

UNIVERSITY OF KERALA

COURSE STRUCTURE AND SYLLABI FOR MASTER OF ARTS IN MUSIC (MRIDANGAM) (578) MA MUSIC (MRIDANGAM)

UNDER FACULTY OF FINE ARTS

CHOICE BASED CREDIT & SEMESTER SYSTEM (CBCSS)



**Outcome Based Teaching, Learning and Evaluation
(2022 Admission onwards)**

UNIVERSITY OF KERALA

MA MUSIC(MRIDANGAM) DEGREE COURSE(578)

SCHEME & SYLLABUS

Programme Outcome

The scheme and Syllabus covered will lead the learner to the essence of the subject in Post Graduate Level and also help them to acquire knowledge with the up-to-date demands of the field of Music. This Curriculum ensures continues training in the practical and theoretical aspects of rhythm, it also aims a strong foundation of Tala to the learners which enable them to apply in the advanced mode of learning.

After transacting various modules of the programme, the learner will be able to:-

- Identify the outcome oriented approach in the curriculum.
- Observe the theoretical as well as practical areas of Mridangam which were included in the curriculum.
- Adapt multi-cultural competence.
- Acquire disciplinary knowledge in Mridangam
- Interpret Tala and Laya.
- Apply the theoretical aspects in practical Music concerts.
- Identify the structure of the rhythmical forms.
- Demonstrate Talas and rhythmical forms.
- Differentiate Talas and apply improvisation of different GathiBhedas.
- Accompany in Music concerts and Dance forms.

MA MUSIC (MRIDANGAM) DEGREE COURSE (578)

STRUCTURE AND MARK DISTRIBUTION

Se me ster	Paper Code	Title of the Paper	Distribution on hours per semester	Instructiona l hours / week L P		ESA Duratio n hours	Maximum Marks		
							CA	ESA	TOTAL
1	MR 211	Theory Paper I Evolution of Mridangam	108	6		3 hrs	25	75	100
	MR 212	Theory Paper II Exponents in Mridangam	126	7		3 hrs	25	75	100
	MR 213	Practical Paper I Variety of Korvas and Taniyavarttanam	108		6	3 hrs	25	75	100
	MR 214	Practical Paper II Panchajati Ta-Ti-Ki-Ta-Tom with Trikalas and Taniyavartanam	108		6	3 hrs	25	75	100
2	MR 221	Theory Paper III Mridangam& Allied Percussion instruments	108	6		3 hrs	25	75	100
	MR 222	Theory Paper IV Music &Mridangam	126	7		3 hrs	25	75	100
	MR 223	Practical Paper III- Kurappus&Taniyavarttanam	108		6	3 hrs	25	75	100
	MR 224	Practical Paper IV Tatthakkarams&Avarttanams	126		6	3 hrs	25	75	100
3	MR 231	Theory Paper V –Tala (A)	108	6		3 hrs	25	75	100
	MR 232	Theory Paper VI-Tala (B)	126	7		3 hrs	25	75	100
	MR 233	Practical Paper V Mridangam accompaniment for different musical forms	108		6	3 hrs	25	75	100
	MR 234	Practical Paper VI Pallavi playing with Tatthakkaram	108		6	3 hrs	25	75	100
4	MR 241	Theory Paper VII – Pallavi	108	6		3 hrs	25	75	100
	MR 242	Theory Paper VIII – Musicology	126	7		3 hrs	25	75	100
	MR 243	Practical Paper VII –Intricate pallavi in various talas	108		6	3 hrs	25	75	100
	MR244	Practical Paper VIII- Concert	108		6	1 hrs	25	75	100
	MR 245	Dissertation	20% Based on Viva & 80% on Evaluation						100
	MR 246	Comprehensive Viva	Based on 16 Papers						100
	Grand Total								1800
L : Lecture		P : Practical	CA : Continuous Assessment		ESA : End Semester Assessment				

Note : Practical Exams for the I & II semesters will be held at the end of the II semester and Practical Exams for the III & IV semesters will be conducted at the end of the IV semester

KERALA UNIVERSITY

MA MUSIC (MRIDANGAM) DEGREE COURSE(578)

SYLLABUS

FIRST SEMESTER

MR 211 - THEORY PAPER IEVOLUTION OF MRIDANGAM

COURSE OUTCOME

- To recognize the evolution of Mridangam.
- To identify the concept and origin of Mridangam

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Identify the origin, development, playing technique and construction of the percussion instrument Mridangam.
- Acquire an awareness of the period of Vedic Music.
- Identify the instruments figuring in Vedic Period.
- Familiarize the Brindaganam - Chinnamelam and Periyamelam.
- Identify the Temple Instruments of Kerala.
- Recognize the Musical Stone Pillars.

