



DEPARTMENT OF PERFORMING ARTS  
CENTRAL UNIVERSITY OF JHARKHAND

SYLLABUS  
OF  
Ph.D. COURSE WORK  
IN  
(MUSIC)

*Jayashree*



List of papers offered in the Course Work syllabus of Ph.D.in Performing Arts-Music

S. No.	Title of the paper	Credit Distribution			Credits
		Lecture	Tutorial	Practical	
1	Research Methodology	2	1	1	4
2	Research and Publication Ethics	2	0	0	2
3	Critical Analysis of Ragas, Talas and Different Genres of Music	1	1	1	3
4	Stage Performance	1	1	1	3

### Details of Papers 1.RESEARCH METHODOLOGY

#### Unit 1 – Basics of Research Methodology

- Research –Conceptual understanding, Aim and Objective
- Types of Research
- Areas of Research in Music, etc.

#### Unit 2 – Research Methods and Methodology

- Methods of Research in Music
- Tools of Research
- Data collection – Sources, Methods and Analysis, etc.
- Research and Scientific Method

#### Unit 3 – Research Process

- Formulation of Research Problem
- Review of Literature
- Hypothesis
- Writing Research Proposal/Synopsis
- Writing Dissertation/Thesis
- References, Bibliography, etc.

#### Unit 4 – Problems and Issues related to Research Methodology

- Criteria of good research
- Ethics in Performing Arts Research
- Problems encountered by researchers, etc.

#### Unit 5 – Computer Application for Research

- Basics of using MS Word, Excel Sheet, Power point and other related software/applications for research
- Use of SPSS in research – Data entry, Preparation of Graphs, diagrams, Calculation of Basic Statistics, etc
- Exploring Internet for Research purpose

#### Unit 6 – Research related fieldwork

- Active participation in Seminar, Workshop, Concert, Lectures, etc
- Review of research papers/articles etc.

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## 2. RESEARCH AND PUBLICATION ETHICS

### Unit 1 – Philosophy and Ethics

- Introduction to Philosophy: Definition, Nature, Scope, Concept and Branches
- Ethics: Definition, Moral Philosophy, Nature of Moral judgements and reactions

### Unit 2 – Scientific Conduct

- Ethics with respect to science and research
- Intellectual honesty and research integrity
- Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)
- Redundant publications: Duplicate and overlapping publications, salami slicing
- Selective reporting and misrepresentation of data

### Unit 3 – Publication Ethics

- Publication ethics: definition, introduction and importance
- Best practices/ standards setting initiatives and guidelines: COPE, WAME, etc
- Conflicts of interest
- Publication misconduct: definition, concept, problems that lead to unethical behavior and vice versa, types
- Violation of publication ethics, authorship and contributorship
- Identification of publication misconduct, complaints and appeals
- Predatory publishers and journals

### Unit 4 – Open Access Publishing

- Open access publications and initiatives
- Use of SHERPA/RoMEO to check publisher copyright and self archiving policies
- Software tool to identify predatory publications developed by SPPU
- Journal finder/journal suggestion tool viz. JANE, Elsevier Journal Finder, Springer Journal Suggester, etc.

### Unit 5 – Publication Misconduct

- Group Discussion –
  - Subject specific ethical issues, FFP, Authorship
  - Conflicts of interest
  - Complaints and appeals: examples and fraud from India and Abroad
- Software tools – Use of plagiarism software like Turnitin, Urkund and other open source software tools

### Unit 6 – Databases and Research Metrics

- Databases
  - Indexing Databases
  - Citation databases: Web of Science, Scopus, etc.
- Research Metrics
  - Impact factor of Journal as per Journal Citation Report, SNIP, SJR, IPP, Cite Score
  - Metrics: h-index, g index, i10 index, altmetrics

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### 3. CRITICAL ANALYSIS OF RAGAS, TALAS AND DIFFERENT GENRES OF MUSIC

- Critical, Analytical and Comparative Study of prescribed Ragas and Talas. (Selected List of Ragas and Talas at Annexure A & B)
- Vocal Music - Elaborate treatment of Vilambit and Drut Khyal in any three Ragas from Annexure A. Also, Brief treatment with drut khyal only in any other seven Ragas.
- Instrumental Music – Masitkhani and Razakhani Gat in any three Ragas from Annexure A. Also, Brief treatment with any composition in any other seven Ragas.
- Layakari upto Aad in any five Talas at Annexure B
- One Dhrupad/Dhamar in any one raga
- Thumri/Dadra/Rabindra sangeet/Light Music for Vocal Music and Dhun for Instrumental Music

### 4. STAGE PERFORMANCE

- 30-45 mins Performance/Presentation of Vilambit & Drut Khyal in any one Raga from Annexure A for Vocal Music students
- 30-45 mins Performance/Presentation of Masitkhani and Razakhani Gat in any one Raga from Annexure A for Instrumental Music students
- 7-10 mins Performance/Presentation of Semi-Classical/Light Music/Dhun, etc.

#### Annexure A (Any 10)

1. Raga Yaman,
2. Raga Bhairav,
3. Raga Bhimpalasi.
4. Raga Bhupali
5. Raga Malkauns
6. Raga Kedar
7. Raga Shuddh- Sarang,
8. Raga Todi,
9. Raga Bihag,
10. Raga Bageshwari,
11. Raga Darbari- Kanhda,
12. Raga Chandrakauns
13. Raga Miyan- Malhar,
14. Raga Madhuwanti,
15. Raga Puriya,
16. Raga Marwa
17. Raga Jog,
18. Raga Marubihag,
19. Raga Bilaskhani Todi
20. Raga Ahir Bhairav
21. Raga Kalawati
22. Raga Hansadhwani
23. Raga Bairagi
24. Raga Puriya Kalyan
25. Raga Shyam Kalyan

#### Annexure B (Any 5)

1. Teentala
2. Ektala
3. Chartala
4. Dhamar tala
5. Rupak tala
6. Jhaptala
7. Addha tala
8. Adachautala
9. Deepchandi
10. Tilwada

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