

**SYLLABUS OF M.PHIL KARNATAK MUSIC
SEMESTER- I**

Course - I	Research Methodology	Max Marks 50 2 Hours
<p>1. Research- Definition, its aims and objectives, Varieties, methodology and process. 2. Synopsis- Definition, Importance, Preparing of synopsis. 3. Primary and Secondary sources and their importance in research 4. (a) Manuscripts and Books (b) Journals and Magazines (c) Sculpture (d) Paintings & Frescoes (e) Archaeological findings (f) Inscriptions (g) Musical Pillars and Stones (h) Museums (h) Coins</p>		

Recommended Books

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. Najma Perveen Ahmad, Manohar Publishers and Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi, 1985.
11. Sources of research in Indian Classical Music, Dr. Ms. Reena Gautam, Kanishka Publishers, New Delhi, 2002.
12. Research Methodology, Dr. Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (In Hindi)
13. "Shodh Pravidhi" Dr. Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

Course II	Theory of Indian Music	Marks 100 3 Hours
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History & Theory of Indian Music

Evolution and interpretation of the following from ancient times to the present: Swara, Grama, Murchhana, Raga, Mela, Shruti, Gamaka, Sthaya, Nibaddha and Anibaddha gana, Tala , Instruments, Schools of music.

Course III	Stage Performance	Marks 75
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Performance of half an hour's duration, planned by the candidate. Choice of ragas should be confined to those prescribed for Course III

Ragas Prescribed (total 10 ragas from A & B)

A. 1. Dhenuka 4. Sarasangi 7. Dharmavati; 10. Vasantabhairavi; 13. Saraswatimanohari;	2. Kokilapriya 5. Bhavapriya; 8. Rishabhapriya; 11. Vasantavarali; 14. Narayanagaula.	3. Gaurimanohari 6. Hemavati; 9. Kalyanavasantam; 12. Kannadagaula;
B. 1. Pushpalatika 4. Kalavati 7. Behag 10. Manjari 13. Balahamsa	2. Saramati 5. Brindavansaranga 8. Mand 11. Chintamani 14. Tarangini	3. Nagaswaravali 6. Kapi 9. Nagagandhari 12. Nalinakanti
C. 1. Mayamalavagoula 4. Kalyani; 7. Bhairavi 10. Devagandhari; 13. Bilahari; 16. Sourashtram; 19. Ranjani; 22. Athana; 25. Surati.	2. Sankarabharanam 5. Kambhoji; 8. Harikambhoji; 11. Saveri 14. Dhanyasi; 17. Varali; 20. Sahana; 23. Saraswati;	3. Todi; 6. Kharaharapriya 9. Huseni; 12. Mukhari; 15. Nayaki; 18. Janaranjani; 21. Salagabhairavi; 24. Manirangu;

Course IV **Viva Voce** **Max Marks 75**

Course V **SEMESTER- II** **Max Marks 50**
Research Methodology **2 Hours**

- a.) Methods of Data Collection, Questionnaire, Interview, Observation, case study, experimental schedule.
b.) Selection of research Topic.
c.) Study of the following sources:
1. Musical Compositions; 2. Oral tradition 3 Gramophone, records, electronic devices, Discs & Tapes, computer. 4. Media – print & electronic 5 Academic Councils;
d.) Report writing, References, footnotes, bibliography, appendix, index.

Course VI **Theory of Indian Music** **Max Marks 100**
History & Theory of Indian Music **3 Hours**

1. Aesthetics of Indian Music. (Hindustani/Karnatak)
2. Theory of Rasa in the context of Indian music.
3. Music and Religion.
4. Social and cultural aspects of music.
5. Appreciation and criticism of music.
6. Modern trends in Karnatak Music.
7. Philosophy of Music.
8. Applied aspects of music.
9. Music therapy.
10. Teaching of Music.
11. Musical terms other than classical (folk music, regional music, opera music, film music, music of the dance drama).
12. Psychology of music.
13. Philosophy of music.
14. Ethnomusicology.

Recommended Books:

1. Manodharma Sangitam latest development - Dr. V. Radha, Karnatic Music Book Centre, Chennai
2. Vanishing Temple Arts - Dr. Deepti Omchery Bhalla, Shubhi Publication, Delhi
3. Music Through Ages - Dr. V. Premlata, Sandeep Prakashan
4. Karnatak Music : An Aesthetic Form, Dr. R. Satyanarayan
5. Studies in Indian Music and Allied Arts - Dr. Leela Omchery, Dr. Deepti Omchery Bhalla, Sandeep Prakashan
6. Connoisseurs of a Musical Researcher's Pen - Dr. V. Radha, Karnatic Music Book Centre, Chennai

Course-VII Practical Performance Max Marks 50

Performance, planned by the candidate, for the duration of half an hour. Choice of any six ragas from A+B of course III, not cover in semester I.
Ragas for RTP may be chosen from Section C of Course III.

Course VIII **Viva Voce** **Max Marks 50**

Course IX **Lecture Demonstration** **Max Marks 50**

Lecture demonstration for a duration of half an hour on any topic approved by the M.Phil. Committee.
Internet Assessment: 25+25+50=100 Marks

Dissertation Max Marks 200