

SCHOOL OF FINE AND PERFORMING ARTS
DEPARTMENT OF INDIAN MUSIC
M. A DEGREE COURSE UNDER CHOICE BASED CREDIT SYSTEM
FOR THOSE ADMITTED FROM ACADEMIC YEAR 2018 - 19 ONWARDS
M A RHYTHMOLOGY – SELF SUPPORTIVE
ANNEXURE II – SYLLABUS

1. CONDITIONS FOR ADMISSION

VIDE – APPENDIX - A

2. Eligibility for Admission:

A candidate who has passed one of the examinations mentioned below shall be permitted to appear and qualify for the M.A Degree Examination in Rhythmology of this University after a course of two academic years in an affiliated College/Department of this University.

B.A./B.Sc. with any subject as the main, or any other Degree accepted as equivalent there to by the Syndicate, and one of the following qualifications:

1. Diploma in Percussion (Mrdangam or any other percussion instrument) or
2. Five years training in any Percussion Instrument.

3. DURATION OF THE COURSE

The course is for two academic years. The two academic years will be divided into four semesters with two semesters per year. In order to be eligible for the award of the degree, the candidate should successfully complete the course within five years reckoned from the date of enrolment for the first semester of the course.

4. EXAMINATION

There shall be four Semester examinations, first semester examination in the middle of the first academic year, the second semester examination in the end of the first academic year, the third semester examination in the middle of the second academic year and the fourth semester examination in the end of the second academic year. A candidate who does not pass the examination in any subject will be permitted to appear in such failed subject or subjects along with the papers of the following semesters.

5. NAME OF THE COURSE: M A RHYTHMOLOGY

The following procedure will be followed for Marks allocation

Theory papers: Sessional I & II, 20 + 20 = 40 marks

End Semester Examination = 60 marks

Practical papers: Sessional I & II, 20 + 20 = 40 marks

End Semester Examination = 60 marks

Project: Sessional 20 marks

Viva 20 marks

Project Report 60 marks

6. REQUIREMENTS FOR PROCEEDING TO THE SUBSEQUENT SEMESTERS:

(i) Candidates shall register their names for the first semester examination after the admission in the PG Courses.

(ii) Candidates shall be permitted to proceed from the first semester upto the final semester

irrespective of their failure in any of the Semester examinations subject to the condition that the candidates should register for all the arrear subjects of earlier semesters along with current (subsequent) semester subjects.

7. PASSING MINIMUM:

A candidate shall be declared to have passed in each paper if he/she secures not less than 50% of the marks in each paper/practical/project. Candidates who do not obtain the required minimum marks for a pass in paper(s)/Practical/Project shall be required to appear and pass the same at a subsequent appearance.

8. CLASSIFICATION OF SUCCESSFUL CANDIDATES:

Candidates who secured not less than 60% of aggregate marks (Sessional I & II + End Semester) in the whole examination shall be declared to have passed the examination in the First class

All other successful candidates shall be declared to have passed in Second class. Candidates who obtain 75% marks in the aggregate(Sessional I & II + End Semester) shall be deemed to have passed the examination in First Class with distinction, provided they pass all the examinations (Theory papers, Practicals, Project and Viva - voce) prescribed for the course in the first appearance.

8. CUMULATIVE GRADE POINT AVERAGE:

According to the CBCS norms

9. GRADING SYSTEM:

According to the CBCS norms

10. RANKING:

Candidates who pass all the examinations prescribed for the course in the first appearance itself alone are eligible for Ranking/Distinction.

Provided in the case of candidates who pass all the examinations prescribed for the course with a break in the first appearance due to the reasons as furnished in the Regulations under “Requirements for proceeding to subsequent semester” are only eligible for classification.

11. PATTERN OF QUESTION PAPER:

THEORY PAPERS

TIME: 3 Hours

MAX. MARKS - 60

Part - B (250 words)

Five questions to be answered out of 8 questions

(5 x 6) = 30

Marks

Part - C (500 words)

Two questions to be answered out of 4 questions

(2 x 15) = 30 Marks

PRACTICAL PAPERS

To be framed by the Examiner for Practical Examination.

