




MAHATMA GANDHI UNIVERSITY

COURSE CREDIT AND SEMESTER (C.C.S) SYSTEM

B. A. MUSIC PROGRAMME (MRIDANGAM)

S. No.	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/Week	Credits	Duration of examination	% of Marks	Total Credits	
	I		Common course -1			5	4	3hrs		20	
			Common course -2			4	4	3hrs			
				Common course -3			4	4	3hrs		
		I MUSCOR MRI 101	Core course-1	Fundamental principles	Practical 	7	4	30min			
		I MUSCOM MRI 102	1 st Complimentary -1	Preliminary svara Exercises 1	Practical (vocal)	3	2	30min			
		I MUSCOM MRI 103	2 nd Complimentary -1	Basic principles of tala	Theory	2	2	3hrs			
	II		Common Course -4			5	4	3hrs		20	
			Common Course -5			4	4	3hrs			
			Common Course  6			4	4	3hrs			
		II MUSCORMRI 201	Core Course-2	arithmetics in laya	Practical 	7	4	30min			

1.		II MUSCOMMRI 202	1 st Complimentary - 2	Preliminary svara Exercises 2	Practical (vocal)	3	2	30min	
2.		II MUS COMMRI 203	2 nd Complimentary 2	Advanced principals of tala	Theory	2	2	3hrs	
3.	III		Common Course 7			5	4	3hrs	20
4.			Common Course 8			5	4	3hrs	
5.		III MUSCORMRI 301	Core Course 3	Rhythmology	Theory	3	3	3hrs	
6.		III MUSCORMRI 302	Core Course 4	Basic principles of tani avartanam	Practical	7	4	30min	
7.		III MUSCOMMRI 303	1 st Complimentary 3	Varnams	Practical (vocal)	3	3	30min	
8.		III MUSCOM MRI 304	2 nd Complimentary 3	Musicology	Theory	2	2	3hrs	

MAHATMA GANDHI UNIVERSITY
COURSE CREDIT AND SEMESTER (C.C.S) SYSTEM
B. A. MUSIC PROGRAMME (MRIDANGAM)

9.	IV		Common Course 9			5	4	3hrs	20
0.			Common Course 10			5	4	3hrs	
1.		IV MUSCOR MRI 401	Core Course 5	Rhythmology 2	Theory	3	3	3hrs	
2.		IV MUSCORMRI 402	Core Course 6	Adv principles of tani avartanam	Practical	7	4	30min	
3.		IV MUSCOMMRI 403	1 st Complimentary 4	Varnam & simple kritis	Practical (vocal)	3	3	30min	
4.		IV MUSCOM MRI 404	2 nd Complimentary 4	Biographical study	Theory	2	2	3hrs	
5.	V	V MUSCOR MRI 501	Core Course 7	Rhythmology	Theory	4	4	3hrs	20
6.		V MUSCOR MRI 502	Core Course 8	Intricate tani avartanam	Practical	6	4	30min	
7.		V MUSCORMRI 503	Core Course -9	Arithmetics & rhythmical combinations	Practical	5	4	30min	
8.		V MUSCOR MRI 504	Core Course 10	Audio listening & analysis	Practical	5	4	30min	
9.		V MUSOPCMRI 505	Open Course 1	1*	-	3	2	-	
0.		V MUSCW/P MRI 506	Course Work/Project 1	-	-	2	2	-	
1.	VI	VI MUSCOR MRI 601	Core Course 11	Notation musicography	Theory	4	4	3hrs	20
2.		VI MUSCORMRI 602	Core Course 12	concertpresentation	Practical	6	4	30min	
3.		VI MUSCORMRI 603	Core Course 13	Tala vadya ensemble	Practical	5	4	30min	
4.		VI MUSCORMRI 604	Core Course 14	Mridangam lab	Practical	5	4	30min	
5.		VI MUSOPCMRI 605	Open Course 2	2*	-	3	2	-	

6.	VI MUSCW/P MRI 606	Course Work/ Project 2	-		2	2			
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1* Open Course 1

I. Guiding principles of laya for svara rendering

1. Anuloma-Pratiloma laya exercises for 35 talas in three degrees of speed.
2. Methodology in the formation of koruva for varieties of chappu tala
3. Formation of muthaiyyupu for different talas

II. Avanadha vadyas

1. Study on the avanadha vadyas used in temple rituals.
2. Agosha and anushtana vādyas

3. Upa vadyas

1. Study on the various upa-vadyas used in karantic music concert.

2* Open Course 2

I. ragam, tanam, pallavi

Ability to prepare Thathakaram for a given Sahitya of a Pallavi and to set Tani Avarthanam.