Module-1.Origin of Mridangam

Module-2.Development of Mridangam through ages

Module-3.Technique of playing and construction of Mridangam

Module-4.Vedic music

Module-5.Musical instruments figuring in Vedic period (stringed, wind and percussion)

Module-6.Bindaganam: - Chinamelam and Periyamelam

Module-7.Instruments used in Kerala temples

Module-8.Musical stone pillars of South India

Reference:

1. Mridangam An Indian Classical Percussion Drum JayanthiGopal
2. MridangaBodhini Prof. Parassala Ravi
3. South Indian Music Prof. P Sambamoorthy

MR 212 - THEORY PAPER II

EXPONENTS IN MRIDANGAM

COURSE OUTCOME

- Identify the role and contribution of musical Trinity
- Awareness of the Mridangam exponents at the period of ancient, medieval and modern.
- Familiarize the art of accompaniment.
- Acquire the knowledge of Musical Honours and Titles.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Awareness of the life and contribution of Tyagaraja, Dikshitar and SyamaSastri.
- Observe the life and contributions of ancient, medieval and modern period exponents of Mridangam.
- Recognize the role of percussionists in Carnatic music concert.
- Identify the Musical Honours and Titles.

1. **Module-1**Life and contributions of musical trinity of South India - Tyagaraja, MuthuswamiDikshitar and SyamaSastri
2. **Module-2**Life and contributions of great Mridangam exponents lived in ancient period - NarayanaswamiAppa and MamundiaPilla

3. **Module-3** Medieval period – Palakkad Mani Iyer, PalaniSubramanyaPillai, TanjoreVaidyanathaIyer and T S Murugabhupati
4. **Module-4** Modern period: - Mavelikkara K Velukutty Nair, MavelikkaraKrishnankutty Nair, UmayalpuramSivaraman, Palakkad Raghu and T K Murthy.
5. **Module-5** Role of percussionists in Carnatic music concerts.
6. **Module-6** Musical Honours and titles

Reference:

- | | |
|--|------------------------|
| 1. Resounding Mridangam | Erikavu N Sunil |
| 2. South Indian Music | Prof. P Sambamoorthy |
| 3. Mridangam – The King of Percussions | Dr. T V Gopalakrishnan |

SECOND SEMESTER

MR221 - THEORY PAPER III

MRIDANGAM & ALLIED PERCUSSION INSTRUMENTS.

COURSE OUTCOME

- Acquire the knowledge of drum class Instruments and different types of Ensembles.
- Identify Thayambaka and contributions of exponents in it.
- Recognize the instruments used in Kathakali.
- Analyze the importance of Layavinyasam and Jazz Music.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to :-

- Acquire the knowledge of drum class instruments, history, construction and playing techniques.
- Acquire awareness of Panchavadyam and Chendamelam.
- Identify Thayambaka and contributions of exponents in it.

- Observe the instruments used in Kathakali.
- Recognize the importance of Layavinyasam.
- Identify - Vrindavadyam, Jugalbandhi and Jazz Music.

Module-1 Classification of drum class instruments

Module-2 History, construction and technique of playing of the following instruments

- (a) Ganchira
- (b) Ghatom
- (c) Taval
- (d) Chenda
- (e) Idakka
- (f) Maddalam
- (g) Muharsankh
- (h) Tabla

Module-3 Detailed knowledge of the Panchavadyam ensemble and its presentation

Module-4 Chendamelam and its characteristic features

Module-5 Detailed study of Tayambaka and contributions of exponents in it (Pallavur Appu Marar and Aliparambu Sivarama Poduval)

Module-6 Instruments used in Kathakali

Module-7 Significance of Layavinyasam in Carnatic music

Module-8 Vrindavadyam

Module-9 Knowledge of Jugalbandhi and Jazz music.

