

KERALA UNIVERSITY

MA MUSIC (MRIDANGAM) DEGREE COURSE

STRUCTURE AND MARK DISTRIBUTION

Se me ster	Paper Code	Title of the Paper	Distributi on on hours per semester	Instruction al hours / week		ESA Duration hours	Maximum Marks		
				L	P		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 Varieties of Korvas and Taniyavarthanam	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 & Taniyavarthanam	108		6	3 hrs	25	75	100
	MR 224	Practical Paper IV Tathakkarams & Taniavarthanams	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
	MR242	Theory Paper VIII – Musicology	126	7		3 hrs	25	75	100
	MR 243	Practical Paper VII –Intricate pallavies 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 DEGREE COURSE – SYLLABUS

FIRST SEMESTER

THEORY PAPER – I - EVOLUTION OF MRIDANGAM

1. Origin of Mridangam
2. Development of Mridangam through ages
3. Technique of playing and construction of Mridangam
4. Vedic music
5. Musical instruments figuring in Vedic period (stringed, wind and percussion)
6. Brindaganam: - Chinnamelam and Periyamelam
7. Instruments used in Kerala temples
8. Musical stone Pillars of South India

THEORY PAPER – II

EXPONENTS IN MRIDANGAM

1. Life and contributions of musical trinity of South India (Tyagaraja, Muthuswami Dikshitar and Syama Sastri)
2. Life and contributions of great Mridangam exponents lived in ancient period - Narayanaswami Appa and Mamundia Pilla
3. Medieval period – Palakkad Subba Iyer, Palakkad Mani Iyer, Palani Subramanya Pillai, Tanjore Vaidyanatha Iyer and T S Murugabhupati
4. Modern period: - Mavelikkara K Velukutty Nair, Mavelikkara Krishnankutty Nair, Umayalpuram Sivaraman, Palakkad Raghu and T K Murthy.
5. Role of percussionists in Carnatic music concerts.
6. Musical honours and titles

SECOND SEMESTER

THEORY PAPER – III

MRIDANGAM & ALLIED PERCUSSION INSTRUMENTS

1. Classification of drum class instruments
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
3. Detailed knowledge of the Panchavadyam ensemble and its presentation
 4. Chenda melam and its characteristic features
 5. Detailed study of Tayambaka and contributions of exponents in it (Pallavur Appu Marar and Aliparambu Sivarama Poduval)
 6. Instruments used in Kathakali
 7. Significance of Layavinyasam in Carnatic music
 8. Vrindavadyam
 9. Knowledge of Jugal bandhi and Jazz music.

THEORY PAPER – IV

MUSIC AND MRIDANGAM

1. Laya vadyas in Hindustani music
2. Role of percussion instrumentalists in Hindustani music
3. Role of percussion instruments in film music
4. Role of percussion instruments in folk arts
5. Importance of Mridangam in Bharata Natyam and other classical dances
6. Construction and technique of playing the following instruments
 - (a) Violin
 - (b) Veena
 - (c) Gottuvadyam
 - (d) Flute
7. Playing method of Mridangam adopted for Pallavi, Anupallavi and Charanam in classical music compositions
8. Playing method of Mridangam adopted for Manodharma Sangita

THIRD SEMESTER

THEORY PAPER – V

TALA (A)

1. Tala and its place in music
2. Ability to make different compositions in Yati patterns
3. Shadangas and Shodasangas
4. Tala dasa pranas
5. Sapta talas, 35 tala scheme and its expansion
6. Desadi and Madhyadi talas – Chapu tala and its varieties
7. Outline knowledge of 108 talas – Significance of Pancha talas

8. Rhythmic excellence of Tirupugazh hymns and the talas used in it
9. Knowledge of Navasandhi talas

THEORY PAPER –VI

TALA (B)

1. Definition of following terms
Yati, Jaati, Cholkettu, Muthayippu, Korvai, Mohra, Aksharakalam, Aksharam and Matra
2. Procedure of Taniyavarthanam in concerts
3. Formation of Muthayippu
4. Comparative study of the following kathakali talas with the Carnatic talas
 - (a) Chempata
 - (b) Champa
 - (c) Atanta
 - (d) Triputa
 - (e) Muriyatanta
 - (f) Panchari
5. Detailed study of Mallari
6. Detailed study of Kerala Talas
7. A comparative study of the talas used in Hindustani and Carnatic music

FOURTH SEMESTER

THEORY PAPER – VII

PALLAVI

1. Notation of a Pallavi and its Tatthakkaram
2. Detailed study of acknowledged Kurrappuin different talas
3. Rules regarding the Anuloma and Pratiloma in Pallavi
4. Varieties of Pallavi
5. Structure of Pallavi and its exposition
6. Recent trends and development in music with reference to concerts, music education, electrified instruments etc
7. Tuning of Mridangam - adjustments of tuning of Mridangam according to the Meettu and Chappu
8. Kacheri dharma – Rules to be followed in a classical music concert

THEORY PAPER – VIII

MUSICOLOGY

1. Detailed study of the scheme of 72 Melakartas
2. Outline knowledge of the following musical forms
Varnam, Kirtanam, Kriti, Ragamalika, Padam, Javali and Tillana

3. Outline knowledge of Nattuvangam, Konugol etc.
4. Lakshana of the following ragas
 - (a) Mohanam
 - (b) Sankarabharanam
 - (c) Mayamalavagaula
 - (d) Hamsadvani
 - (e) Kalyani
 - (f) Abhogi
5. Study of the following Lakshana Grandhas
 - (a) Natya Sastra
 - (b) Sangita Ratnakara
 - (c) Chaturdandi Prakasika
 - (d) Sangita Kalpadrumam
6. Detailed study of Bhajana Sampradaya
7. An appreciation of a music concert, recently heard

