

PUNJABI UNIVERSITY, PATIALA**SCHEME FOR MULTIDISCIPLINARY U.G. PROGRAMME TO BE OFFERED BY COLLEGES BASED ON NATIONAL EDUCATION POLICY (NEP-2020)****MULTIDISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH) MAJOR : Music (Vocal)**

SEM/ CREDITS	MAJOR MUSIC (VOCAL)	MAJ- B	MAJ- C	MINOR MUSIC (VOCAL)	IDC/MDC	AEC (Lang)	SEC	VAC (Comm)	Pbi. Comp*	Total
CREDITS	4	4	4	4	3	2	3	2	4	30
SEM-I	MUSBMD1101T/P MAJOR-I Music (Vocal) Theory & Practical Marks: 100	MAJ- B-1	MAJ- C-1	MUSBMD1102T/P MINOR-I Music (Vocal) Theory & Practical Marks: 100	MUSBMD1103P IDC/MDC-I Introduction to Music (Vocal) Marks: 100	Eng./Mil- 1	MUSBMD1104P SEC-I Voice Cultivation Marks: 100	VAC-1	PBI-1	
CREDITS	4	4	4	4	3	2	3	2	4	30
SEM-II	MUSBMD1201T/P MAJOR-II Music (Vocal) Theory & Practical Marks: 100	MAJ- B-2	MAJ- C-2	MUSBMD1202T/P MINOR-II Music (Vocal) Theory & Practical Marks: 100	MUSBMD1203P IDC/MDC-II Introduction to Music (Instrumental) Marks: 100	Eng./Mil- 2	MUSBMD1204P SEC-II Introduction to Any Instrument Marks: 100	VAC-2	PBI-2	
TOTAL CREDITS Semester I & II										60

Students who wish to exit after First Year will have to complete their summer internship/vocational course of 4 credits before the exit in order to be eligible for a **CERTIFICATE COURSE**.

Prof. Sharma

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L MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-I

Major-I : Music (Vocal)

Theory & Practical

MUSBMD1101T/P

Sessions : 2025-2026, 2026-2027 & 2027-2028

Max. Marks: 100

Time: 3 Hours

End Semester Exam: 70 Marks

Credits: 4

(Theory: 35 Marks, Practical: 35 Marks)

Teaching hours per week

Internal Assessment: 30 Marks

L T P

(Mid Semester Test=12 Marks

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Assignment/Presentation/Seminar=12 Marks

Attendance=6 Marks)

Objective

The objective of this paper is to expose the students to development of music in Vedic and Natyashastra period, musical terminology, study and practical training of basic Raags and Taals. It will also provide them knowledge of prominent musicians, importance of music in human life, contribution of Guru Nanak Dev along with knowledge of instruments. Practical knowledge of Alankars and Geet/Lok Geet Gayan Shaillies will also be given.

Instructions for Theory Examination

The question paper will consist of three sections: A, B & C. Section A & B will have four questions each from the respective sections of the syllabus. Each question will carry 7 marks. The students will attempt four questions selecting two from each section. Section C will be compulsory and will comprise 7 short answer type questions of one mark each, covering the entire syllabus.

SECTION-A

- (i) Historical development of Music in the following Periods:
 - (a) Vedic Period
 - (b) Natyashastra Period
- (ii) Definition and explanation of the following musical terms:
Sangeet, Naad, Swar, Saptak, Taal, Laya
- (iii) Importance of Music in human life.
- (iv) Biographical sketches and contribution towards Indian Music of the following musicians:
 - (a) Tansen
 - (b) Pandit Vishnu Narayan Bhatkhande

SECTION-B

- (v) Knowledge of the following instruments : Tanpura, Tabla, Harmonium
- (vi) Contribution of Sri Guru Nanak Dev ji to Indian Music.
- (vii) Detailed description and notation of prescribed Raags (Khayal) and Taals given below:
 - Raags : Bilawal, Kalyan
 - Taals : Dadra, Keherva, Teentaal

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- (viii) Elementary knowledge of the following Raags:
Alhaiya Bilawal, Shudh Kalyan

