three characteristics of musical sound.
 - (i) Harmony and Melody
 - (ii) Musical Intervals and measuring them
 - (iii) Ratio between the number of vibrations of any two notes

SEMESTER-II

Course-V (Practical)

Full Marks: 40+10 = 50

Credits: 6

Course Title: Dhrupad and Dhamar II

Course Objectives:

- To impart training in dhrupad gayaki and dhrupad/ dhamar compositions in the prescribed ragas.

Learning Outcome:

- Knowledge about dhrupad gayaki and ability to sing Dhrupad dhamar compositions in the prescribed ragas.

Prescribed Ragas:

1. Lalit 2. Malkauns 3. Basant 4. Durga 5. Bhairavi

Two Dhrupad and one Dhamar in the ragas prescribed.

Course-VI (Practical)

Full Marks :40+10 = 50

Credits: 6

Course Title: Stage Demonstration Khyal I

Course Objectives:

- This course provides the students with an experience of stage performance. There is an emphasis on acquainting the students with the nuances of Khyal presentation and performance.

(N. Chowdhury)
2.2.2023

- To impart in-depth knowledge and training in singing vilambit and drut compositions in the prescribed ragas in the Khyal form.
- To learn the presentation of thumri compositions

Learning Outcomes:

- Ability to do a Khyal performance based on a raga from the prescribed syllabus and elaborate its various features through improvisational techniques, enhanced aesthetic sensibility and improved understanding of the compositions..
- Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.
- Ability to sing compositions in the semi classical genres such as Thumri and dadra

Prescribed Ragas:

Group-A(Khyal) - Hamir, Madhuwanti, Purvi, Lalit, Marubihag

Group-B (Thumri/Dadra)- Kafi, Tilang

Stage performance test of Khyal & Thumri for about 30 minutes duration selecting one raga from Group-A and one from Group-B

Course – VII (Theoretical)
Course Title: Musicology I

Full Marks: 40+10 = 50

Credits: 6

Course Objectives:

- To study compositional forms and their respective features
- To use archival material in the form of recordings in order to understand the subtle nuances of the various forms.
- To impart knowledge about different instruments, their structure and evolution.
- To study the contribution of musician scholars and textual tradition in Hindustani music

Learning Outcomes:

- To comprehend the nuances of various genres in Hindustani music
 - Ability to understand the structure and evolution of different instruments
 - To understand and analyse the rich textual tradition of Hindustani music
1. Compositional forms and their evolution: Prabandha, Dhruvad, Dhamar, Khyal, Thumri, Dadra, Tappa, Tarana, Chaturang, Trivat, Ashtapadi, Kajri, Chaiti
 2. Origin, evolution, structure of various musical instruments and their well known exponents of Hindustani music. Importance of Tanpura and its Harmonics
 3. Detailed knowledge about textual tradition: Bharata's Natyashastra, Sangeet Ratnakar, Chaturdandi Prakashika,
 4. Ability to write notation of bandishes, vistar and tanas learnt in class

R. Chowdhury
2.2.2023

Course – VIII (Theoretical)

Full Marks:40+10 = 50

Credits: 6

Course Title: Musicology II

Course Objectives:

- Gharana in Khyal vocalism
- To learn about the various systems of raga classification
- To study the contribution of musician scholars in Hindustani music
- To study theory of ragas with an analytical perspective

Learning Outcomes:

- Ability to articulate and deliberate on aesthetics of gharanas
 - Acquire a research based approach towards the study of music theory
 - Ability to delve deeper into the aesthetics of ragas
 - To comprehend the contribution of music scholars
1. Detailed study of gharanas in khyal vocalism: Gwalior, Agra, Jaipur-Atrauli, Kirana
 2. Classification of Ragas: Grama Raga Vargikarana, Thata Raga Vargikarana, Raganga Vargikarana, Time theory of Ragas, Raga Ragini Vargikarana
 3. Contribution of Scholars and Musicologists: Vishnu Narayan Bhatkhande, Vishnu Digambar Paluskar, K.C.D Brihaspati, Dr. Bimal Roy, Sourindra Mohan Tagore
 4. Ability to write notation of bandish, alapa and tanas learnt in the classes
 5. Detailed theoretical knowledge of all the prescribed ragas in Semester I & Semester II

