

MPA MUSIC SYLLABUS (UNREVISED)

Semester:	Paper:	Title:	Credits:	Subject Nature:	Hours/Week	Hours/Semester
7	34	History and Contemporary Issues in Ethnomusicology.	3 (3 + 0)	Theory	3	60
7	35	Aesthetics in Music	3 (3 + 0)	Theory	3	60
7	36	Hindustani Music Vocal <u>OR</u> Hindustani Music Instrumental Any one from the following – Violin, Flute and Tabla <u>OR</u> Western Music (Guitar)	6 (0 + 6)	Practical	12	240
7	37	Practical Music/Instrumental (Semi-Classical/Folk).	4 (0 + 4)	Practical	8	160
Total:						520

Semester:	Paper:	Title:	Credits:	Subject Nature:	Hours/Week	Hours/Semester
8	38	Acoustics	3 (3 + 0)	Theory	3	48
8	39	Music of Northeast India	3 (3 + 0)	Theory	3	48
8	40	Hindustani Music Vocal <u>OR</u> Hindustani Music Instrumental Any one from the following – Violin, Flute and Tabla <u>OR</u> Western Music (Guitar)	6 (0 + 6)	Practical	12	192
8	41	Practical Music Vocal/Instrumental (Semi-Classical/Folk).	4 (0 + 4)	Practical	8	128

Total	416
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Semester:	Paper:	Title:	Credits:	Subject Nature:	Hours/Week	Hours/Semester
9	42	Music and Media	3 (3 + 0)	Theory	3	60
9	43	Music in Dance and Theatre	3 (3 + 0)	Theory	3	60
9	44	Hindustani Music Vocal <u>OR</u> Hindustani Music Instrumental Any one from the following – Violin, Flute and Tabla <u>OR</u> Western Music (Guitar)	6 (0 + 6)	Practical	12	240
9	45	Practical Music Vocal/Instrumental (Semi-Classical/Folk)	4 (0 + 4)	Practical	8	160
Total:						520

Semester:	Paper:	Title:	Credits:	Subject Nature:	Hours/Week	Hours/Semester
10	46	Music of Sikkim	3 (3 + 0)	Theory	3	48
10	47	Fieldwork, Lab. Methods, and Archives	3 (3 + 0)	Theory	3	48
10	48	Hindustani Music Vocal <u>OR</u> Hindustani Music Instrumental Any one from the following – Violin, Flute and Tabla <u>OR</u> Western Music (Guitar)	6 (0 + 6)	Practical	12	192
10	49	Dissertation and Allied Arts (Project).	4 (2 + 2)	Theory + Practical	6	96
Total:						384

## MPA (Music) - Semester 7

### Paper 34: History and Current Issues of Ethnomusicology (Theory)

COURSE DESCRIPTION: An intellectual history of Ethnomusicology from its early inception to its development in the United States (1950s-1980s) to the present. Topics for discussion include the definition(s) of Ethnomusicology - music as/in culture, the comparative musicology, the anthropological fusion, its impact on the development of ethnomusicology, scientific method, and cross-cultural analysis (i.e. cantometrics. etc.) in the shaping of an ethnomusicological paradigm, contemporary theoretical discourses of the social sciences, the humanities, and the arts toward a better understanding of the primary concerns of ethnomusicologists today.

Unit 1: Evolutionary models, cross-cultural comparative studies, cultural and historical relativism, functionalist-structuralist paradigm, quest for theory, “music in culture,” music and culture areas, cross-cultural analysis, symbolic anthropology, interpretive approach – “thick description.”

Unit 2: Writing culture, politics of representation, subjectivity, reflexivity, modernity, post-modernity, critical reflections, post-structuralism, practice theory, border crossing, culture industry, globalization, regional hegemony, local mediators of pop culture, local critiques, current topics of interest.

### Paper 35: Aesthetics, Music in Theatre and Folks Arts (Theory)

Unit 1: Introduction to Aesthetics (Western & Eastern).

Unit 2: Sound Effect and Background Music.

Unit 3: Scheming, Planning and Execution of Theatrical Music.

Unit 4: Regional, Folk and Traditional Music in Theatrical Forms.