Practical Paper
Instructions for Practical Examination

Time: 20 min

- Performance and Viva - 25 Marks
 - Playing of Harmonium - 05 Marks
 - Playing of Tabla - 05 Marks
 - There should not be more than 12 students in a batch for practical examination.
 - Harmonium is not allowed as accompaniment in Music (Vocal).
-
- (1) Ability to sing Alankars in the prescribed Raags.
 - (2) Ability to play 10 basic Alankars on Harmonium.
 - (3) One Drut Khayal in each of the following Raags with simple Alaaps and Taans:
Bilawal, Kalyan.
 - (4) Ability to sing Geet/ Lokgeet.
 - (5) Ability to demonstrate the following Taals on hand in Ekgun and Dugun Layakaries:
Dadra, Keherva, Teentaal.
 - (6) Aaroh, Avroh and Pakarh of the following Raags : Alhaiya Bilawal, Shudh Kalyan.

Jyoti Sharma

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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-I

Minor-I : Music (Vocal)

Theory & Practical

MUSBMD1102T/P

Sessions : 2025-2026, 2026-2027 & 2027-2028

Max. Marks: 100

Time: 3 Hours

End Semester Exam: 70 Marks

Credits: 4

(Theory: 35 Marks, Practical: 35 Marks)

Teaching hours per week

Internal Assessment: 30 Marks

L T P

(Mid Semester Test=12 Marks)

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Assignment/Presentation/Seminar=12 Marks

Attendance=6 Marks)

Objective

The objective of this paper is to expose the students to development of music in Vedic and Natyashastra period, musical terminology, study and practical training of basic Raags and Taals. It will also provide them knowledge of prominent musicians, importance of music in human life, contribution of Guru Nanak Dev along with knowledge of instruments. Practical knowledge of Alankars and Geet/ Lok Geet Gayan Shaillies will also be given.

Instructions for Theory Examination

The question paper will consist of three sections: A, B & C. Section A & B will have four questions each from the respective sections of the syllabus. Each question will carry 7 marks. The students will attempt four questions selecting two from each section. Section C will be compulsory and will comprise 7 short answer type questions of one mark each, covering the entire syllabus.

SECTION-A

- (i) Historical development of Music in the following Periods:
 - (a) Vedic Period
 - (b) Natyashastra Period
- (ii) Definition and explanation of the following musical terms:
Sangeet, Naad, Swar, Saptak, Taal, Laya
- (iii) Importance of Music in human life.
- (iv) Biographical sketches and contribution towards Indian Music of the following musicians:
 - (a) Tansen
 - (b) Pandit Vishnu Narayan Bhatkhande

SECTION-B

- (v) Knowledge of the following instruments : Tanpura, Tabla, Harmonium
- (vi) Contribution of Sri Guru Nanak Dev ji to Indian Music.
- (vii) Detailed description and notation of prescribed Raags (Khayal) and Taals given below:
 - Raags : Bilawal, Kalyan
 - Taals : Dadra, Keherva, Teentaal

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- (viii) Elementary knowledge of the following Raags:
Alhaiya Bilawal, Shudh Kalyan

Practical Paper
Instructions for Practical Examination

Time: 20 min

- Performance and Viva - 25 Marks
 - Playing of Harmonium - 05 Marks
 - Playing of Tabla - 05 Marks
 - There should not be more than 12 students in a batch for practical examination.
 - Harmonium is not allowed as accompaniment in Music (Vocal).
-
- (1) Ability to sing Alankars in the prescribed Raags.
 - (2) Ability to play 10 basic Alankars on Harmonium.
 - (3) One Drut Khayal in each of the following Raags with simple Alaaps and Taans:
Bilawal, Kalyan.
 - (4) Ability to sing Geet/ Lokgeet.
 - (5) Ability to demonstrate the following Taals on hand in Ekgun and Dugun Layakaries:
Dadra, Keherva, Teentaal.
 - (6) Aaroh, Avroh and Pakarh of the following Raags : Alhaiya Bilawal, Shudh Kalyan.