SEMESTER-III

Course-IX (Practical)

Full Marks: 40+10 = 50

Credits: 6

Course Title: Stage demonstration Khyal II

Course Objectives:

- To impart advanced training/talim in the prescribed ragas; To teach nuances of raga chalan with emphasis on developing a particular gayaki
- To teach vilambit Khyal, drut Khyal and tarana; several bandishes or compositions in the same raga to explore the multi-faceted personality of the Raga.
- To acquaint the students with the nuances of presentation and performance.

Learning Outcomes:

- Ability to sing the prescribed ragas with a subtle understanding of the raga.
- Ability to sing vilambit and drut compositions in the prescribed raga and elaborate the raga with the various stages of improvisation such as vistar, bol alapa, behelawa, bol bant, bol tana and tana.
- Ability to sing forms such as tarana in the prescribed ragas
- Ability to design a performance within the stipulated time maintaining the balance between aesthetic coherence and systematic unfolding of the raga.

N. Chowdhury
2.2.2023

Prescribed Ragas:

Bilaskhani Todi, Suddha Sarang, Surmalhar, Rageshri, Shree, Shuddhakalyan

Stage performance test of Khyal of about 30 minutes duration selecting any one raga.

Course-X (Practical)

Full Marks:40+10 = 50

Credits: 6

Course Title: Drut Khyal and Improvisation II

Course Objectives:

- To learn drut Khyals with raga chalan in the prescribed ragas.
- To impart training in semi classical forms such as Thumri and Dadra in the prescribed ragas.

Learning Outcomes:

- Ability to sing drut compositions in the prescribed ragas and have a clear idea of the characteristic phrases of the ragas.
- Ability to sing Thurmi dadra in the prescribed ragas.
- Ability to analyse raga chalan and develop an interest in the critical study of ragas, especially those which are less commonly heard as part of the Hindustani music concert repertoire.

Prescribed Ragas:

Group-A- Patdip, Nayaki Kanada, Bihagda, Bairagi, Devgiri Bilawal

Group-B- Manjh Khamaj, Pilu

1. Broad outlines of the following ragas with Drut Khyal.
2. Two compositions in Thumri, Dadra, Tappa or kajri.

Course-XI (Theoretical)

Full Marks: 40+10 = 50

Credits: 6

Course Title: Musicology III

Course Objectives:

- To learn the details of important musicological aspects
- To study the contribution of musician scholars and textual tradition in Hindustani music

Learning Outcomes:

- To comprehend essential musicological concepts with clarity
 - To understand and analyse the rich textual tradition of Hindustani music
1. Detailed knowledge of Sarana-Chatushtai, Shadja-Pancham and Shadja-Madhyam bhava, Dasha-vidha raga vargikaran of Sangeet Ratnakar, Tala dasa pranas
 2. Contribution of scholars to Indian music and their textual tradition: Swara Melakalanidhi, Sangeet Parijat, Pundarik Vitthal's texts
 3. Thorough knowledge of the Hindustani talas and ability to write talalipi notation of different layakaries: Jhumra, Adachoutala, Jhaptala, Ektala, Teentala, Rupak, Tilwada, Deepchandi

N. Chowdhury
2.2.2023

4. Ability to write notation of bandish, alapa and tanas learnt in the classes
5. Detailed theoretical knowledge of all the prescribed ragas in Semester III

Course – XII (Theoretical)

Full Marks: 40+10 = 50

Credits: 6

Course Title: Research Methodology

Learning Outcomes:

On the completion of the course, students will be able to:

- comprehend the nature and process of undertaking research in Performing Arts.
- understand different methods of research in Performing Arts.
- learn research methodology, methods & techniques in data collection, writing articles, and preparing research reports in the field of Performing Arts.
- know the code of ethics in conducting research.
- utilize computer applications and ICT in the performing arts.