Reference:

- | | |
|--|------------------------|
| 1. South Indian Music Vol III | Prof. P Sambamoorthy |
| 2. Dakshinendian Sangeetam (Mal) | A K Raveendranath |
| 3. Keralathile Kshetravadya Kalakal (Mal) | K V Rajagopalan Kidavu |
| 4. Mridangam An Indian Classical Percussion Drum | Jayanthi Gopal |

MR 222 - THEORY PAPER IV
MUSIC AND MRIDANGAM

COURSE OUTCOME

- Identify the LayaVadyas used in Hindustani Music, Film Music and Folk Music.
- Observe the role of Mridangam in BharataNatyam and other classical dance.
- Familiarize the construction, playing technique of some instruments like- Violin, Veena, Gottuvadyam and Flute.
- Acquire playing method of Pallavi, Anupallavi, Charanam of the compositions and Manodharmasangita

LEARNING OUTCOME

After Transacting the modules the learner will be able to:-

- Aware of Hindustani LayaVadyas
- Observe the role of percussion instruments in Hindustani Music, Film Music and Folk arts.
- Acquire the importance of Mridangam in BharataNatyam & other Classical Forms.
- Identify the construction, playing technique for – Violin, Veena, Gottuvadyam & Flute.
- Acquire playing method of Mridangam in Pallavi, Anupallavi, Charanam & Manodharma Sangita.

Module 1 Layavadyas in Hindustani music

Module 2 Role of percussion instrumentalists in Hindustani music

Module 3 Role of percussion instruments in film music

Module 4 Role of percussion instruments in folk arts

Module 5 Importance of Mridangam in BharataNatyam and other classical dances

Module 6 Construction and technique of playing the following instruments

- (a) Violin
- (b) Veena
- (c) Gottuvadyam
- (d) Flute

Module 7 Playing method of Mridangam adopted for Pallavi, Anupallavi and Charanam in classical music compositions

Module 8 Playing method of Mridangam adopted for Manodharma Sangita

Reference:

- | | |
|--|------------------------|
| 1. An Introduction to Indian Music | B Chaitanya Deva |
| 2. Dakshinendian Sangeetam (Mal) | A K Raveendranath |
| 3. Mridangam -The King of Percussions | Dr. T V Gopalakrishnan |
| 4. Music and Bharata Natyam | Dr. S Bhagyalekshmi |
| 5. Classical Indian Dance in Literature and the Arts | Kapila Vatsyayan |

THIRD SEMESTER

MR 231 - THEORY PAPER V

TALA (A)

COURSE OUTCOME

- Realize the importance of Tala and its varieties.
- Familiarize the Anga and its varieties.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Observe the Tala and its role in Music.
- Aware to make different composition in Yati Patterns
- Identify Anga & its varieties, Dasa Pranas, Sapta Talas, 35 Talas, Desadi Madhyadi Talas, Chapu Talas, 108 Talas & Pancha Talas.

- Identify Tiripugazh Talas and Navasandhi Talas.

Module 1 Tala and its place in music

Module 2 Ability to make different compositions in Yati patterns

Module 3 Shadangas and Shodasangas

Module 4 Taladasapranas

Module 5 Saptatalas, 35 tala scheme and its expansion

Module 6 Desadi and Madhyaditalas – Chaputala and its varieties

Module 7 Outline knowledge of 108 talas – Significance of Panchatalas

Module 8 Rhythmic excellence of Tirupugazh hymns and the talas used in it

Module 9 Knowledge of Navasandhitalas

Reference:

- | | |
|-----------------------------------|------------------------------|
| 1. Mridanga Bodhini | Prof. Parassala Ravi |
| 2. South Indian Music | Prof. V Sambamoorthy |
| 3. Sangeetha Sasthra Pravesika | Dr. S Venkita Subramanyaiyer |
| 4. Splendor of South Indian Music | Dr. (Fr.) P T Chelladurai |

MR 232 - THEORY PAPER VI

TALA (B)

COURSE OUTCOME

- Recognize different patterns and definitions.
- Realize Thaniyavarthanam in concerts.
- Aware of Kathakali Talas.
- Acquire Mallari and Kerala Talas.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Identify different definitions of Compositions.
- Observe advanced role of Thaniyavarthanam.