II. Navasandhi talas

Study on the Principles of Navasandi Talas used in temple rituals.

III. Talas figuring in Tullal

Study on the Tala system adopted in Thullal by Kunjan Nambiar

MAHATMA GANDHI UNIVERSITY
COURSE CREDIT AND SEMESTER (C.C.S) SYSTEM
B. A. MUSIC PROGRAMME (MRIDANGAM)
MRIDANGAM COMPLEMENTARY OFFERED FOR STUDENTS OF MUSIC MAIN

S.No.	SEM	Alpha numerical code	Course	Course Title	Course Type	Hrs/Week	Credits	Duration of examination	% of Marks	Total Credits
1.	1	I MUSCOMMRI 102	1 st complementary 1	Foundation course	Practical	3	2	30 mts		10
2.	2	II MUSCOMMRI 202	1 st complementary 2	Foundation course	Practical	3	2	30 mts		
3.	3	III MUSCOM MRI 303	1 st complementary 3	Fundamental principles of tani avartanam	Practical	3	3	30 mts		
4.	4	I V MUSCOM MRI 403	1 st complementary 4	Vocalisation principles	Practical	3	3	30 mts		

MAHATMA GANDHI UNIVERSITY

◆ B. A. MRIDANGAM

1ST SEMESTER

CORE COURSE ◆ I

I MUSCOR MRI 101

FUNDEMENTAL PRINCIPLES

1. Sitting posture for Mridangam playing
2. Positioning and placement of fingers
3. Study of of fundamental lessons(17 Numbers) In three degree of speed
4. Laya excercises of all the foundational lessons
5. Vocalisation of all the fundamental lessons.

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1ST COMPLIMENTARY ◆ I (VOCAL)

I MUSCOM MRI 102

PRELIMARY SVARA EXERCISE ◆ I ◆

1. Varisakal
 - a. Saphaswara
 - b. Sarali, Jata
 - c. Dhattu and Swarapallavi
2. Sapta thala Alankaras in two degrees
 - a. Mayamalavogowla
 - b. Sankarabharanam
 - c. Hamsadwani
 - d. Mohanam.

2nd COMPLEMENTARY ◆ I

I MUSCOM MRI 103

BASIC PRINCIPLES OF TALA

1. Study on the technical terms and their meanings
2. Nada,Laya,Matra, Avarthanam, Gati,Jati,Aksharakala
3. Origin of Tala
4. Study on tala system of south Indian Music
5. Different Angas(Laghu,Drutham and anu Drutham)
6. Jati
7. Sapta Talas
8. Scheme of 35 Tala
9. Notation of fundamental lessons

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2ND SEMESTER
CORE COURSE - II

II MUSCOR MRI 201

ARITHAMATICS IN LAYA

1. Fundamantal practical laya exercises incorporation Four, Eight and Twelve Tala 2. Avarthana (Tala Cycle) Lessons in Chaturasrajati Tripata Tala (Madhyama Kala)
3. Study on different Chollu-s having values of 3 to 10
4. Study on Karuva and Muthaiyuppu
5. Study of Muthaiyuppu having the following values
(15, 16, 18, 20, 22, 24, 28 & 32)
6. Pancha Jathi Tha-Thi-Ki-Ta- Dhom
7. Vocalisation of Thathakarms for 35 talas In 3 degrees of speed (Vilambham, Madhyamam, Drutham)

1ST COMPLIMENTARY II (VOCAL)