### Paper 36: Music Performance in Classical Vocal/Instrumental (Practical)

Unit 1: Detailed Performance of the following:

Raga Komal, Raga Rishabh, Raga Asawali, Raga DevagiriBilawal, Raga MaruBihag.

Unit 2: Non-detailed performance of the following Ragas:

Raga Lalit, Raga MianMalhar, Raga ShudhKalyan, Raga Rageshwari.

Unit 3: Stage performance test of about 30 minutes for each student from the prescribed detailed ragas.

Unit 4: Composition forms and their evolution: Dhrupad, Dhamar, Khayal, Thumri, Tappa, Tarana; origin, evolution, and structure of various musical instruments and their well-known exponents; ability to write notation of ragas, alaap, and songs/compositions learnt in class; detailed theoretical knowledge of the following ragas – Komal, Raga Rishabh, Raga Asawali, Raga DevagiriBilawal, Raga MaruBihag, Raga Lalit, Raga MianMalhar, Raga ShudhKalyan, Raga Rageshwari.

OR

Instrumental/Percussion

Tabla:

Unit 1: Advanced study of Trital, Rupak, Ektal, Sooltal with Uthan, Kaida,Rela, Gats, Mukhras, Chakradars, Paranas and varieties of Tihai.

Unit 2: At least one gat in AdiLaya in each of the above mentioned Tala.

Unit 3: At least four Mukharas of advanced patterns in different Layakaries in each of the above mentioned Tala. Different kinds of Damdar and BedamTihais in each of the above mentioned Tala.

Unit 4: Performance test of about 30 minutes duration in any one Tala chosen by the candidates from the following: Teentaal, Rupak, Ektal, Sooltal.

OR

Western Music Theory

Unit 1: Introduction to Chord Scale Theory – Diatonic Chord Scales, and Secondary and extended Dominant Chord Scales and related II-7. Harmonic analysis and Exercises on spelling and naming chord scales.

Unit 2: Figured Bass and analysis of Chorales. Short exercises on figured bass.

Western Music Practical

-Sight reading exercises, and knowledge of diatonic chords with available tensions.

-Ability to play chord progressions with secondary dominants and their related II-7, and related Chord Scales.

-Improvisation over chord progressions with secondary dominants.

-Recital (Stage Performance): 1 Classical piece (Suggested repertoire Fernando Sor/Francesco Tarrega/John Dowland) and 2 other appropriate Pieces Solo or Accompanied.

Paper 37: Music Performance in Semi-Classical or Folk Vocal/Instrumental (Practical)

Unit 1: Two Compositions in Thumri or Tappa.

Unit 2: Two Compositions in Folk Music.

MPA (Music) - Semester 8

Paper 38: Acoustics (Theory)

Unit 1: Production and Propagation of Sound, Audibility of Sound and Vibration and Resonance.

Unit 2: Measuring Harmony, Music Intervals and Number of Vibrations of any Two Notes.

Unit 3: Cent as a Unit of Measuring Intervals and Musical Scales. (To be studied in context of the relationship between the frequencies of two or more notes in an interval or chord).

Paper 39: Music of Northeast India (Theory)

COURSE DESCRIPTION: This class will discuss the various musics, music cultures, the lives of musicians, and music industry in northeast India. Starting from Sikkim and Darjeeling hills, it will go on to cover the musics from Assam, Manipur, Meghalaya, Tripura, Arunachal Pradesh, and Nagaland.

Unit 1: Music of North East: An overview

Unit2: The Basic principles of Organology through study of major folk instruments of North East India

Unit 3: Absorption of Western musical forms and instruments into North East Indian folk music

Unit 4: Music and Livelihood

-Introduction

- Musical performance in north east india: Traditions and change

-documentation\* (see note)

Note: In this section, discretionary funds should be used to invite two or three local folk musicians and/or instrument makers to come to the class as guest speakers. Their visits could usefully be structured as follows: (a) the musician or instrument maker introduces his or her tradition, its performance contexts, etc. to the students (and perhaps performs a little); (b) then the students interview the guest speaker, asking questions pertaining to music and livelihood. In this way, the students get to practise interview technique and AV documentation (assuming the guest agrees to being videoed and/or recorded and/or photographed in the lecture). In essence it becomes a mini-fieldwork exercise, but because of limitations of time, we would be bringing the musicians to the students rather than sending the students to find the musicians. The added advantage is the prestige and financial benefit it would bring to the folk musicians, showing them, their community, and the students that their knowledge is valued.