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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-I

IDC/MDC-I : Introduction to Music (Vocal)

MUSBMD1103P

Sessions : 2025-2026, 2026-2027 & 2027-2028

Max Marks : 100

End Semester Exam : 70 Marks

Internal Assessment : 30 Marks

(Mid Semester Test=12 Marks

Assignment/Presentation/Seminar=12 Marks

Attendance=6 Marks)

Time : 20 min

Credits : 3

Teaching hours per week

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Objective

The objective of this paper is to provide basic knowledge about various aspects of Indian Music (Vocal), its Singing styles, study of Raags and Taals along with knowledge of prominent musicians.

Instructions

The examination will be based on:

Performance : 20 marks

Viva-Voce : 15 marks

- i) Introduction to Indian Music and its various forms:
Classical, Semi-Classical, Folk, Light, Film Music, Popular Music.
- ii) Brief knowledge of Geet, Ghazal, Shabad, Bhajan, Qawwali, Kaafi, Drut Khayal, Thumri and ability to sing any two out of these.
- iii) Brief life sketches of the following musicians:
Tansen, Mohammad Rafi, Jagjit Singh.
- iv) Introduction to Raag Bilawal and Bhairavi and ability to sing five basic Alankars in these.
- v) Ability to sing National Anthem/ Patriotic Song.
- vi) Knowledge of the following rhythmic meters (Taals):
Dadra, Keherva, Teentaal.

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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-I

SEC-I : Voice Cultivation

MUSBMD1104P

Sessions : 2025-2026, 2026-2027 & 2027-2028

Max Marks : 100

Time : 20 min

End Semester Exam : 70 Marks

Credits : 3

Internal Assessment : 30 Marks

Teaching hours per week

(Mid Semester Test=12 Marks

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Assignment/Presentation/Seminar=12 Marks

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Attendance=6 Marks)

Objective

The objective of this paper is to provide knowledge of Voice Culture, accuracy of pitch and Alankars to the students. Students would develop critical listening skills to analyze and appreciate the performances and recordings of Hindustani Classical Music. Basic knowledge of notation will also be provided to them.

Instructions

The end semester examination will be based on presentation/demonstration/ viva-voce by the student on the basis of the topics given in the syllabus.

Presentation/Demonstration : 20 Marks

Viva-Voce : 15 Marks

- I. Basic techniques of Swar Sadhna.
- II. Practice of 10 basic Alankars.
- III. Listening, analyzing and appreciating performance of Hindustani Classical Vocal Music.
- IV. National Anthem with notation.

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BOOKS RECOMMENDED FOR THEORY & PRACTICAL PAPERS

1. Harish Chander Srivastava : Raag Parichaya , Part I, II & III.
2. V.N. Patwardhan : Raag Vigyan , Part I & II.
3. V.S. Nigam : Sangeet Kaumudi , Part II & III (Punjabi) published by Punjabi University, Patiala.
4. Sangeet Shastra Darpan, Part II (Punjabi).
5. Sangeet Visharad, Published by Sangeet Karyalaya, Hathras
6. Veena Mankaran : Sangeet Sar , Part I.
7. Shanti Govardhan : Sangeet Shastra Darpan.
8. Dr. Jagmohan Sharma : TablaVadan, Part- I published by Punjabi University, Patiala.
9. Hamare Sangeet Ratan Published by Sangeet Karyala, Hathras.
10. Dr. Gurnam Singh : Punjabi Sangeetkar, Published by Punjabi University, Patiala.
11. Dr. Devinder Kaur : Sangeet Roop Part I
12. Sharatchandra Shridhar Pranipe : Sangeet Bodh
13. Prof. Tara Singh : Vadan Kala, Published by Punjabi University, Patiala.
14. V.S. Nigam : Sangeet Kaumudi (Part I - IV) Published by Punjabi University, Patiala
15. Sharat Chandra Pranipe : Sangeet Bodh
16. Prof. Tara Singh : Vadan Kala. Published by Punjabi University, Patiala
17. Dr. Gurnam Singh : Gurmat Sangeet Parbandh te Paasar, Published by Punjabi University, Patiala.
18. Vasant : Sangeet Visharad
19. Sathya Saran. Baat Niklegi To Phir (Ek Ghazalnama). Published by Harper Collins India.
20. Mahesh Narayan Saxena : Sangeet Shastar (Par I & II) Translated into Punjabi. Published by Punjabi University, Patiala.
21. Samajak Vigyaan Pattar : Pramukh Sangeetkaar Vishesh Ank (Vol I & II) Punjabi University, Patiala.
22. Samajak Vigyaan Pattar : Sangeetik Gayan Shailian Vishesh Ank (Vol I & II) Punjabi University, Patiala.
23. Harish Chandra Srivastva : Raag Prichay (I & IV).
24. Asha Rani Mathur, Beyond Time : The Ageless Music of Jagjit Singh, Published by Habitat Arts Private Limited, New Delhi.