- Ability to construct Muthaipu.
- Compare and contrast Kathakali & Carnatic Talas.
- Demonstrate Mallari & Kerala Talas.
- Recognize Hindustani & Carnatic Talas.

Module 1 Definition of following terms

Yati, Jaati, Cholkettu, Muthayippu, Korvai, Mohra, Aksharakalam, Aksharam and Matra

Module 2 Procedure of Taniyavarthanam in concerts

Module 3 Formation of Muthayippu

Module 4 Comparative study of the following kathakalitalas with the Carnatic talas

- (a) Chempata
- (b) Champa
- (c) Adanta
- (d) Triputa
- (e) Muriyatanta
- (f) Panchari

Module 5 Detailed study of Mallari

Module 6 Detailed study of Kerala Talas

Module 7 A comparative study of the talas used in Hindustani and Carnatic music

Reference:

- | | |
|--------------------------------------|------------------------|
| 1. Mridanga Bodhini | Prof. Parassala Ravi |
| 2. Mridangam –The King of Percussion | Dr. T V Gopalakrishnan |
| 3. Keraleeya Melakala - Chenda Melam | P S Varyar |
| 4. Dakshinendian Sangeetam (Mal) | A K Raveendranath |
| 5. Learn to Play Tabla | Ram Avatar Vir |

FOURTH SEMESTER
MR 241 - THEORY PAPER VII
PALLAVI

COURSE OUTCOME

- Identify of Pallavi and its notation, Thathakkaram, Anuloma, Pratiloma and varieties.
- Acquire recent trends and development of Music.
- Demonstrate tuning of Mridangam.
- Observe Kacheri Dharma.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Demonstrate Notation of Pallavi, Thathakkaram, Anuloma, Pratiloma and Varieties.
- Identify acknowledged Kurappu.
- Recognise recent trends and development of Music.
- Observe Tuning of Mridangam.
- Differentiate Kacheri Dharma.

Module 1 Notation of a Pallavi and its Thathakkaram

Module 2 Detailed study of acknowledged Kurappu in different talas

Module 3 Rules regarding the Anuloma and Pratiloma in Pallavi

Module 4 Varieties of Pallavi

Module 5 Structure of Pallavi and its exposition

Module 6 Recent trends and development in music with reference to concerts, music education, electrified instruments etc

Module 7 Tuning of Mridangam - adjustments of tuning of Mridangam according to the Meettu and Chappu

Module 8 Kacheri dharma – Rules to be followed in a classical music concert

Reference:

- | | |
|----------------------------------|----------------------|
| 1. South Indian Music | Prof. P Sambamoorthy |
| 2. Dakshinendian Sangeetam (Mal) | A K Raveendranath |
| 3. Mridanga Bodhini | Prof. Parassala Ravi |

MR 242 - THEORY PAPER VIII**MUSICOLOGY****COURSE OUTCOME**

- Acquire the features of Ragas and musical compositions.
- Realize varieties of Lakshana Grandhas.
- Demonstrate Sampradaya Bhajana.
- Identify Concert appreciation.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Acquire the scheme of 72 Melakartas and different Musical Forms
- Aware of Nattuvangam & Konugol.
- Observe Raga lakshanas
- Identify Lakshanagrandhas
- Demonstrate Sampradaya Bhajana
- Identify to appreciate Music Concert
- Gain a perspective of the scientific and objective methodology of the Research of Music

Module 1 Detailed study of the scheme of 72 Melakartas

Module 2 Outline knowledge of the following musical forms

Varnam, Kirtanam, Kriti, Ragamalika, Padam, Javali and Tillana

Module 3 Outline knowledge of Nattuvangam, Konugol etc.