Paper 40: Music Performance in Classical Vocal/Instrumental (Practical)

Unit 1: Detailed Performance of the following Ragas:

Raga Lalit, Raga ShudhaKalyan, Raga MianMalhar.

Unit 2: Non-detailed performance of the following Ragas:

Raga MeghMalhar, Raga Chayanat, Raga Jaunpuri, Raga Natbhairavi

Unit 3: Stage performance test of about 30 minutes for each student from the prescribed detailed ragas.

Unit 4: Study of Sruti, Grama, and Moorchana in their theoretical and practical aspects; classification of ragas – Grama raga vargikaran, thatagrama, vargikaran, ragangavargikaran, raga-raginivargikaran, time theory of ragas; detailed theoretical knowledge of the following ragas - Raga Lalit, Raga ShudhaKalyan Raga MianMalhar, Raga Megh Malhar, Raga Chayanat, Raga Jaunpuri, Raga Natbhairavi.

OR

#### Instrumental (Percussion)

##### Tabla:

Unit 1: Detailed study of Jhamptal, Teora, PanchamSawari, Dhamar with Uthan, Kaidas. Relas, Paranas, different kinds of Gats, Tukras and Chakradars.

Unit 2: Gats of Tisra, Chatasra and KhandaJati in above mentioned Talas.

Unit 3: Mukharas of advanced pattern in different Layakaries in each Tala mentioned above. Different kinds of Damdar and BedamTihais in each of the above mentioned Tala.

Unit 4: Performance test of about 30 Minutes duration in any one Tala chosen by the candidates from the following: Jhamptaal, Teora, Pancham, Sawari, Dhamar.

OR

#### Western Music Theory

Unit 1: Further study of Chord Scales – Substitute Dominant chord scales and related II-7, Modal Interchange chord scales. Exercises in spelling and naming the Chord scales.

Unit 2: Further study of Figured Bass including Augmented Sixth chords (French, German and Italian Sixths). Writing a 16 to 24 measure 4-part chorale (SATB).

#### Western Music Practical

-Sight reading exercises, and knowledge of diatonic chords and their available tensions. Dominant chords with tensions and altered tensions.

-Ability to play non-diatonic chord progressions with extended and substitute dominants as well as Modal Interchange. Knowledge of their appropriate chord scales.

-Improvisation over chord progressions with extended and substitute dominants as well as Modal Interchange using the appropriate chord scales.

-Recital (Stage Performance): 1 Classical piece (Suggested repertoire- Mateo Carcassi/DionisioAguado/D. Scarlatti) and 2 other appropriate pieces - Solo or Accompanied.

#### Paper 41: Music Performance in Semi-Classical or Folk Vocal/Instrumental (Practical)

Unit 1:- Two Compositions in Thumri or Tappa or Folk Music.

Unit 2: Two Compositions in Folk Music.

## MPA (Music) - Semester 9

### Paper 42: Music and Media (Theory)

COURSE DESCRIPTION: We hear music all the time, bombarding us from televisions, radios, mp3 players, Discman, Walkman, minidisc players, in stores, elevators and shops— everywhere. This course explores the ways that music is mediated to us by technologies, industries, and corporations. We will study the histories of some of these technologies, the use of music in advertising, and theories of media and technology.

Unit 1: Mediations by Machines – Phonograph, Film, Radio, Television.

Unit 2: Music in Advertising – Invention of an audience, the rise and fall of the jingle, the discovery of affect, the discovery of the youth and MTV.

Unit 3: Portable Machines, popular music and cinema, and music, media and copyright.

### \*\*\*\*Paper 43: Music in Dance and Drama (Theory)\*\*\*\*

Unit 1: Basic Principles and knowledge about sound and sound effects. Basic knowledge about Acoustics. Acoustics of Stage, Auditorium and others performs places.

Unit 2: Basic principles and knowledge about the sound system and its uses. Basic knowledge on creating the various types of sound effects etc., Recording and using processon on performance.

Unit 3: Basic Principles and knowledge about the Sound System and its uses. Basic Knowledge on creating the various types of Sound Effects etc., Recording and using procession and performance.