(Note: Each student to be examined individually)

10. APPEARANCE FOR IMPROVEMENT:

Candidates who have passed in the theory paper/papers are allowed to appear again for theory paper/papers only once in order to improve his/her marks, by paying the fee prescribed from time to time. Such candidates are allowed to improve within a maximum period of 10 semesters counting from his/her first semester of his/her admission. If candidate improve his marks, then his improved marks will be taken into consideration for the award of classification only. Such improved marks will not be counted for the award of prizes/medals, rank and distinction. If the candidate does not show improvement in the marks, his previous marks will be taken into consideration.

No candidate will be allowed to improve marks in the Practical examinations and Project work

Name of the PG Degree: M.A. Rhythmology

First Semester			
FPAC301	Foundation Course Percussion – 1 (Practical)	C	4
FPAC302	Rhythmical Compositions - 1 (Practical)	C	4
FPAC303	Rhythmical accompaniment for Dance – 1 (Practical)	C	4
FPAC114	Historical and Theoretical Concepts of Fine Arts -1	C	4
FPAE101	Elective Paper 1 - Devotional Music - Regional Forms of South India	E	3
FPAE116	Elective Paper 2 - Tala applications - 1 (Practical)	E	3
Soft Skills	Languages (Sanskrit and Telugu) ¹	S	2
Second Semester			
FPAC304	Rhythmical Compositions – 2 (Practical)	C	4
FPAC305	Percussion for Neraval (Practical)	C	4
FPAC306	Rhythmical Accompaniment for Dance – 2 (Practical)	C	4
FPAC115	Historical and Theoretical Concepts of Fine Arts - 2	C	4
FPAE102	Elective Paper 3 - Foundation Course in Music -1 (Practical)	E	3
FPAE103	Elective Paper 4 - Tala applications - 2 (Practical)	E	3
Soft Skills	Languages (Kannada and Malayalam) ²	S	2
Third Semester			
FPAC307	Foundation Course Percussion – 2 (Practical) tiruppugazh	C	4
FPAC308	Accompaniment for Ragam, Tanam and Pallavi – 1 (Practical)	C	4
FPAC309	Advanced Theory- Percussion	C	4
FPAE104	Elective Paper 5 - South Indian Art Music- An Appreciation	E	3
FPAE106	Elective Paper 6 - Mohra and korvai-s for Rupaka and Khanda Capu - Different Eduppu-s (Practical)	E	3
Soft Skills	Source Readings-Selected Verses and Passages from Tamiz Texts (Theory)	S	2
UOM1001	Internship	S	2
Fourth Semester			
FPAC310	Research Methodology	C	4
FPAC312	Project work and Viva Voce	C	8
FPAC311	Accompaniment for Ragam, Tanam and Pallavi – 2 (Practical)	C	4
FPAE107	Elective Paper 7 - Mohra and korvai-s for Suladi Saptatala-s	E	3
FPAE108	Elective Paper 8 - Foundation Course in Music -2 (Practical)	E	3
Soft Skills	Source Readings-Selected Verses and Passages from Sanskrit Texts (Theory)	S	2
	Total Credit		94

¹ If the candidate's mother tongue is telugu then he/she will have to learn tamil instead

² If the candidate's mother tongue is kannada or malayalam then he/she will have to learn tamil instead