Unit 1: Concept of Research in Performing Arts

- A. Definition, Objective, and Motivation in Research
- B. Purpose, Characteristics, and Criteria of Good Research
- C. Qualities of an ideal Researcher

Unit 2: Types of Research in Performing Arts

- A. Basic Research vs. Applied Research
- B. Qualitative Research vs. Quantitative Research
- C. Historical Research, Survey Research, Case study, Documentary Analysis, Comparative Research, Analytical Research, Experimental Research, Interdisciplinary Research

Unit 3: Research Process

- A. Formulation of a Research problem and Objectives
- B. Reviewing the Literature
- C. Formulation of Research Objectives
- D. Data Collection - *Observation Method, Survey Method, Contact Method, Type of Data – Primary data & secondary data.*
- E. Analysis of data

Unit-4: Research Proposal, Report, and Ethics in Research

Format and style of the research proposal; Format and style of report writing; Research Paper/Article writing, Citing of sources through Bibliography, References, Quotation, Footnotes & Endnotes, and Acknowledgement, Code of ethics; Plagiarism

Unit 5: Research Tools & Techniques

The questionnaire, Opinionnaire, Interview, Recording Devices, Photography, Population, sample, and sampling

N. Chowdhury
2.2.2023

Unit 6: ICT in Performing Arts Research

Open access resources for research: Shodh Ganga, Shodh Gangotri, E-PG Pathashala, National Digital Library, SWAYAM, e-Journals/e-books,PPT, etc.

Suggested Study Material

Books:

- Ahmad, Najma Perveen. Research Methods in Indian Music. Second. Delhi: Manohar Publishers & Distributors, 2002.
- Goutam, Reena. Source of Research in Indian Classical Music. First. New Delhi: Kanishka Publishers & Distributors, 2002.
- Kothari, C.R. Research Methodology: Methods & Techniques. New Delhi: New Age International (P) Limited, Publishers, 2004.
- Mehta, R.C., comp. "Directory of Doctoral Thesis in Music." Vol. 24. Bombay & Baroda: Indian Musicological Society, 1994.
- R.C. Mehta, ed. Music Research: Perspectives and Prospects - Reference Indian Music. Bombay & Baroda: Indian Musicological Society, 1995.
- Sangeet." Sangeet Patrika (ShodhAnk), January - February 1990.
- Verma, Amit Kumar, Research Methodology in Indian Music, Aayu Publications, New Delhi, 2017.

Journals:

Anhad Lok, Prayag, Uttar Pradesh / Chhayanat, SNA, Lucknow / Naad-Nartan, New Delhi / Sangana, Sangeet Natak Academy, New Delhi / Sangeet Galaxy e-Journal/ Sangeet Kala Vihar, Pune / Sangeet Natak, SNA, New Delhi / Sangeet, Hathras, Uttar Pradesh / Sruti; Chennai / Swar Sindhu e- Journal, etc.

SEMESTER IV

Course-XIII (Practical)

Full Marks:40+10 = 50

Credits: 6

Course Title: Dhrupad and Dhamar III

Course Objectives: To learn compositions in prescribed ragas in the Dhrupad form

Learning Outcomes: Ability to present compositions such as Dhrupad and dhamar in the prescribed ragas and gain an advanced knowledge of the ragas and dhrupad performance practice

Jaijaiwanti , Shree, Surdasi Malhar, Bilaskhani Todi, Adana
One Dhrupad and two Dhamars in all the Ragas prescribed.