### Paper 44: Music Performance in Classical Vocal/Instrumental (Practical)

Unit 1: Detailed Performance of the following Ragas:

Raga Jaunpuri, Raga Natbhairav, Raga Manuwanti.

Unit 2: Non-detailed performance of the following Ragas:

Raga Charukesi, Raga Kalawati, Raga Ahirbhairav, Raga Gunakri/Gunakali.

Unit 3: Stage performance test of about 30 minutes for each student from the prescribed detailed ragas.

Unit 4: Evolution of notation in Hindustani music with a comparative study of Carnatic music; ten rules of SangeetRatnakara, Tal O Pran; contribution of scholars to Indian music and their textual tradition – Jaideva, Somnath, Ahobal, Hriday Narayan Deva; detailed theoretical knowledge of the following ragas – Raga Jaunpuri, Raga Natbhairav, Raga Manuwanti, Raga Charukesi, Raga Kalawati, Raga Ahirbhairav, Raga Gunakri/Gunakali.

OR

Instrumental (Percussion)

Tabla:

Unit 1: Comprehensive study of Teora, Sooltal, PanchamSawari, Chowtal, Dhamar with at least two Peskars, Kaidas, Relas, Gats, Tukras, Chakradars, according to the style of Ajrada, Farukhabad and Delhi Gharana.

Unit 2: One Gat of KuwadLaya, KhandaJati, ChatasraJati in each of the above mentioned Talas.

Unit 3: Two Mukhdas of advanced pattern in different Layakaris in each Talas: Damdar and BedamTihais in all the above mentioned Talas.

Unit 4: Performance test of about 30 minutes duration in any one Tala chosen by the candidates from the following: Teora, Sooltal, Pancham, Sawari, Chowtal, Dhamar.

OR

Western Music Theory

Unit 1: Further study of chord scales with an emphasis on their application in performance and improvisation. (Diatonic chord scales, Dominant chord scales and their alterations and Modal Interchange chord scales).

Unit 2: Analysis and transcription of pieces/solos that employ chord scales. Analysis of selected works by the following composers - Mateo Carcassi, Fernando Sor, DionisioAguado, Julio Sagreras.

Western Music Practical

-Advanced sight reading exercises.

-Ability to play and improvise over non-diatonic and multi tonic harmonic progressions.

-Recital (Stage Performance): 1 Classical piece and 2 other appropriate pieces.

Paper 45: Music Performance in Semi-Classical or Folk Vocal/Instrumental (Practical)

Unit 1:- Two Compositions in Thumri or Tappa.

Unit 2:- Two Compositions in Folk Music.

MPA (Music) - Semester 10

Paper 46: Music of Sikkim (Theory)

COURSE DESCRIPTION: Concentrating primarily on the various musics and musical cultures of various ethnic groups in Sikkim, this course discusses the musics of Lechas, the Bhutias, the Gorkhas, and numerous other ethnic minorities, who have made Sikkim their home.



Unit 1: Music of Lepcha, Bhutia, Gorkha, and other ethnic minorities of Sikkim.

Unit 2: Social functions and meanings of music in Sikkim:

- Ritual music in Sikkim
- Other forms of traditional music of Sikkim
- Contemporary musical forms in Sikkim

Unit 3: Field work project on local musician/instrument maker:

Note: This course runs concurrently with Paper 44 (Fieldwork, Lab Methods, and Archives), for which major local fieldwork project is required of each student. Unit 3 in Paper 43 allows the student to select one individual with whom to work in great detail, and ideally the student would select an individual who is directly relevant to the major fieldwork project in Paper 44. Thus there would be a direct connection between what the student is thinking about and doing in these two concurrent courses. The student would be expected to use standard interviewing and documentation techniques, including preferably observing the individual in action as a musician or instrument maker in their own community.

Paper 47: Fieldwork, Lab. Methods, and Archives (Theory)

COURSE DESCRIPTION: In continuation with the Fieldwork and Lab. Methods class in B.A., this course discusses in detail the critical points of meeting, interviewing, recording, and issues of representation, power, and reflexivity regarding who, how, and why the fieldwork is being conducted, who are the subjects being interviewed, and who is representing them? It will also talk about property rights, copyright issues, and the role of audio-visual archives in the 21<sup>st</sup> century.

Unit 1: Fieldwork Methods, Methodology, Voice, Representation, and Autoethnography.