II MUSCOM MRI 202

PRELIMINARY SVARA EXERCISES II

1. Geetham
a. Malahari
b. Mohanam.
2. Jathiswaram Any one

2ND COMPLEMENTARY 2

II MUSCOM MRI 203

ADVANCED PRINCIPLES OF TALA

1. Study on Deasadi Madyati Tala
2. Varieties of Chappu Talas
3. Study on Dasaprana
4. Study on Shadangas and Shodashangam
5. Tala and its place in south Indian Music

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3RD SEMESTER
CORE COURSE III

III MUSCOR MRI 301

RHYTHMOLOGY I

1. Origin and development of Mridangam
2. Classification of Musical Instruments
3. Study of the percussion instruments used in North Indian Music
4. Study on the Upa Vaady's used in Carnatic Concerts
5. Notation of Muthaiyippu
6. Notation of simple Koruva's learned in Tani Avarthanam

CORE COURSE IV**III MUSCOR MRI 302****BASIC PRINCIPLES OF TANI AVARTHANAM**

1. Study of Tani Avarthanam in the following Talas
 - a. (Chathurasrajathi Triputa Tala) Sama Graham Adi Tala-1 Kala Chowkam
 - b. Tisra Jathi Eka Talam Sama Graham
 - c. Misra Chappu Tala Sama Graham
2. Study on the formation of Muthaipu, Korva and Morah having different values for the following Talas
 - a. Chatussara Jati Triputa Tala
 - b. Tisra Jati Eka Tala
 - c. Misra Chappu Tala

1ST COMPLIMENTARY III (VOCAL)**III MUSCOM MRI 303****VARNAMS**

1. Swarajatji any one
2. Adi thala varnam-any one

2ND COMPLEMENTARY**III MUSCOM MRI 304****MUSICOLOGY**

1. Swara Nomenclature
2. Study on the Musical forms and their classifications
 - a. Gita
 - b. Swarajathi
 - c. Varnam
3. Lakshnas of the following Musical forms
 - a. Kriti
 - b. Keerthana
 - c. Padam
 - d. Javali
 - e. Tillana
4. Accoustics
 - a. Pitch
 - b. Intensity
 - c. Timbre
 - d. Resonance
 - e. Laws of vibration
5. Raga Lakshna of the following
 - a. Mayamalavagaula
 - b. Mohanam
 - c. Hamsadhwani

- d. Sankarabharanam
6. Life sketch and contributions of Purandara Dasa, Maharaja Swathi Thirunal and Irayyiman Thaambi
7. Brief study of the following musical instruments Tambura, Veena, Violin, Flute, Nagaswaram

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4TH SEMESTER
CORE COURSE V

IV MUSCOR MRI 401

RHYTHMOLOGY II

1. Study on the following Avanadha Vadyas
 - a. Chenda
 - b. Maddalam
 - c. Timila
 - d. Edakka
 - e. Taval
2. Detailed study of Panch Vadhyam
3. Study on the Laya aspects in the Dance forms of South Indian Tradition
4. Study on Percussion Instruments used Kadhakali Dance
5. Contributions of the following Mridhangam exponents
 - a. Narayanaswami Appa
 - b. Mamundiya pillai
 - c. Sethu Ramarao
 - d. Dasu Swamikal

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CORE COURSE VI

IV MUSCOR MRI 402

ADVANCED PRINCIPLES OF TANI AVARTHANAM

1. Study of Tani Avartanam for the following Talas
 - a. Khanda Chappu Tala
 - b. Chathurasrajathi Thripata Tala (after 2 Matras from Sama Graham)
 - c. Tisra Jati Eka Tala (Short Rupakam) after 2 Matras from Sama Grham
 - d. Chathurasrajathi Tripata Tala 2 Kala Chowkam Sama Graham
 - e. Misra Chappu Tala after 2 Mathras from Sama Graham

1ST COMPLIMENTARY IV

IV MUSCOM MRI 403

SIMPLE KRITIS

1. Simple krithis any two

2ND COMPLIMENTARY IV

IV MUSCOM MRI 404

BIOGRAPHICAL STUDY

1. Life and Contributions of the following Vidwans

- Venkichan swamy (maddalam)
 - Mani madhava chakyar
 - Njeralathu ramapoduval
 - Mavelikara krishnankutty nair
 - Atoor krishna pisharody
- Study on the folk lore percussion instruments of north malabar.
 - Bhajana sampradaya system and its laya principles.