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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-II

Major-II : Music (Vocal)

Theory & Practical

MUSBMD1201T/P Sessions : 2025-2026, 2026-2027 & 2027-2028

Max. Marks: 100

End Semester Exam: 70 marks

(Theory: 35 marks, Practical: 35 marks)

Internal Assessment: 30 Marks

(Mid Semester Test=12

Assignment/Presentation/Seminar=12

Attendance=6 Marks)

Time: 3 Hours

Credits: 4

Teaching hours per week

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Objective

The objective of this paper is to expose the students to development of music in Ramayan and Mahabharat periods, musical terminology, study and practical training of basic Raags and Taals. It will also provide them knowledge of prominent musicians, importance of Voice Culture in music, classification of Indian Musical Instruments along with the musical terminology of Gurmat Sangeet. Practical knowledge of Alankars and Shabad/Bhajan/Ghazal Gayan Shailies will also be given.

Instructions for Theory Examination

The question paper will consist of three sections: A, B & C. Section A & B will have four questions each from the respective sections of the syllabus. Each question will carry 7 marks. The students will attempt four questions selecting two from each section. Section C will be compulsory and will comprise 7 short answer type questions of one mark each, covering the entire syllabus.

SECTION-A

- (i) Historical development of music in the following periods:
(a) Ramayan Period (b) Mahabharat Period
- (ii) Definition and explanation of the following musical terms:
Raag, Thaata, Aaroh, Avroh, Pakar, Jatis of Raags.
- (iii) Importance of Voice Culture in music.
- (iv) Biographical sketches and contribution towards Indian Music of the following:
(a) Pandit Vishnu Digambar Paluskar (b) Gujjar Ram Vasdev Ragi

SECTION-B

- (v) Classification of Indian Musical Instruments.
- (vi) Definition of the following in the context of Gurmat Sangeet :
Raag, Mahalla, Rahao, Ank

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- (vii) Detailed description and notation of prescribed Raags (Khayal) and Taals given below:

Raags : Khamaj, Bhopali

Taals : Ektaal, Roopak, Teevra

- (viii) Elementary knowledge of the following Raags :

Tilang, Deshkar

Practical Paper

Time: 20 min

Instructions for Practical Examination

- Performance and Viva - 25 Marks
 - Playing of Harmonium - 05 Marks
 - Playing of Tabla - 05 Marks
 - There should not be more than 12 students in a batch for practical examination.
 - Harmonium is not allowed as accompaniment in Music (Vocal).
- (1) Ability to sing Alankars in the prescribed Raags.
 - (2) Ability to play these Alankars on Harmonium.
 - (3) One Drut Khayal in each of the following Raags with simple Alaaps and Taans :
Khamaj, Bhopali.
 - (4) One Vilambit Khayal in any of the Raags prescribed in the course with simple Alaaps and Taans.
 - (5) Ability to sing Shabad /Bhajan /Ghazal.
 - (6) Ability to demonstrate the following Taals on hands in Ekgun and Dugun Layakaries:
Ektaal, Roopak, Teevra.
 - (7) Aaroh, Avroh and Pakarh of the following Raags : Tilang, Deshkar.

by Dr. Sharma
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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-II

Minor-II : Music (Vocal)

Theory & Practical

MUSBMD1202T/P Sessions : 2025-2026, 2026-2027 & 2027-2028

Max. Marks: 100

End Semester Exam: 70 marks

(Theory: 35 marks, Practical: 35 marks)

Internal Assessment: 30 Marks

(Mid Semester Test=12

Assignment/Presentation/Seminar=12

Attendance=6 Marks)

Time: 3 Hours

Credits: 4

Teaching hours per week

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Objective

The objective of this paper is to expose the students to development of music in Ramayan and Mahabharat periods, musical terminology, study and practical training of basic Raags and Taals. It will also provide them knowledge of prominent musicians, importance of Voice Culture in music, classification of Indian Musical Instruments along with the musical terminology of Gurmat Sangeet. Practical knowledge of Alankars and Shabad/Bhajan/Ghazal Gayan Shailies will also be given.

