



UNIVERSITY OF CALICUT

Abstract

General and Academic - Faculty of Fine Arts - Syllabus of BA Mridangam Programme under CBCSS UG Regulations 2019 with effect from 2019 Admission onwards, - Implemented- Orders Issued.

G & A - IV - B

U.O.No. 10881/2019/Admn

Dated, Calicut University.P.O, 17.08.2019

*Read:-*1. U.O.No. 4368/2019/Admn Dated, 23.03.2019.

2..Minutes of the meeting of the Board of Studies in Music (SB)held on 29/04/2019 and 30/04/2019.

3. Remarks of the Dean, Faculty of Fine Arts dtd 06/08/019

ORDER

The Regulations for Choice Based Credit and Semester System for Under Graduate (UG)Curriculum-2019 (CBCSS UG Regulations 2019) for all UG Programmes under CBCSS-Regular and SDE/Private Registration w.e.f. 2019 admission has been implemented vide paper read first above .

The meeting of the Board of Studies in Music(SB) has approved the Syllabus of B.A. Mridangam Programme in tune with new CBCSS UG Regulation implemented with effect from 2019 Admission onwards, vide paper read second above.

The Dean, Faculty of Fine Arts has approved the minutes of the meeting of the Board of Studies in Music (SB) held on 29/04/2019 and 30/04/2019 , vide paper read third above .

Under these circumstances , considering the urgency, the Vice Chancellor has accorded sanction to implement the Scheme and Syllabus of BA Mridangam Programme in accordance with the new CBCSS UG Regulations 2019, in the University with effect from 2019 Admission onwards, subject to ratification by the Academic Council.

The Scheme and Syllabus of BA Mridangam Programme under CBCSS UG Regulations 2019, is therefore implemented in the University with effect from 2019 Admission onwards .

Orders are issued accordingly. (Syllabus appended)

Biju George K

Assistant Registrar

To

The Principals of all Affiliated Colleges

Copy to: PS to VC/PA to PVC/ PA to Registrar/PA to CE/JCE I/JCE II/DoA/EX and EG Sections/GA I F/CHMK Library/ Digital Wing/Information Centres/SF/DF/FC

Forwarded / By Order

Section Officer

REVISED SYLLABUS
(With effect from 2019 admission onwards)
OF
B.A. MRIDANGAM PROGRAMME (CBCSS -UG)
CHOICE BASED CREDIT SEMESTER
SYSTEM(CBCSS)
(Core, Complementary & Open Courses)

UNIVERSITY OF CALICUT

Contents

Topics	Pages
Courses at a Glance	
Names of Courses and Codes	1
B.A. Mridangam Programme Course Details	2
Scheme of Examination & Credit Distribution	3-4
Core Courses	5
Complementary Courses	6
Open Courses	7
Audit Courses	7
Evaluation & Grading - Assessment Framework	
Internal Assessment, External Evaluation & Project	8 -14
Course Objectives	15
Detailed Course Outlines	
Core Courses, Complementary Courses, Open Courses & Audit Courses (Semesterwise)	16 -35

NAMES OF COURSES & CODES

SL NO	COURSE	COURSE CODE
1.	ENGLISH & SECOND LANGUAGES (COMMON COURSES)	A
2.	CORE COURSES	B
3.	COMPLEMENTARY COURSES	C
4.	OPEN COURSES	D
5.	AUDIT COURSES	E