FIRST SEMESTER

PRACTICAL PAPER I

VARIETIES OF KORVAS & TANIYAVARTHANAM

1. 96 Matra Korva : 8 Nos
2. 108 Matra Korva : 8 Nos
3. 112 Matra Korva : 8 Nos
4. 256 Matra Korva : 8 Nos
5. Taniyavarthanam in Adi tala, Tisra Nada
6. Taniyavarthanam in Khanta tripata tala, two kalai choukam
7. Adi tala Avarthanam, one kalai choukam, after one Matra

PRACTICAL PAPER II

PANCHAJATI TA-TI-KI-TA-TOM WITH TRIKALAS & TANIYAVARTHANAM

1. Panchajati Ta-Ti-Ki-Ta-Tom three kalas in various talas
2. Vocalisation of Ta-Ti-Ki-Ta-Tom in three and other kalas in Chapu talas in different eduppus
3. Mora in Misra Jampa tala
4. Mora in Misra Tripata tala
5. Mora in Khnata Ata tala
6. Adi tala –Khanta nadai Avarthanam
7. Misra chapu Avarthanam after one Matra
8. Khanta chapu Avarthanam after one Matra
9. Khnata Ata tala one kala Avarthanam

SECOND SEMESTER

PRACTICAL PAPER III

KURAPPUS AND TANIAVARTHANAM

1. Sankirna Chapu tala Avarthanam
 2. Adi tala Tisra nada after 4 Matras Avarthanam
 3. Misra Kurappu
 4. Tisra Kurappu
 5. Khanta Kurappu
 6. Sankirna Kurappu
 7. Variety Muthayippu
 8. Avarthanam – Khanta Triputa 2 kalai after 4 Matra
 9. Avarthanam in Rupaka tala – 2 kalai
 10. Adi tala 2 kalai choukam before 4 matras Avarthanam
- } in different talas

PRACTICAL PAPER IV

TATHAKARAMS AND TANIAVARTHANAMS

1. Misra Chapu Tatthakaram with minimum 4 kalam
2. Khnata Chapu Tatthakaram with minimum 4 kalam
3. Sankirna Chapu Tatthakaram with minimum 4 kalam
4. Vocalization of 4 kalam Tatthakaram in different talas after one Matra
5. Tatthakaram of 35 talas in different gatis
6. Tattakaram of 35 talas after one Matra with Trikalam
7. Chaturasra Ata tala Avarthanam
8. Khnata Eka tala Avarthanam
9. Misra Chapu tala before 4 Matras
10. Variety Matras of Mora

THIRD SEMESTER

PRACTICAL PAPER V

MRIDANGAM ACCOMPANIMENT FOR DIFFERENT MUSICAL FORMS

1. Mallari vocalization showing angas and playing in Mridangam
2. Tiruppugazh vocalization showing angas and playing in Mridangam
3. Playing method for Pancharatna kirtanas
4. Playing method of Pallavi, Anupallavi and Charana of different musical forms in Carnatic music
5. Playing method for manodharma svaram, Pada, Javali, Tillana and semi classical songs
6. Playing method for Adi tala and Ata tala Varnams
7. Vocalization of Pallavi. Tatthakkarams with Trikala Tisram

PRACTICAL PAPER VI

PALLAVI PLAYING WITH TATTHAKARAM

- | | | |
|--|---|-------|
| 1. Chaturasra jaati Triputa 2 kala Samam | : | 4 Nos |
| 2. Tisra jaati Triputa 2 kala Samam | : | 4 Nos |
| 3. Khanta jaati Triputa 2 kala Samam | : | 4 Nos |
| 4. Misra jaati Triputa 2 kala Samam | : | 2 Nos |
| 5. Misra jaati Jhampa 1 kala Samam | : | 1 No |
| 6. Chaturasra Ata 1 kala Samam | : | 1 No |
| 7. Chaturasra Ata 2 kala Samam | : | 1 No |

FOURTH SEMESTER

PRACTICAL PAPER VII

INTRICATE PALLAVIES IN VARIOUS TALAS

Pallavi playing as well as rendering them with talas and cholketu to understand the Koravas

- | | | |
|--|---|-------|
| 1. Chaturasra jaati Triputa tala 2 kalai after 4 Matras | : | 4 Nos |
| 2. Chaturasra jaati Triputa tala 2 kalai before 4 Matras | : | 2 Nos |
| 3. Chaturasra jaati Triputa tala 2 kalai before 6 Matras | : | 2 Nos |
| 4. Adi tala Tisra Nada Samam | : | 2 Nos |
| 5. Adi tala Tisra Nada after 4 Matra | : | 2 Nos |
| 6. Khanta Triputa tala 2 kala after 4 Matra | : | 2 Nos |
| 7. Adi tala 4 Kala after ½ itam | : | 1 No |

PRACTICAL PAPER VIII

CONCERT

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. Taniavarthanam to be played according to the duration of a concert

4. How to adjust with the Upapakka vadyas like Ganjira, Ghatom, Morsing etc. while accompanying compositions as well as playing Taniavarthanam
Note: Students have to accompany on Mridangam to a Vocal concert / Instrumental concert of Violin or Veena with the duration of one hour

**MR 245
PAPER IX
DISSERTATION**

**MR 246
PAPER X
COMPREHENSIVE VIVA BASED ON ALL PAPERS**