Instructions for Theory Examination

The question paper will consist of three sections: A, B & C. Section A & B will have four questions each from the respective sections of the syllabus. Each question will carry 7 marks. The students will attempt four questions selecting two from each section. Section C will be compulsory and will comprise 7 short answer type questions of one mark each, covering the entire syllabus.

SECTION-A

- (i) Historical development of music in the following periods:
(a) Ramayan Period (b) Mahabharat Period
- (ii) Definition and explanation of the following musical terms:
Raag, Thaata, Aaroh, Avroh, Pakar, Jatis of Raags.
- (iii) Importance of Voice Culture in music.
- (iv) Biographical sketches and contribution towards Indian Music of the following:
(a) Pandit Vishnu Digambar Paluskar (b) Gujjar Ram Vasdev Ragi

SECTION-B

- (v) Classification of Indian Musical Instruments.
- (vi) Definition of the following in the context of Gurmat Sangeet :
Raag, Mahalla, Rahao, Ank

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- (vii) Detailed description and notation of prescribed Raags (Khayal) and Taals given below:

Raags : Khamaj, Bhopali

Taals : Ektaal, Roopak, Teevra

- (viii) Elementary knowledge of the following Raags :

Tilang, Deshkar

Practical Paper

Time: 20 min

Instructions for Practical Examination

- Performance and Viva - 25 Marks
 - Playing of Harmonium - 05 Marks
 - Playing of Tabla - 05 Marks
 - There should not be more than 12 students in a batch for practical examination.
 - Harmonium is not allowed as accompaniment in Music (Vocal).
1. Ability to sing Alankars in the prescribed Raags.
 2. Ability to play these Alankars on Harmonium.
 3. One Drut Khayal in each of the following Raags with simple Alaaps and Taans :
Khamaj, Bhopali.
 4. One Vilambit Khayal in any of the Raags prescribed in the course with simple Alaaps and Taans.
 5. Ability to sing Shabad /Bhajan /Ghazal.
 6. Ability to demonstrate the following Taals on hands in Ekgun and Dugun Layakaries:
Ektaal, Roopak, Teevra.
 7. Aaroh, Avroh and Pakarh of the following Raags : Tilang, Deshkar.

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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-II

MUSBMD1203P IDC/MDC-II : Introduction to Music (Instrumental)

Sessions : 2025-2026, 2026-2027 & 2027-2028

Max Marks : 100

End Semester Exam : 70 Marks

Internal Assessment : 30 Marks

(Mid Semester Test=12 Marks

Assignment/Presentation/Seminar=12 Marks

Attendance=6 Marks)

Time : 20 min

Credits : 3

Teaching hours per week

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Objective

The objective of this paper is to provide basic knowledge about various aspects of Indian Music (Instrumental), its playing styles, study of Raags and Taals along with knowledge of prominent musicians.

Instructions

The examination will be based on:

Performance : 20 marks

Viva-Voce : 15 marks

- i) Role of instruments in various forms of Indian Music.
- ii) Brief knowledge of Fast Gat Vadan, Dhun Vadan, Geet, Ghazal, Folk Song and ability to play any two out of these.

or

Demonstrate/play Dadra, Keherva, Roopak Taal.

- iii) Brief life sketch of the following:

Pt. Ravi Shankar, Ustad Allah Rakha, Vidushi Sharan Rani Bakliwal.

- iv) Introduction to Raag Bilawal and Khamaj. Ability to play five basic Alankars in these Raags.

or

Introduction of Teentaal and ability to play one Qayada and two Paltas in it.