UNIVERSITY OF CALICUT
B. A. MRIDANGAM PROGRAMME
COURSE DETAILS

Sem	Course Title	Hrs/Week	Credit	Exam Hrs	Total Credit	External	Internal	Total Marks
I	Common English Course – 1				20			
	Common English Course – 2							
	Additional Language Course – 1							
	Core Course – 1 (Practical)	6	5	2.5		80	20	100
	1 st Complementary – 1 (Theory)	6	4	2.5		80	20	100
	Audit Course – 1 (Theory)	-	4	-		-	-	-
II	Common English Course – 3				19			
	Common English Course – 4							
	Additional Language Course – 2							
	Core Course – 2 (Practical)	6	4	2.5		80	20	100
	2 nd Complementary – 1(Instrumental)	6	4	2.5		80	20	100
	Audit Course – 2 (Theory)	-	4	-		-	-	-
III	Common English Course – 5				21			
	Additional language Course – 3							
	Core Course – 3 (Theory)	4	4	2.5		80	20	100
	Core Course – 4 (Practical)	5	4	2.5		80	20	100
	2 nd Complementary – 2 (Instrumental)	6	4	2.5		80	20	100
	Audit Course – 3 (Theory)	-	4	-		-	-	-
IV	Common English Course – 6				19			
	Additional language Course – 4							
	Core Course – 5 (Theory)	4	4	2.5		80	20	100
	Core Course – 6 (Practical)	5	4	2.5		80	20	100
	1 st Complementary – 2 (Theory)	6	4	2.5		80	20	100
	Audit Course – 4 (Theory)	-	4	-		-	-	-
V	Core Course – 7 (Theory)	3	3	2.0	21	60	15	75
	Core Course – 8(Theory)	3	3	2.0		60	15	75
	Core Course – 9 (Practical)	5	4	2.5		80	20	100
	Core Course – 10 (Practical)	6	4	2.5		80	20	100
	Core Course – 11(Practical)	5	4	2.5		80	20	100
	Open Course	3	3	2.0		60	15	75
VI	Core Course – 12 (Theory)	4	3	2.0	20	60	15	75
	Core Course – 13 (Practical)	6	5	2.5		80	20	100
	Core Course – 14 (Practical)	6	5	2.5		80	20	100
	Core Course – 15 (Practical)	6	5	2.5		80	20	100
	Course Work/ Project Work – 2	3	2	-		80	20	100
Total		150	120		120			
			Course	Credits				
TOTAL COMMON COURSES (22+16)			10	38				
TOTAL CORE COURSE (10Pr. + 5Th.)			15	44+17= 61				
TOTAL COMPLIMENTARY COURSES(2Pr. +2TH)			4	16				
TOTAL OPEN COURSES			1	3				
TOTAL COURSE WORK/ PROJECT WORK			1	2				
TOTAL			31	120				

UNIVERSITY OF CALICUT
SCHEME OF EXAMINATION AND CREDIT DISTRIBUTION
B.A. MRIDANGAM PROGRAMME
CUCBCSS UG - 2019 ONWARDS

SEMESTER - I

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MMR1B01	Fundamental Principles	Core Course – I (Practical-I)	5	20%	80%	9 Credits
2.	<i>Complementary</i>	<i>Basic Principles of Tala</i>	<i>Complementary Type I Part I</i>	4	20%	80%	
3.	AUD1E01	Environmental Studies	Audit Course -1	4	-	-	

SEMESTER – II

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MMR2B02	Arithmetics in Laya	Core Course – II (Practical-II)	4	20%	80%	9 Credits
2.	<i>Complementary</i>	<i>Basic Lessons -I</i>	<i>Complementary Type II Part I</i>	4	20%	80%	
3.	AUD2E02	Disaster Management	Audit Course -2	4	-	-	

SEMESTER – III

Sl No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MMR3B03	Rhythmology - I	Core Course- III (Theory)	4	20%	80%	12 Credits
2.	MMR3B04	Basic Principles of Thani Avarthanam	Core Course- IV (Practical-III)	4	20%	80%	
3.	<i>Complementary</i>	<i>Basic Lessons-2 & Taniaavarthanam</i>	<i>Complementary Type II Part II</i>	4	20%	80%	
4.	AUD3E03	Human Rights/Intellectual Property Rights/Consumer Protection	Audit Course -3	4	-	-	

SCHEME OF EXAMINATION AND CREDIT DISTRIBUTION
B.A. MRIDANGAM PROGRAMME
CUCBCSS UG - 2019 ONWARDS

SEMESTER - IV

SI No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MMR4B05	Rhythmology - II	Core Course – V (Theory)	4	20%	80%	11 Credits
2.	MMR4B06	Advanced Principles of Thani Avarthanam	Core Course-VI (Practical-IV)	4	20%	80%	
3.	<i>Complementary</i>	<i>Musicology & Biographical Study</i>	<i>Complementary Type I Part II</i>	4	20%	80%	
4.	AUD4E04	Gender Studies/ Gerontology	Audit Course - 4	4	-	-	

