

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

Course - I **Research Methodology** **Max Marks 50**
2 Hours

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 (i) Coins

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

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**

Performance of half an hour's duration, planned by the candidate.

Ragas Prescribed (Any 10 ragas from A & B)

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|----|------------------------|----------------------|---------------------|
| A. | 1. Dhenuka | 2. Kokilapriya | 3. Gaurimanohari |
| | 4. Sarasangi | 5. Bhavapriya; | 6. Hemavati; |
| | 7. Dharmavati; | 8. Rishabhapriya; | 9. Kalyanavasantam; |
| | 10. Vasantabhairavi; | 11. Vasantavarali; | 12. Kannadagaula; |
| | 13. Saraswatimanohari; | 14. Narayanagaula. | |
| B. | 1. Pushpalatika; | 2. Saramati; | 3. Nagaswaravali; |
| | 4. Kalavati; | 5. Brindavansaranga; | 6. Kapi; |
| | 7. Behag; | 8. Mand; | 9. Nagagandhari; |
| | 10. Manjari; | 11. Chintamani | 12. Nalinakanti; |
| | 13. Balahamsa; | 14. Sudhatarangini. | |

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|----|--------------------|--------------------|---------------------|
| C. | 1. Mayamalavagoula | 2. Sankarabharanam | 3. Todi; |
| | 4. Kalyani; | 5. Kambhoji; | 6. Kharaharapriya |
| | 7. Bhairavi | 8. Harikambhoji; | 9. Huseni; |
| | 10. Devagandhari; | 11. Saveri | 12. Mukhari; |
| | 13. Bilahari; | 14. Dhanyasi; | 15. Nayaki; |
| | 16. Sourashtram; | 17. Varali; | 18. Janaranjani; |
| | 19. Ranjani; | 20. Sahana; | 21. Salagabhairavi; |
| | 22. Athana; | 23. Saraswati; | 24. Manirangu; |
| | 25. Surati. | | |

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

SEMESTER- II

Course V **Research Methodology** **Max Marks 50**
2 Hours

1. a. Preparing Synopsis, Bibliography, Index.
- b. Preface, Introduction, Footnotes, selection of research Topic, Report Writing
2. Primary and Secondary sources for research in Indian Music
 - a) Manuscripts and Books; b) Inscriptions;
 - c) Coins; d) Sculptures Frescoes, Paintings etc.;
 - e) Musical Compositions; f) Discs & Tapes;
 - g) Oral tradition

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

History & Theory of Indian Music

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. Teaching therapy.
10. Teaching.
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.

Course-VII **Practical Performance** **Max Marks 50**

Performance, planned by the candidate, for the duration of half an hour. Prescribed in A & B of

Kritis in 6 ragas, Prescribed in A & B of Course III, not covered in semester-I. Raga 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 to be approved by the M.Phil Committee.

Internet Assessment: **25+25+50=100 Marks**

Dissertation: **Max Marks 100**

Karnatak Music
proposed revision of Syllabus
Approved by Faculty Members on 15th May, 2015

M.Phil., Karnatak Music, Semester-I

Course-III

Stage Performance

Marks 75

Existing List of Ragas prescribed for compositions

B. 1. Pushpalatika	2. Saramati	3. Nagaswaravali
4. Kalavati	5. Brindavansaranga	6. Kapi
7. Behag	8. Mand	9. Nagagandhari
10. Manjari	11. Nadachintamani	12. Nalinakanti
13. Balahamsa	14. Tarangini	

Proposed List of Ragas prescribed for compositions

B. 1. Pushpalatika	2. Saramati	3. Nagaswaravali
4. Kalavati	5. Brindavansaranga	6. Kapi
7. Behag	8. Mand	9. Nagagandhari
10. Manjari	11. Chintamani	12. Nalinakanti
13. Balahamsa	14. Sudhatarangini	