Unit 2: Copyright, Ethics, Recording, and Writing Ethnography.

Unit 3: Why Audio-Visual Archives? Guidelines on the production and preservation of digital audio and audio-visual objects; building an Archive.

Paper 48: Music Performance in Classical Vocal/Instrumental (Practical)

Unit 1: Detailed Performance of the following Ragas:

Raga Ahirbhairav, Raga Kedar, Raga Kalawati.

Unit 2: Non-detailed performance of the following Ragas:

Raga Chandrakauns, Raga Desi, Raga Jhinjhooti, Raga Kamot.

Unit 3: Stage performance test of about 30 minutes for each student from the prescribed detailed ragas.

Unit 4: Detailed theoretical knowledge of the following ragas: Raga Ahirbhairav, Raga Kedar, Raga Kalawati, Raga Chandrakauns, Raga Desi, Raga Jhinjhooti, Raga Kamot.

OR

Instrumental (Percussion)

Tabla:

Unit 1: Comprehensive study of Trital, Sikhartal, Lakshmital, GajaJhampa and PanchamSawari with Peskar, Kaida, Paltas, Gat, Tukdas and Relas.

Unit 2: One Tripalli Gat and one Chowpalli Gat in Talas mentioned above, two Mukhdas of advanced pattern in each of the above Talas in different layakaries. Oral rendering of all the above mentioned Talas and Boles with their Layakaries.

Unit 3: Performance test of about 30 Minutes duration in any one Tala chosen by the candidates of the following: Trital, Sikhartal, Lakshmital, GajaJhampa, PanchamSawari.

Unit 4: Detailed theoretical knowledge of the following ragas - BilashkhaniTodi, Ahir-Bhairav, Nat-Bhairav, Marwa, Puriya, Jog, Rageshree, Bageshree, Shree, Nand, Sohini, Adana, Gunkali.

OR

Western Music Theory

Unit 1: Transcription and analysis of solo guitar arrangements/compositions by artists like Ted Greene, Jim Hall, Tal Farlow and exposure to some unique modern guitarists like Michael Hedges, and the use of alternate tunings.

Unit 2: -Study of and analysis of selected works by the following composers - Mauro Giuliani, Napoleon Coste, Francesco Tarrega, Heitor Villa-Lobos, John Williams.Q.

Western Music Practical

-Advanced sight reading exercises.

-Ability to play and improvise over non-diatonic and multi tonic harmonic progressions.

-Recital (Stage Performance): 1 Classical piece and 2 other appropriate pieces.

Paper 49: Thesis & Applied Music

Preparation of M.A. Thesis & Music Demonstration.

\*\* N.B. \*\*:

1. Student should take One Vocal or One Instrumental OR Two Instrumental (One Honors & One Subsidiary).
2. For MA Thesis for Paper 48, Candidate should present a Power Point Presentation & Music Demonstration before submitting the Paper.

BOOK LIST FOR MPA (MUSIC):

1. The MIDI Manual, Second Edition - David Miles Huber.
2. Managing MIDI Basics - David Trubitt, ISBN:0882844962.
3. Sound Check: The Basics of Sound and Sound Systems, by Tony Moscal, ISBN: 0-7935-3559-X.
4. Live Sound for Musicians, by Rudy Trubitt, ISBN: 0-7935-6852-8.
5. Tonal Harmony, Stefan Kostka (Author), Dorothy Payne (Author).
6. World Music: A Very Short Introduction (Very Short Introductions) [Paperback], Philip V. Bohlman.
7. Twenty Studies for the Guitar by Fernando Sor.
8. 25 Estudios by Matteo Carcassi.
9. Kitharlogus, by Ricardo Iznaola.
10. Hearin' the Changes by Jerry Coker.
11. The Jazz Theory Book by Mark Levine.