SEMESTER – V

SI No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MMR5B07	Rhythmology - III	Core Course – VII (Theory)	3	20%	80%	21 Credits
2.	MMR5B08	Notation - Musicography	Core Course – VIII(Theory)	3	20%	80%	
3.	MMR 5B09	Arithmetics & Rhythmical Combination	Core Course – IX(Practical - V)	4	20%	80%	
4.	MMR 5B10	Audio Listening & Analysis	Core Course - X (Practical - VI)	4	20%	80%	
5.	MMR 5B11	Intricate Thani Avarthanam	Core Course – XI (Practical VII)	4	20%	80%	
6.		Open course to be selected from any other Programme		3			

SEMESTER – VI

SI No	Course Code	Course Title	Course Type	Credits	Marks		Total Credits
					Internal	External	
1.	MMR6B12	Brief study Of Kerala Thalass & Instruments	Core Course – XII (Theory)	3	20%	80%	20
2.	MMR6B13	Thalavadya Ensemble	Core Course – XIII (Practical VIII)	5	20%	80%	

3.	MMR6B14	Mridangam Lab	Core Course – XIV (Practical - IX)	5	20%	80%	Credits
4.	MMR6B15	Concert Presentation	Core Course - XV (Practical X)	5	20%	80%	
5.	MMR6B16	Course work Project-I	Record	2	20%	80%	

DETAILS OF CORE COURSES

Sl No	Code	Title	Hrs/Week	Credit	Sem
1.	MMR1B01	Fundamental Principles	6	5	1
2.	MMR2B02	Arithmetics in Laya	6	4	2
3.	MMR3B03	Rhythmology – I	4	4	3
4.	MMR3B04	Basic Principles of Thani Avarthanam	5	4	3
5.	MMR4B05	Rhythmology – II	4	4	4
6.	MMR4B06	Advanced Principles of Thani Avarthanam	5	4	4
7.	MMR5B07	Rhythmology – III	3	3	5
8.	MMR5B08	Notation - Musicography	3	3	5
9.	MMR5B09	Arithmetics & Rhythmical Combination	5	4	5
10.	MMR5B10	Audio Listening & Analysis	6	4	5
11.	MMR5B11	Intricate Thani Avarthanam	5	4	5
12.	MMR6B12	Brief Study of Kerala Talas	4	3	6

		&Instruments			
13.	MMR6B13	Thalavadya Ensemble	6	5	6
14.	MMR6B14	Mridangam Lab	6	5	6
15.	MMR6B15	Concert Presentation	6	5	6
16.	MMR6B16	Project	3	2	6
Total			77	63	

DETAILS OF COMPLEMENTARY COURSES

Complementary Courses enable the student to enrich their skills by learning ancillary subjects within the subject and helps the student to broaden their vision. The Complementary Courses are of two types Type I & Type - II respectively and Colleges have the freedom to choose either Type - I or Type - II.

The BOS of Music have decided to take up Type - I ie Complimentary I (Theory) in the I & IV Semester &Complementary II (Practical) in the II& III Semesters

As Mridangam is a performing art, it requires more time on the part of the student to practice and develop the skill of performing in Mridangam.

Complementary I – Theory

Complementary II – Practical

Sl No	Code	Title	Hrs/ Week	Credit	Sem
Type - I					
1.	MMR1C01	Basic Principles of Tala	6	4	1
2.	MMR4C04	Musicology & Biographical Study	6	4	4
Type - II					

3.	MMR2C02	Basic Lessons -1	6	4	2
4.	MMR3C03	Basic Lessons 2 & Thani Avarthanam	6	4	3

DETAILS OF OPEN COURSES

Open Courses enables any Undergraduate student to take any Course of his/her choice from other disciplines in the same institution. The content in the Open Course is designed in such a way so that a student from another programme learns the rudiments of Music and it helps the student to bring out the aesthetic and creative skills. The Open Course has 3 Credits and occurs in the V Semester. The Open Courses offered in Music for other Programme students are as follows:

Sl No	Code	Title	Course type	Hrs/Week	Credit	Sem
1.	MMR5D01	Guiding Principles of Laya for Swara Rendering	Practical	3	3	5
2.	MMR5D02	Avanaddha Vadhyas	Theory	3	3	5
3.	MMR5D03	Upa Vadhyas	Theory	3	3	5

DETAILS OF AUDIT COURSES

SI No	CODE	TITLE	CREDIT	SEMESTER
1.	AUD1E01	Environment Studies	4	1 st Semester
2.	AUD2E02	Disaster Management	4	2 nd Semester
3.	AUD3E03	Human Rights/Intellectual Property Rights/Consumer Protection	4	3 rd Semester

4.	AUD4E04	Gender Studies/ Gerontology	4	4 th Semester
----	---------	-----------------------------	---	--------------------------

(The Audit courses are to be done Self Study by students)

EVALUATION & GRADING

Evaluation (both Internal and External) is carried out using Mark system. The Grade on the basis of total internal and external marks will be indicated for each course, each semester and for the entire programme. Indirect Grading System in 10 -point scale is as below:

Percentage of Marks (Both Internal & External Together)	Grade	Interpretation	Grade point Average	Range of Grade points	Class
95 and above	O	Outstanding	10	9.5 - 10	First class with Distinction
85 to below 95	A+	Excellent	9	8.5-9.49	
75 to below 85	A	Very good	8	7.5 – 8.49	
65 to below 75	B+	Good	7	6.5 – 7.49	First class
55 to below 65	B	Satisfactory	6	5.5 – 6.49	
45 to below 55	C	Average	5	4.5 – 5.49	Second class
35 to below 45	P	Pass	4	3.5 – 4.49	Third class
Below 35	F	Failure	0	0	Fail

The evaluation scheme for each course shall contain two parts:

1. Internal Assessment

2. External Evaluation.

20% weight shall be given to the internal assessment. The remaining 80% weight shall be for the external evaluation.

Internal Assessment Framework

Continuous Internal assessment is done based on the following components.

Item	Marks/20	Marks/15
Test Paper(s)	8	6
Assignments	4	3
Seminar/Presentation	4	3
Classroom participation based on attendance	4	3
Total	20	15

Continuous Internal assessment for Theory papers:

Students are expected to do a Seminar presentation on a given topic from the subjects covered for each Semester. They are also required to submit assignments on given topics from the subjects covered for in each Semester. Written Exams maybe conducted to evaluate the students and their classroom participation is also vitally essential.

Continuous Evaluation for Practical Papers:

Music being a Practical oriented subject, students are expected to perform the lessons learnt in each Semester. Oral tests may be conducted for Practicals by the faculty based on the modules learnt in order to evaluate the capability and skill of students. The classroom participation of students is vitally essential and may be given due importance.

Split up of Marks for Test Paper

Range of Marks in Test Paper	Out of 8(Maximum Internal marks is 20)	Out of 6(Maximum Internal marks is 15)
Less than 35%	1	1
35% -45%	2	2

45% - 55%	3	3
55% – 65%	4	4
65% - 85%	6	5
85%-100%	8	6

Split up of Marks for Classroom Participation

Range of Marks in Test paper	Out of 4 (Maximum Internal marks is 20)	Out of 3 (Maximum Internal Marks is 15)
50%<CRP<75%	1	1
75%<CRP<85%	2	2
85% and above	4	3

External Assessment Framework

External Evaluation carries 80% marks. All question papers shall be set by the University. The external question papers may be of uniform pattern with 80/60 marks. The courses with **4/5 credits** will have an external examination of **2.5 hours duration with 80 marks**. The courses with **2/3 credits** will have an external **examination of 2 hours duration**. The external examination of theory course will be conducted by the University. The External examination in Practical courses shall be conducted by two examiners – one **Internal** and one **External**, the latter appointed by the University.

An aggregate of **P** grade (after External and Internal put together is required in each course for a pass and also for awarding a degree. A student who failed to secure a minimum grade for a pass in a course is permitted to write the examination along with the next batch.