- v) Ability to play National Anthem/ Patriotic Song.
- vi) Knowledge of the following rhythmic metres (Taals):
Ektaal, Roopak, Jhaptaal.

Dr. H. Sharma

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MULTI-DISCIPLINARY U.G. PROGRAMME : B.A. (HONOURS WITHOUT RESEARCH)

Semester-II

MUSBMD1204P

SEC-II : Introduction to Any Instrument

Sessions : 2025-2026, 2026-2027 & 2027-2028

Max Marks : 100

End Semester Exam : 70 Marks

Internal Assessment : 30 Marks

(Mid Semester Test=12 Marks

Assignment/Presentation/Seminar=12 Marks

Attendance=6 Marks)

Time : 20 min

Credits : 3

Teaching hours per week

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Objective

The objective of this paper is to provide basic knowledge to the students about instruments mentioned in the syllabus including physical structure and playing techniques. Students would also develop critical listening skills to analyze and appreciate the performances and recordings of Indian Classical Instrumental Music.

Instructions

The end semester examination will be based on presentation/demonstration/ viva-voce by the student on the basis of the topics given in the syllabus.

Presentation/Demonstration : 20 Marks

Viva-Voce : 15 Marks

- i) Basic knowledge of your instrument (Tanpura/ Sitar/ Harmonium/ any other non-percussion instrument) with Ang Varnan (parts of instrument) and playing techniques.
- ii) Playing 10 basic Alankars on your instrument.
- iii) Physical structure of Tabla and playing of Varnas.
- iv) Listening, analyzing and appreciating performance of Indian Classical Instrumental Music.

Byon Sharma
Head, Dept. of Music
Punjabi University, Patiala

BOOKS RECOMMENDED FOR THEORY & PRACTICAL PAPERS

1. V.S. Nigam: Sangeet Kaumudi (Part I - IV) Published by Punjabi University, Patiala
2. Sharat Chandra Pranjpe: Sangeet Bodh
3. Prof. Tara Singh: Vadan Kala, Published by Punjabi University, Patiala
4. Dr. Gurnam Singh: Gurmat Sangeet Parbandh te Paasar, Published by Punjabi University, Patiala
5. Vasant: Sangeet Visharad
6. Gurnam Singh (Dr): Punjabi Sangeetkaar, Published by Punjabi University, Patiala
7. Mahesh Narayan Saxena: Sangeet Shastar (Part I & II), Translated into Punjabi by Prof. Tara Singh, Published by Punjabi University, Patiala.
8. Samajak Vigyaan Pattar: Pramukh Sangeetkaar Vishesh Ank (Voll I & II), Punjabi University, Patiala
9. Samajak Vigyaan Pattar: Sangeetik Gayan Shailian Vishesh Ank (Vol I & II), Punjabi University, Patiala
10. Harish Chandra Srivastava: Raag Parichay (Parts I to IV)
11. B.C. Deva: Introduction to Indian Music
12. Harish Chander Srivastava :Raag Parichaya , Part I, II & III.
13. V.N. Patwardhan : RaagVigyan, Part I & II.
14. V.S. Nigam : Sangeet Kaumudi, Part II & III (Punjabi) published by Punjabi University, Patiala.
15. Sangeet Shastra Darpan, Part II (Punjabi).
16. Sangeet Visharad published by Sangeet Karyalaya, Hathras.
17. Veena Mankaran : Sangeet Saar, Part I.
18. Shanti Govardhan : Sangeet Shastra Darpan.
19. Dr. Jagmohan Sharma : Tabla Vadan, Part- I published by Punjabi University, Patiala.
20. Hamare Sangeet Ratan Published by Sangeet Karyalaya, Hathras.
21. Dr. Gurnam Singh : Punjabi Sangeetkar, Publication by Punjabi University, Patiala.
22. Dr. Devinder Kaur : Sangeet Roop-I.
23. Dr. Devinder Kaur : Bharti Sangeet Swarlipi Paddhati- Itihasak Sarvekhan published by Punjabi University, Patiala.
24. Prof. Tara Singh :Vadan Kala, Published by Punjabi.
25. Prof. Shamsher Singh Kareer :Vadan

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