<u>Author</u>	<u>Title</u>	
<u>Publication</u> 1. S. Bandyopadhyaya. / Corporation  NangiaPark,Shakti Nagar, New Delhi – 110007.	Wisdom of Raga.(English)  ISBN-81-7081-579-9	B.R.Publication  29/9,
2. MeeraMathur. / PUBLICATIONS 1, RanaPratapMarg, Lucknow.	Easy Reference To Indian Music (Vol-1&2) (English)	RAJESHWARI
3. V.S. Nigam. / Nigam., “Kesar Villa”  Nagar, Lucknow-214075	Musicology of India (Part-I &II) (English)	Mrs,KesarKumari  73,Rajendra
4. Dr. Bimal Roy. / House,Delhi-110035.	SangitiSabdaKosa(English)  ISBN: 81-85616-99-X	Sharada Publishing
5. Ram Avtar ‘Vir. / Publications 3, Regal Building, New Delhi-110001.	Theory Of Indian Music.(English)	Pankaj

6. Amal Das Sharma. / Musicians of India-Past and Present. (Eng), Naya Prokash,206Bidhan Sarani,Kolkata-700014.  
ISBN: 81-85421-18-8
7. AnupamMahajan. / Ragas Of Hindustani Music. Gayan Publishing House, New Delhi-110002.  
ISBN-81-212-0269-8.
8. Sri. S. Chakraborty./ Svaras And Srutis In Indian Music (English). KalayaniPrakashani,Kalayani House  
P.O. Satragachi, Pin-711104,Howrah,W.B.
9. Usha Sharma./ Heritage of Indian Music. Rupa Book Pvt.Ltd., S-12, ShopingComplex,Tilak Nagar  
ISBN-81-7044-416-0 Jaipur-302004.
10. Ram Avtar.veer. / The Music of India (Vol-I&II) (English). Pankaj Publications,3, Regal Building, New Delhi-110001.
11. S. C. Banerjee/. Tabla&The World Of Indian Rhythms(Eng), Shubhi Publications, LG-5,The Grand Mail, M.G.Road Gurgaon-122001,Haryana.
12. B. Chaitanya Deva./ Musical Instruments of India(English). Firma KLM Private Limited, 257/B,.B.Ganguly Street, Kolkata-700012.
13. Bimalakanta Roy Chowdhury. / The Dictionary of Hindustani MotilalBanarasidass Publishers Private Limited.  
Classical Music (English). Bungalow Road, Delhi-110007.  
ISBN-81-208-1708-7.
14. Swami Prajanananada. / (i) Historical Development of Indian Music. (Eng) Shri Ramakrishna Vedanta Math  
Raja Rajkrishna Street  
Kolkata-700006.  
(ii) Historical Study of Indian Music. (Eng) 19 B,  
(iii) Music of the Nations. (Eng)  
(iv) Music of the South-Asaian Peoples. (Eng)  
(v) Music: It's Form, Functions and value. (Eng)  
(vi) History of Indian Music. (Eng)  
(vii) Cultural Heritage of Indian Fine Arts. (Eng)
15. V. N. Bhatkhande. / BhatkhandeKramikPustakMalika(Part I to VI)(Hindi) SangitKarjayala, Hatras,U.P.
16. Basant. / SangitVisharad. (Hindi) SangitKarjayala, Hatras, U.P.

17. Bimalakanta Roy Chowdhury. / RaagVyakaran. (Hindi)  
BharatiyaJnanpithPrakashan.  
B/45-47, Connaught Place,  
New Delhi-11000.
18. M. R. Goutam. / The Musical Heritage of India.(Eng) MunshiramManoharlal  
Publisher Pvt Ltd.  
ISBN-81-215-0934-3.Post Box-5715.54, Rani Jhansi Road.  
New Delhi-110055.
19. N. K. Ghosh. / The Oxford Rncyclopadia Oxford  
University Press.  
Of The "Music Of India" (Eng) YMCA Library Building, Jai Singh Road.  
SangitMahabharat (V0l-1,2,3.) New Delhi-110001.
20. AshishPandey./ Encycopadic Dictionary of Music. (Eng).Isha Books, D-43, Prithviraj  
Road, Adarsha Nagar. Delhi-110033.  
ISBN-81-8205-201-7(Set).
21. Ashok. D. Ranade. / Essays in Indian Ethnomusicology. MunshiramManoharlal  
Publisher Pvt. Ltd.  
ISBN-81-215-0807-x Post Box-5715.54, Rani Jhansi Road.  
New Delhi-11005.
22. S. A. K. Durga. / Ethnomusicology BR.  
Rhythms, 425, Nimri Colony.  
(A Study of Intercultural Musicology) (Eng.) Ashok Vihar Phase-IV,  
Delhi-110052.  
ISBN-81-88827-01-0
23. TamoMibang. Folk Culture and Oral Literature Mittal Publications,  
A-110, Mohan Garden.  
Sarit. K. Choudhuri. / from North East India.(Eng).  
New Delhi-110059.  
ISBN-81-7099-911-1.
24. Donald J. Grout A History of Western Music.(Eng). W. W. Norton  
& Company.  
Claude V. Palisca. / ISBN-81-7099-911-1. Inc. 500 Fifth Avenue,  
New York, N.Y-10110.  
[www.wwnorton.com](http://www.wwnorton.com).
25. BirendraPrakash Sharma. / Research Methodology.(Hindi).  
PanchashilPrakashan, Jaipur.
26. NajmaParveen Ahmad. / Research Methods in Manohar  
Publishers & Distributors.  
Indian Music, (Eng). 4753/23, Ansari Road, Daryaganj,  
ISBN-81-7304-348-5. New Delhi-110002.