Module 4 Lakshana of the following ragas

- (a) Mohanam
- (b) Sankarabharanam
- (c) Mayamalavagaula
- (d) Hamsadvani
- (e) Kalyani
- (f) Abhogi

Module 5 Study of the following LakshanaGrandhas

- (a) NatyaSastra
- (b) SangitaRatnakara
- (c) ChaturdandiPrakasika
- (d) SangitaKalpadrumam

Module 6 Detailed study of BhajanaSampradaya

Module 7 An appreciation of a music concert, recently heard

Module 8 Research Methodology

Reference:

- | | |
|----------------------------------|-----------------------------|
| 1. DakshinendianSangeetam (Mal) | A K Raveendranath |
| 2. SangeethaSastraPravesika | Dr. S VenkitaSubramanyaIyer |
| 3. South Indian Music | Prof. P Sambamoorthy |
| 4. LakshanaGrandhas in Music | Dr. S Bhagyalekshmi |
| 5. Research Methodology in Music | AmitkumarVerma |

FIRST SEMESTER

MR 213 - PRACTICAL PAPER I

VARIETY KORAVAS & TANIYAVARTHANAM

COURSE OUTCOME

- Construct Korvas.
- Perform Thaniyavarthanams.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Play different large Korvas of 96, 108, 112, 256 Mathras.
- Perform Thaniyavarthanam in Adi Tala Tisra Nada, Khanda Triputa Tala Two Kala Choukam, Adi Tala One kala after Three Mathra.

Module 1 96 Matra Korva : 8 Nos

Module 2 108 Matra Korva : 8 Nos

Module 3 112 Matra Korva : 8 Nos

Module 4 256 Matra Korva : 8 Nos

Module 5 Thaniyavarthanam in Aditala, Tisra Nada

Module 6 Thaniyavarthanam in Khantatriputatala, twokalaichoukam

Module 7 Aditala Avarthanam, one kalaichoukam, after Three Matra

MR 214 - PRACTICAL PAPER II

PANCHAJATI TA-TI-KI-TA-TOM

COURSE OUTCOME

- Apply Panchajathi Ta-Ti-Ki-Ta-Tom with different Kalas, different Karvas and New Patterns.
- Present Mora in various Talas.
- Play advanced Thaniyavarthanam in various Talas.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Apply Panchajathi Ta-Ti-Ki-Ta-Tom in various Talas.

- Vocalize Panchajathi Ta-Ti-Ki-Ta-Tom with Four Kalas in ChapuTalas.
- Present Panchajathi Ta-Ti-Ki-Ta-Tom with different Karvas and advanced Patterns.
- Construct Variety Mora in various Talas.
- Present Thaniyavarthanam in AdiTalaKhanda Nada, MisraChapu, KhandaChapuTalas with different Edams.
- PerformThaniyavarthanam in MisraJampaTala.

Module 1Panchajati Ta-Ti-Ki-Ta-Tom three kalasin various talas

Module 2Vocalisation of Ta-Ti-Ki-Ta-Tom in three and other kalas in Chaputalas in different eduppus

Module 3Panchajathi Ta-Ti-Ki-Ta-Tom with different Karvas (1 to 7)

Module 4Different Mathematical Patterns based on Panchajathi Ta-Ti-Ki-Ta-Tom.

Module 5Formation of variety Moras in different Talas.

Module 6Aditala –KhantanadaiAvarthanam

Module 7MisrachapuAvarthanam after ThreeMatra.

Module 8KhantachapuAvarthanam after one Matra.

Module 9MisraJampaTala One Kala Avarthanam.

SECOND SEMESTER

MR 223 - PRACTICAL PAPER III

KURAPPUS & AVARTHANAM

COURSE OUTCOME

- Play elaborate Thani in SankirnaChapu,AdiTisra Nada, KhandaTriputa andRoopakaTalas.
- Apply Kurapus in various Talas.
- Construct variety Kurapus&Muthaipus in various Talas.
- Present Thani in AdiTala 2 Kala before 4 Mathra.
- Construct Thani in SankirnaChapu, AdiTisra Nada after 4 Mathra, KhandaTriputa 2 Kala after 4 Mathra and Rupaka 2 Kala Talas.
- Apply Kurapus in various Talas.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Demonstrate advanced Kurapus and Muthaipus.
- Present AdiTala2 Kala before 4 MathraThani.