FIRST SEMESTER

Core	Foundation Course Percussion – 1 (Practical)	4
Kala Pramana – exercises Practice of Five Nadais Nadais in three kalams Listening to Korvais and Patterns Learning to write down such patterns in notation		
Core	Rhythmical Compositions - 1 (Practical)	4
Basic Syllables Adi tala Rupaka tala Ability to write the lessons learnt Accompanying for Varnam and Pancaratnam Recitation of jati-s learnt to play in an instrument		
Core	Rhythmical accompaniment for Dance - 1 (Practical)	4
Ability to play for the following dance compositions: Alarippu Jatisvaram Sabdham		
Core	Historical and Theoretical Concepts of Fine Arts – 1 (Theory)	4
<ol style="list-style-type: none"> 1. Ancient Tamiz music in- Silappadikaram and its commentaries and Pancamarabu. Detailed study of Palai and pan system of ancient tamiz music and the views of modern scholars. 2. Types of Alatti Tala terms – Pani, Kottu, Asai, Tukku, Alavu Study of 108 talas and tala concepts mentioned in the following works - Pancamarapu, Talasamuttiram, Caccaputavenba, Chandams of Tiruppugazh. 3. Musical instruments in Ancient Tamil music. Terms associated with Instrumental technique. References to Music and Dance – Tolkappiyam, Ettuttogai, Pattupattu, Kalladam, Pingalanigandu, Divakaram, Panniru-Tirumurai and Nalayira Divyaprabandham 4. Study of the musical aspects of – Tevaram - Pan, Kattalai, Edugai-Monai-Iyaibu, Forms Outline knowledge of the details of music in the following works: Bharatachattiram, Bharatasenapatiyam and Mahabharata Chudamani 5. History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam, Technical Terms in Dance (i) – Nrnta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharmi, Lokadharmi, bhava, Anu bhava, sthaya bhava, vibhava, Sanchari bhava, vyabhichari bhava, Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of nayakas 		
Elective	Devotional Music- Regional Forms of South India	3
<ol style="list-style-type: none"> 1. Song from traditional Bhajana Sampradaya 2. Tamil Nadu - Devotional songs in Tamil 3. Andhra Pradesh - Devotional songs in Telugu 4. Karnataka - Devotional songs in Kannada 5. Kerala - Devotional songs in Malayalam 		
Elective	Tala Applications - 1(Practical)	3
Mohra and korvai-s for Adi Tala (1 kalai, 2 kalai and 4 kalai) - Different Eduppu-s (Practical)		
Soft Skills	Languages (Sanskrit and Telugu)	2
To learn Samskta and telugu script and ability to refer books in samskrta and telugu, relevant to their area of study		

SECOND SEMESTER

Core	Rhythmical Compositions – 2 (Practical)	4
Kanda Capu Misra Capu Ability to write the lessons learnt Accompanying for Padavarnam Accompanying for Kirtana and Kriti Recitation of jati-s learnt to play in an instrument		
Core	Percussion for Neraval (Practical)	4
Ability to accompany for Neraval in one Kalai and two kalai of Adi-tala and Rupaka tala		

Ability to accompany for Neraval in Desadi and Madhyadi talas. Ability to accompany for Tanam and Kalpanasvaram		
Core	Rhythmical accompaniment for Dance - 2 (Practical)	4
Ability to play for the following dance compositions: Pada varnam Padam Javali Tillana		
Core	Historical and Theoretical Concepts of Fine Arts – 2 (Theory)	4
1. Historical development of the Twelve svarasthana-s and the sixteen names of the present day. Raga --Mela-Janyaraga system of Raga classification and its development up to modern times; Classification of Raga-s into Ghana, Naya and Desya; Development of Raga-lakshana; Emergence of the concept of Arohana-avarohana as a lakshana of raga and its influence on the Raga-classification. 2. Tala -- Development of the Thirty-five tala system; Chapu tala-s; Desadi tala-s; Historical study of the Tala dasa-prana-s 3. Musical Forms and styles of composers - Historical development; Kalpita variety - Early musical forms and Gitam, Svarajati, Varnam, Krti; Manodharma variety – Alapana, Tanam, Neraval, Kalpanasvaram 4. Chola Period - (i) sculptures, (ii) inscriptions, (iii) paintings (b) Nayak Period - (i) sculptures, (ii) inscriptions, (iii) Dance items (c) Compositions - Bhakti Period - (i) Tevaram, (ii) Divyaprabandham Maratha Period - (i) Paintings, (ii) Dances, (iii) Dance repertoire Post-Maratha Period- (i) Tradition of Nattuvanars and their Pani-s, Dance Dramas, Kuravanchi Natagas. Composers – Tanjore Quartette and their Descendants 5. Lakshana granta-s - (i) Natya Sastra, (ii) Manasollasa, (iii) Sangita Ratnakara, (iv) Nritta Ratnavali, (v) Bharatarnavam (vi) Bharata Senapateeyam, (vii) Bharata Sattiram, (viii) Maha Bharathachoodamani, (ix) Nadaga iyal		
Elective	Foundation Course in Music (Practical)	3
Sarali varisai and alankaram in raga-s like Mayamalava gowla, Sankarabaranam, Kalyani, Kharaharapriya, Todi and Harikhambhoji Gitam-s 4 Varna- Adi Tala 2		
Elective	Tala Applications - 2(Practical)	3
Mohra and korvai-s for Misra Capu Tala - Different Eduppu-s (Practical)		
Soft Skills	Languages (Kannada and Malayalam)	2
To learn kannada and malayalam script and ability to refer books in kannada and malayalam , relevant to their area of study		