27. LapynSyiem. / Meghalaya. The evolution of KhasiMusic : NEHU, Shillong,  
A study of the classical content (Eng)
28. Manorama Sharma. / SandipPrakashan. Folk India  
A comprehensive study of Indian Indian Folk Music and culture.(Eng) Post Box-2647.  
(Set in 11 Volms) (Set in 11 Volms) 6191/1, Block-1.  
ISBN- 81-7574-142-2 (Set) Dev Nagar, Karol Bagh.  
New Delhi-110005.
29. H.P.KrishnaRao. / Price Publications. The Psychology of Music. (Eng) Low  
ISBN-978-81-7936-436-3. A-6, Nirmi Commercial Centre.  
Near Ashok Vihar Phase-IV, Delhi-110052.
30. AbhinavaGuptacharya. Hindu University. Natyashastra of Bharatmuni (Hindi) Benaras  
MadhusudanShastri. / Varanasi.
31. PremLata Sharma. / SangitNatakAkademi, RabindraBhavana. Sharangdeva and His SangitRatnakar (Eng).  
Feroze Shah Road, New Delhi-110001.
32. P. S .R. AppaRao. P.Shri Rama Sastry./ Neemkar Blocks. A Monograph On Bharata'snatyasastra.(Eng) A Natta Mala Publication.  
306, 307,  
Chikkadpalli, Hyderabad-20.
33. Anjali Mittal. / K. Printworld (P) Ltd. Hindustani Music and The Aesthetic D.  
Concept of Form (Eng). Srikunj, F-52, Bali Nagar.  
ISBN-81-7574-004-8. New Delhi-110015.
34. Dr. L. Annapoorna. / SandeepPrakashan. New Dimensions in Indian Music,  
Dance And Drama. (Eng) Post Box-2647, 6191/1, Dev Nagar.  
ISBN-81-7574-004-3 KaralBagh, New Delhi-110005.
35. G. N. Goswami. / WishwaPrakashan. Parameters of Music (Eng)  
ISBN-81-7328-073-8 4835/24,AnsariRaod, Daryaganj, New Delhi-110002.
36. Julian Rushton./ Hudson. Classical Music Thames And  
A Concise History from Gluck to Beethoven.(Eng). Or 30 Bloomsbury Street, London.  
Thames And Hudson Inc.

Avenue, New York-10110.

37. Andrew Bowie. / Music, Philosophy, And Modernity (Eng)  
Cambridge University Press.  
ISBN-978-0-521-87734-3 hardback.
38. Peter Kivy. / Introduction To Clarendon Press, Oxford.  
A Philosophy of Music.(Eng).
39. Vimalakanta Roy Chowdhury. BharatiyaSangitKosh (Hindi).  
VaniPrakashan.  
21/A, Daryaganj, New Delhi-110002.
40. Dr. Lakshmi NraayanGarg./ Sangeet SangeetKaryalaya.  
Tal Parichaya. (Hindi). Hatrash-204101.
41. Dr. Arun Kumar Sen. / BharatiyaTaloKa Madhaya Pradesh  
GranthaAcademi.  
ShastriyaVivechan. (Hindi). RabindraNath Thakur Marg, Banganga.  
ISBN-81-7327-77-5. Bhopal, Madhaya Pradesh-462003.
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