Module 1SankirnaChaputalaAvarthanam

Module 2AditalaTisranada after 4 MatrasAvarthanam

Module 3Misra Kurappu

Module 4TisraKurappu

Module 5KhantaKurappu

Module 6SankirnaKurappu

} in different talas

Module 7Application of different Kurapus&Muthaipu Patterns in various Talas

Module 8Avarthanam – KhantaTriputa 2 kalai after 4 Matra

Module 9Avarthanam in Rupakatala – 2 kalai

Module 10Aditala2kalaichoukambefore 4 matrasAvarthanam

MR 224 -

PRACTICAL PAPER IV

TATTHAKARAMS AND AVARTHANAM

COURSE OUTCOME

- Learn more details about Tathakaram and application.

- Presentation of Tathakaram in different Edam and Gathis.
- Play advance Thaniyavarthanam in various Talas in various Edam.
- Calculate variety Mora.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Demonstrate tathakarams with 4 kalas, after One MathraEdan and GathiBhedas.
- Play Thaniyavarthanam in Chaturasra Ata Tala, KhandaEkaTala, MisraChapuTala before 4 Mathra.
- Construct variety Moras.

Module 1 MisraChapuTatthakaram with minimum 4 kalam

Module 2 KhnataChapuTatthakaram with minimum 4 kalam

Module 3 SankirnaChapuTatthakaram with minimum 4 kalam

Module 4 Vocalization of 4 kalamTatthakaram in different talas after one Matra

Module 5 Tatthakaram of 35 talasin different gatis

Module 6 Tattakaram of 35 talas after one Matra with Trikalam

Module 7 Chaturasra Ata talaAvarthanam

Module 8 KhnataEkatalaAvarthanam

Module 9 MisraChaputala before 4 Matras

Module 10 Variety Matras of Mora

THIRD SEMESTER

MR 233 - PRACTICAL PAPER V

MRIDANGAM ACCOMPANIMENT FOR DIFFERENT MUSICAL FORMS

COURSE OUTCOME

- Acquire knowledge of Mallari, Tirupugazh.
- Learn more details of PancharatnaKirtanas.
- Aware of the playing method different musical forms.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Articulate and play Mallari and Tiruppugazh.
- Acquire knowledge of playing PancharatnaKirtanas.
- Earn playing method for different musical forms like Adi Tala & Ata Tala Varnas.
- Play method for different musical forms like Pallavi, Anupallavi, Charana, Manodharmasvaram, Pada, Javali, Tillana and semi classical songs.
- Recite Pallavi Tatthakkarams with Trikala Tisram.

Module 1 Mallari vocalization showing angas and playing in Mridangam

Module 2 Tiruppugazh vocalization showing angas and playing in Mridangam

Module 3 Playing method for Pancharatnakirtanas

Module 4 Playing method of Pallavi, Anupallavi and Charana of different

Module 5 musical forms in Carnatic music

Module 6 Playing method for manodharmasvaram, Pada, Javali, Tillana and semi classical songs

Module 7 Playing method for Aditala and Ata tala Varnams

Module 8 Vocalization of Pallavi. Tatthakkarams with Trikala Tisram

MR 234 - PRACTICAL PAPER VI

PALLAVI PLAYING WITH TATTHAKARAM

COURSE OUTCOME

- Identify the exposition of Pallavi.
- Demonstrate and play Pallavis for various Talas in Samam with Trikala Tisram.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Demonstrate practical application of Pallavis in ChaturasraTriputa, TisraTriputa, KhandaTriputa, MisraTriputa, MisraJampa, Chaturasra Ata one Kala and two Kala Talas with Tatthakkaram, Trikalaand Tisram
- Present Thaniyavarthanam to Pallavis.