THIRD SEMESTER

Core	Foundation Course Percussion – 2 (Practical)	4
Advanced exercises in the following: Kala Pramana Practice of Five Nadais Nadais in three kalams Listening to Korvais and Patterns Learning to write down such patterns in notation		
Core	Accompaniment for Ragam, Tanam and Pallavi – 1(Practical)	4
Ability to render the pallavi themes in different kalam-s and nadai-s. Ability to render kuraippu and simple makutam patterns. Theoretical study of Pallavi exposition. Ability to provide percussion accompaniment to a two-kalai pallavi and follow it up with a Tani avartanam.		
Core	Advanced Theory – Percussion (Theory)	4
1. Physics of Music – Resonators, Laws of strings, Laws of vibrating columns, Acoustics, neurology and music Modal shift of tonic 2. Study of Muhanaprasantyaprasavyavastha aof Svati Tirunal relating to various aspects of Sahitya in songs. Concept of “Art Music”. 3. The comparative study of the structure of musical forms – Kriti, Ragamalika, Padam, Javali, Svarajati, Padavarna, Tanavarna and Jatisvara Brief account of the styles of the Vaggeyakara-s who composed in these musical forms.		

4. Advanced study of the role of tala and its elements in present day musical forms.		
5. Different classification systems for Musical Instruments. Detailed study of the following musical instruments. (1) Tambura, (2) Vina, (3) Violin, (4) Gotuvadyam, (5) Flute, (6) Nagasvaram, (7) Mrdangam, (8) Taval, (9) Kanjira, (10) Ghatam Manufacture, tuning, fretting (vina only) and playing technique.		
Elective	South Indian Art Music –An Appreciation (Theory)	3
1. Introduction to Selected Raga-s. 2. Musical forms : Gitam, Svarajati, Varnam, Krti, Alapana-tanam-pallavi 3. Basic knowledge of commonly used tala-s. 4. Outline knowledge of the musical instruments and their playing styles. a. Vina b. Violin c. Nagasvaram d. Flute e. Mrdangam f. Taval 5. Knowledge of the styles of some prominent composers and musicians.		
Elective	Tala Application -3 (Practical)	3
Mohra and korvai-s for Rupaka and Khanda Capu Tala – Different eduppu-s (Practical)		
Soft Skills	Source Readings-Selected Verses and Passages from Tamiz Texts	2
The relevant passages from 10 tamil texts relevant to your area of study		
Soft Skills	Internship	2
A short report based on the summer internship		

FOURTH SEMESTER

Core	Research Methodology	4
1 Choosing a topic; 2 Thesis Writing 3 Source cards; Reference cards 4 Organisation of material and Analysis 5 The structure of a dissertation (1) Preface (2) Acknowledgement (3) Introduction (4) Chapterisation (5) Notes, Foot notes (6) Charts ((7) Appendix (8) Bibliography (9) Audio-references (10) Video-references (11) Photo plates.		
Core	Project work and Viva-voce	8
Students will be required to select, in consultation with a faculty advisor, a subject for conducting a project work. A typed document not exceeding 100 pages should be submitted presenting the methodology, data and the findings. Before the submission, a seminar will have to be presented on the subject.		
Core	Accompaniment for Ragam, Tanam and Pallavi – 2 (Practical)	4
Two pallavi-s should be set to tala-s in Nalu-kalai and one in Tisra-nadai. Ability to render the pallavi themes in different kalam-s and nadai-s. Ability to render kuraippu and complex makutam patterns. Ability to provide accompaniment to a four kalai pallavi and two nadai pallavis and follow it up with a detailed tani-avartanam. Ability to perform in an percussion ensemble		
Elective	Foundation Course in Music -2 (Practical)	3
Gitams – 4 Varnams – 2 Trinity Compositions - 3		
Elective	Tala Applications – 4 (Practical)	3
Mohra-s and Korvai-s for the suladi sapta tala-s		
Soft Skills	Source Readings-Selected Verses and Passages from Samskrta Texts	2
The relevant passages from 10 samskrta texts relevant to your area of study		