(Signature)
2.2.2023

Course-XIV (Practical)**Full Marks: 40+10 = 50****Credits: 6****Course Title: Stage Demonstration Khyal III**Course Objectives:

- To teach vilambit (slow) and drut (fast) Khyals in the prescribed ragas.
- To impart training in the presentation of these ragas.
- To teach compositions in semi classical genres such as Thumri and dadra

Learning Outcomes:

- To acquire a wider repertoire and knowledge of ragas and ability to sing compositions in the prescribed ragas
- Ability to develop as a performing vocalist with enhanced understanding of performance practice in raag sangeet.
- Ability to sing and present aesthetically, other genres such as Thumri or dadra.

Prescribed Ragas:**Group-A (Khyal) -Nand, Nat Bhairav, Jog, Shyamkalyan, Gaudmalhar****Group-B (Thumri, Dadra)- Kafi, Bhairavi**

Stage performance test of Khyal & Thumri for about 30 minutes duration selecting one raga from Group-A and one from Group-B.

Course – XV (Theoretical)**Full Marks : 40+10 = 50****Credits: 6****Course Title : Musicology IV**Course Objectives:

- To impart knowledge on aesthetical studies in Hindustani Music.
- To learn and research about the contribution of eminent practitioners of Hindustani Music

Learning Outcomes

- To develop a critical understanding of aesthetics of Hindustani Music
 - Ability to acquire an analytical approach towards studying the contribution of music practitioners
 - Develop an ability to write critical essays
1. Aesthetical studies in Hindustani Music: Rasa theory, Relationship of Raga and Rasa
 2. Life sketch of Practitioners: Bhimsen Joshi, Faiyaz Khan, Bade Ghulam Ali Khan, Kesarbai Kerkar, Begum Akhtar, Gauhar Jaan, Siddheshwari Devi, Omkarnath Thakur, D.V. Paluskar
 3. Essays on: Teaching aids in Music Education, Influence of Music institutions in the propagation of Hindustani Music, Guru Shishya parampara and Institutionalized Training in music, Film Music, Folk Music, World Music
 4. Ability to write notation of Bandishes, Alapa and Tanas learnt in the class.
 5. Detailed theoretical knowledge of all the ragas in prescribed syllabus of Semester IV

R. Chowdhury
2.2.2023

Course – XVI (Theoretical)

Full Marks:40+10 = 50

Credits: 6

Course Title: Dissertation

Course Objectives:

- To develop the student's ability to articulate clearly on matters pertaining to musicology, on issues related to contemporary performance practice in Hindustani music and select a topic for dissertation.
- To discuss about the composite role of a musician and provide a more holistic approach towards music pedagogy.

Learning Outcomes:

- Ability to articulate and develop critical writing
- Ability to write well researched thesis
- Ability to have a better understanding about the composite role of a musician and encompassing multiple roles of a performer, pedagogue, researcher, teacher, and writer.

Dissertation on any topic related to Hindustani music after due consultation and guidance from the concerned teacher.

Recommended Books:

1. Bagchee, Sandeep. (1998). *NAD Understanding Raga Music*. Mumbai: Eeshwar
2. Bhatkhande V.N. *Hindustani Sangeet Shastra Vol. I to IV* (Hindi)
3. Bhatkhande V.N. *Kramik Pustak Malika Vol. I-VI*. (Hindi)
4. Bor Joep, Delvoye Francoise 'Nalini', Harvey Jane and Nijenhuis Emmie te (Eds.)- *Hindustani Music Thirteenth to Twentieth Centuries*
5. Brihaspati Acharya, Sulochana Yajurvedi. (1976). *Khusro Tansen Tatha anya kalakar* (in Hindi). New Delhi: Rajkamal Publishers Pvt. Ltd
6. Deshpande Vamanrao H. *Indian Musical Traditions: An Aesthetic Study of the Ghranas in Hindustani Music*
7. Deva B.C. (1981). *The Music of India: A Scientific Study*. New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.
8. Deva B.C. *Musical Instruments*
9. Deva, B. C. (1981). *An introduction to Indian music*. New Delhi: Publ. Div. Ministry of Information and Broadcasting, Govt. of India
10. Garg, Laxminarayan. (1984). *Hamare Sangeet Ratna*. Hathras: Sangeet Karyalaya
11. Gautam, M. R. (1980). *The musical heritage of India*. New Delhi: Abhinav Publication
12. Jha Ramashraya. *Abhinav Geetanjali Vol. I-V*. (Hindi)
13. Karnani Chetan. *Form in Indian Music: A study of Gharanas*
14. Kiran Ravi. *Appreciating Carnatic Music*
15. Mathur M. *Easy Reference to Indian Music* (I & II Vol.)
16. Nigam V.S. *Musicology of India* (Part I & II.)
17. Thakur Omkarnath. *Sangeetanjali Vol. I-V*. (Hindi)