5TH SEMESTER
CORE COURSE ♦ VII

V MUSCOR MRI 501

RHYTHMOLOGY ♦ III

- Life and contributions of the Musical Trinity
- Contributions of the following Mridangam Exponents
 - Tanjavur vaidyanatha Iyer
 - Pazhani Subramania Pillai
 - Palakkad Mani Iyer

CORE COURSE ♦ VIII

V MUSCOR MRI 502

INTRICATE TANI AVARTHANAM

- Tani Avarthanam for the following Talas
 - Chathursrajathi Triputa Tala ♦ One Kala after 6 Matras
 - Misra Chappu Tala ♦ after 4 matras
 - Khanda chappu ♦ after 2 Matras
- An elaborate Tani Avarthanam in Chaturajathi triputa Tala 2 Kala after 4 Matra (Incorporating Tisra, Khanda and Misra Gati)
Chathursrajathi Triputa Tala ♦ Tisra Nada

CORE COURSE ♦ IX

V MUSCOR MRI 503

ARITHMETICS AND RHYTHMICAL COMBINATIONS

- Advanced Laya exercises (Ability to composer Korvai ♦s of different aksharakala)
- Study on the formation of Kurappu
- Detailed study on Rhythmical Calculations Relating to formation of Morah for ♦ intricate Tani Avarthanams for the following Talas.
 - Tisra Jati Matua Tala
 - Chaturajathi Rupaka Tala
 - Khanda Jati Ata Tala
 - Misra Jati Jhampa Tala
- Vocalisation of Tathakarams in different speeds to Talas with support of ♦♦♦ Electronic Tala Instrument.

CORE COURSE ♦ X

V MUSCOR MRI 504

AUDIO LISTENING AND ANALYSIS

1. Guiding Principles on identifying Raga, Tala and Graha, In the Musical compositions by listening to Audio Recordings.
2. Audio listening of Music/ Instrumental Concerts
3. Study on Tala Vadya ensemble

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OPEN COURSE - I

V MUSOPC MRI 505

1. COURSE ⇨ GUDING PRINCIPLES OF LAYA FOR SVARA RENDERING

1. Anuloma-Pratiloma laya exercises for 35 talas in three degrees of speed.
2. Methodology in the formation of koruva for varieties of chappu tala
3. Formation of muthaiyyupu for different talas

2. COURSE ⇨ AVANADHA VĀDYAS

1. Study on the avanadha vadyas used in temple rituals.
2. Agosha and anushtana vādyas

3. COURSE ⇨ UPA VADYAS

1. Study on the various upa-vadyas used in karantic music concert.

COURSE WORK/ PROJECT WORK ⇨ I

V MUSCW/P MRI 506

1. Preparation of concert review of the following
 - a. Two Music Concerts (One Male Artist and One Female Artist)
 - b. One Temple Tala Vadya Ensemble
 - c. One Instrumental concert (Veena, Violin and Flute)

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6TH SEMESTER
CORE COURSE ⇨ XI

VI MUSCOR MRI 601

NOTATION ⇨ MUSICOGRAPHY

1. Notation of Korva learned in intricate Tani Avarthanam
2. Notation of Morah learned intricate Tani Avarthanam

CORE COURSE - XII

VI MUSCOR MRI 602

CONCERT PRESENTATION

1. Ability to accompany for music concert incorporating the following musical compositions with a brief Tani Avarthanam for the vilambha Kala Kriti

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆ (Duration of 40 minutes)

- Adi Tala Varnam◆◆◆ 2 degrees of speed
- Pancharathna Kriti
- One Vilambha Kala Kriti(Adi Tala or Misra Chappu Tala)
- One Drutha Kala Kriti
- Padam
- Tillana
- ◆ Mangalam

◆◆◆ (*)◆◆◆ Note:◆◆◆ The Candidate will have to make own arrangements for the VOCALIST and VIOLINIST for the Concert.