Module 1ChaturasrajaatiTriputa 2 kalaSamam : 4 Nos

Module 2TisrajaatiTriputa 2 kalaSamam : 4 Nos

Module 3KhantajaatiTriputa 2 kalaSamam : 4 Nos

Module 4MisrajaatiTriputa 2 kalaSamam : 2Nos

Module 5MisrajaatiJhampa 1 kalaSamam : 1 No

Module 6Chaturasra Ata 1 kalaSamam : 1 No

Module 7Chaturasra Ata 2 kalaSamam : 1 No

FOURTH SEMESTER

MR 243 - PRACTICAL PAPER VII

INTRICATE PALLAVI IN VARIOUS TALAS

COURSE OUTCOME

- To acquire knowledge of Pallavis for atheetham and anagatham Edam.
- To identify the features of Nada Pallavis
- To perform and render Pallavi with talas and cholkettu to understand the Koravas.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Present Pallavi in ChaturasraTriputa two Kala and Four Kala, KhandaTriputa with Anagatha Edam.
- Play AdiTalaTisra Nada Pallavis in Samam and Anagatha Edam.

Module 1 ChaturasrajaatiTriputatala 2 kalai after 4 Matras	:	4 Nos
Module 2 ChaturasrajaatiTriputatala 2kalai before 4 Matras	:	2 Nos
Module 3 ChaturasrajaatiTriputatala 2kalai before 6 Matras	:	2 Nos
Module 4 AditalaTisraNadaSamam	:	2 Nos
Module 5 AditalaTisraNadaafter 4 Matra	:	2 Nos
Module 6 KhantaTriputatala2 kalaafter 4 Matra	:	2 Nos
Module 7 Aditala 4 Kala after ½ itam	:	1 No

MR 244

PRACTICAL PAPER VIII CONCERT

COURSE OUTCOME

- To identify all types of musical forms and get training to accompany with vocal music- male voice & female voice.
- To accompany instrumental concerts.
- To acquire the procedure of Thaniyavarthanam in a concert.

LEARNING OUTCOME

After Transacting the Modules the learner will be able to:-

- Identify playing methods with different musical forms.
- To accompany on Mridangamwith vocal music –male and female voice.
- Perform with instrumental concert likeVeena and Violin...etc.
- Realize the procedure of Thaniyavarthanam in a concert.

Module 1

Students have to accompany on Mridangam to a Vocal concert / Instrumental concert of Violin or Veena with the duration of one hour

Following instructions may be followed

1. Students have to be trained to play to vocal music in different methods to be followed while accompanying male voice and female voice
2. They have to acquire the nuances of accompanying instrumental concerts such as Violin and Veena
3. Taniyavarthanam has to be played according to the duration of a concert
4. How to adjust with the Upapakkavadyas like Ganjira, Ghatom, Morsing etc. while accompanying compositions as well as playing Taniyavarthanam

MR 245

DISSERTATION

COURSE OUTCOME

- Prepare a Project

LEARNING OUTCOME

After preparing the Project, the learner will be able to

- Plan and engage in an independent and critical investigation and evaluation of a chosen topic relevant to Music.
- Systematically identify relevant theory and concepts, relate these to appropriate Methodologies and evidences, apply appropriate techniques and draw appropriate conclusions.
- Communicate research concepts and contexts clearly and effectively both in writing and orally.

Module 1

Students are required to prepare a Project on a music related topic.

Specifications for the Project format:

- The Project should have minimum 40 pages and a maximum of 60 pages.

- The Project needs to be prepared using a standard text processing Software.
- Uniformity in font sizes, fonts, spacing and margins has to be ensured.
- A4 is the recommended page size.
- Beginning with the first page of the text in the project, all pages should be numbered consecutively and consistently in Arabic numerals.
- The general text of the project should be in the font Times New Roman with text size 12 points and 1.5 spacing.
- The Project should be printed single sided.

Guidelines for structuring the Project:

The following sequence for the project organization should be followed:

1. Preliminaries

- a. Title page
- b. Certificate of the Supervising Teacher
- c. Declaration of Student
- d. Acknowledgement
- e. Table of Contents
- f. List of Figures, Tables, and Illustrations (if applicable)

2. Text of the Project:

- a) Introduction (including Hypothesis, Aim of the study, Objectives, Methodology and Chapterization)
- b) The body of the project
- c) Conclusion

3. Bibliography

4. Appendices

COMPREHENSIVE VIVA
BASED ON ALL PAPERS- UG & PG