(Signature)
2.2.2023

18. Perera E.S. *The origin and development of Dhrupad and its bearings on Instrumental Music*
19. Prajnanananda, Swami. (1973). *The historical development of Indian music; a critical study*. Calcutta: Firma K. L. Mukhopadhyay
20. Prajnanananda, Swami. *A history of Indian music*. Calcutta: Ramakrishna Vedanta Math
21. Raja Deepak. (2007). *Hindustani Music, a Tradition in Transition*. New Delhi: DK Printworld(p) Ltd
22. Ranade Ashok Da. (1997). *Hindustani music*. New Delhi: National Book Trust
23. Ranade Ashok Da. (2006). *Music Contexts: A Concise Dictionary of Hindustani music*. New Delhi: Promilla & Co
24. Ranade Ashok Da. *Some Hindustani Musicians-They lit the Way!*
25. Ranade G.H. (1971). *Hindustani Music- Its Physics and Aesthetics*. Bombay: Popular Prakashan
26. Ratanjankar S.N. (2000). *Sangeet Paribhasha Vivechan*. Mumbai: Acharya S.N. Ratanjankar Foundation
27. Ratanjankar S.N. *Abhinav Geetmanjiri Vol. I-III*. (Hindi)
28. Roychoudhuri Bimalakanta. *The Dictionary of Hindustani Classical Music*
29. Sangit Mahabharati. (2012). *The Oxford Encyclopedia of the Music of India (Three Volume Set)*. New Delhi: Oxford University Press
30. Sharma Amal Dev. *Musicians of India Past & Present*
31. Sharma Amal Dev. *Prachin O Navin Sangeetagga*
32. Vir Ram Avatar. *The Music of India*
33. Vir Ram Avatar. *Theory of Indian Music*
34. Wade Bonnie C. Khyal. *Creativity within India's North Indian Tradition*
35. Sangeet Parichiti (I & II Vol.)- N.R. Bandyopadhyay (Bengali)
36. Sangeet Darshika (I & II Vol.)- N. G. Bandyopadhyay (Bengali)
37. Sangeet Nayak- N.C. Baral (Bengali)
38. Shastriya Sangeet Parichaya- Dr. P. K. Ghosh (Bengali)
39. Geet vadayam (I Vol.)-L.N Ghosh (Bengali)
40. Sangeet Manisha (I & II Vol.)-A. D. Sharma (Bengali)
41. Sangeet Tatta (I & II Vol.)-D. Dutta (Bengali)
42. Bharatiya Sangeet Kaush- B.K. Roy Chowdhury (Bengali)
43. *Sangiti Sabda Kosa*- Dr. B. Roy (Bengali)
44. *Sangeet Shastra*- (I,II,III Vol.)- I. B. Roy (Bengali)
45. *Sangeet Shastra Pravin*- I.B. Roy (Bengali)
46. *Sangitik Prabandhabali*- Dr. N. Chowdhury (Bengali)
47. *Kramik Pustak Malika* (I to XII Vol.)- V. N. Bhatkhande (Bengali)
48. Nandi Subodh. *Bharatiya Sangite Tala O Chhanda*(Bengali)

N. Chowdhury
2.2.2023