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CORE COURSE - XIII

VI MUSCOR MRI 603

TALA VADYA ENSMEBLE

1. Ability to present a Tala Vadya ensemble with the following Instruments.

- Mridangam
- Ghatom
- Khanjira
- Morsing
- Konokkol

(*)◆◆◆ Note:◆◆◆ The Candidate will have to make own arrangements for organizing the accompanying artists for the Ensemble.

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CORE COURSE ◆ XIV

VI MUSCOR MRI 604

MRIDHANGAM LAB

1. Developing the ability to tune the tambura with reference to adhara ◆svara sounded on

- Pitch pipe
- Veena
- Violine
- Flute
- Mridangam

2. Developing the ability to tune the mridangam to the Adara- Svara sounded on

- Pitch pipe
- Tambura
- Veena
- Violine
- Electronic Sritu Box

3. Meetu- Chappu Adjustment Identifying of the various types of wood/Skin used in the Manufacturing of Mridangam

4. Study on the tools used in the manufacture of Mridangam

Vallam Thala (Right side portion) Edam Thala (left side) Muttu manufacturing system Fixing of Chor (Black Paste)

OPEN COURSE ◆ II

VI MUSOPC MRI 605

1. COURSE -◆ IRAGAM, TANAM, PALLAVI

Ability to prepare Thathakaram for a given Sahitya of a Pallavi and to set Tani Avarthanam.

2. COURSE ◆ NAVASANDHI TALAS

Study on the Principles of Navasandi Talas used in temple rituals.

3. COURSE ◆ TALAS FIGURING IN THULLAL

Study on the Tala system adopted in Thullal by Kunjan Nambiar

COURSE WORK/ PROJECT WORK ❖II

VI MUSCW/P MRI 606

Preparation of Record book of Musicography of Tani Avarthanams learned in the V Semester

MRIDANGAM COMPLEMENTARY OFFERED FOR THE STUDENTS OF MUSIC MAIN
I-SEMESTER

I MUSCOM MRI 102

1ST COMPLEMENTARY-1❖❖❖❖ (Instrumental- Mridangam)
FOUNDATION COURSE

1. Sitting posture for Mridangam playding
2. Positioning and placement of fingers
3. Study of fundamental lessons I to 8 in three degrees of speed
4. Laya exercises of the fundamental lessons

II SEMESTER

1ST COMPLEMENTARY -2 INSTRUMENTAL ❖MRIDANGASM❖❖❖❖ 2 CREDITS
II MUSCOM MRI 202

FOUNDATION COURSE

1. Revision exercises learned in I Semester
2. Study of fundamental lessons 9 to 15 in three degrees of speed
3. Laya exercises of the fundamental lessons
4. Thathakarams in Sapta Tala

III SEMESTER

1ST COMPLEMENTARY -3 INSTRUMENTAL ❖MRIDANGAM❖❖❖❖❖❖❖❖
III MUSCOM MRI 303

FUNDAMENTAL PRINCIPLES OF TANI AVARTHANAM

1. Revision exercise learned in II semester
2. Theoretical approach to Tani Aavarthanam
3. Practical approach to Tani Avarthanam
4. Vocalisation of Korvas
5. Vocalisation of Morah
6. Tani Avarthanam for chatursara jati triputa Tala(Adhi Tala- One Kala Chowkam)
7. Tani Avarthanam for Tisra Jati Eka Tala (Short Rupakam)

IV SEMESTER

1ST COMPLEMENTARY ❖4 INSTRUMENTAL ❖MRIDANGAM

IV MUSCOM MRI 403

VOCALISATION PRINCIPLES

1. Thathakaram in 35 Talas in three degrees of speed
2. Vocalisation of Panch Jati Tha-Thi- Ki-Ta-Dhom
3. Tani avarthanam in Misra Chappu Tala
4. Tani avarthanam in Khanda chappu Tala
5. Vocalisation of Pancha Jati Tha-Thi- Ki- Ta- Dhom in Adi Tala, Tisra Eka, Misra❖ Chappu and Khanda Chappu.