PATTERN OF QUESTION PAPER - SCHEME OF EXAMINATION

The courses with 2/3 credits will have an external examination of 2 hours duration with 60 marks and courses with 4/5 credits will have an external examination of 2.5 hours duration with 80 marks

The External QP with **80 Marks** and Internal examination is of 20 Marks. Duration of each External examination is 2.5Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

Section A

Short Answer type carries 2 Marks each -15 questions Ceiling – 25

Section B

Paragraph/ Problem type carries 5 Marks each – 8 questions Ceiling – 35

Section C

Essay type carries 10 Marks (2 out of 4) 2x10= 20

The External QP with **60 Marks** and Internal examination is of 15 Marks. Duration of each External examination is 2 Hrs. The pattern of External Examination is as given below. The students can answer all the Questions in Sections A&B. But there shall be Ceiling in each section.

Section A

Short Answer type carries 2 Marks each -12 questions Ceiling – 20

Section B

Paragraph/ Problem type carries 5 Marks each – 7 questions Ceiling – 30

Section C

Essay type carries 10 Marks (1 out of 2) 1x10= 10

To Question setters:

- Questions should be assessing both lower order and higher order skills of students.
- Enough weightage should be given to questions to assess application and analytical skills of learners in various aspects.
- Questions pertaining to the subject can be direct/indirect.
- Notation of Korva/Mohra/ Muthaippu is compulsory in the II Theory Paper of V Sem.

PROJECT

Every student of a UG Degree programme shall have to work on a project of 2 credits under the supervision of a faculty member. Each student shall submit a Notation record in which the student must write the prescribed items as designed by the BOS. The preparation for this record shall begin by the end of the V Semester and the Notation Record shall be submitted by each student at the end of the VI Semester. There shall be Internal and External valuation for the Record.

GUIDELINES FOR EVALUATION OF PROJECT/RECORD

- ❖ Evaluation of the Project/Record shall be done under the Mark system. The evaluation of the Record shall be done along with the Practical Examinations.
- ❖ The Evaluation of the Project/Record is to be done in two stages:
 - a) Internal Assessment-** A Supervising Teacher shall assess the Project and award Internal Marks.
 - Internal Assessment should be completed 2 weeks before the last working day of the VI Semester.
 - Internal Assessment Marks should be published in the Department

b) External Evaluation (External Examiner appointed by the University)

In the case of Courses with Practical examination, project evaluation shall be done along with the practical examinations.

- c)** Grade for the Project will be awarded to students combining the Internal and External Marks.
- d)** External Examiners will be appointed by the University from the List of VI Sem Board of Examiners in consultation with the Chairperson of the Board.
- e)** In particular cases of blind & infirm candidates, the BOS may specially design the mode of Submission as per the student's ability.

Internal Assessment Framework for Project/ Record

The Project should be assessed with the following components and Criteria:

Sl No	Internal (20% of Total)	Total Marks	External (80%of Total)	Total Marks
1.	Presentation Skills & Neatness	5	Presentation Skills & Neatness	10

2.	Clarity in representing the symbols in Notation	10	Clarity in representing the symbols in Notation	70
3.	Punctuality in submission	5	Notation of all 15 Compositions	
Total		20	Total	80

SPLIT UP OF MARKS FOR THE PROJECT/ RECORD -B.A MRIDANGAM

Sl No	Name of Item	Mark Allotted	Total
1.	Four Avarthana Padakkai	4 x 2	8
2.	Valiya Padakkai	1 x 6	6
3.	Short Muthayipu in Adi Thalam	2 x 4	8
4.	Muthayippu in Roopaka Thalam	2 x 4	8
5.	Muthayippu in Misrachappu Thalam	2 x 4	8
6.	Muthayippu in Khandachappu Thalam	2 x 4	8
7.	Morha and Korva in Adi Thalam	1 x 6	6
8.	Morha and Korva in Roopaka Thalam	1 x 6	6
9.	Morha and Korva in Misrachappu Thalam	1 x 6	6
10.	Morha and Korva in Khandachappu Thalam	1 x 6	6
	Total Rhythmical Compositions		70
	Neatness of presentation skills in the record		10
	Total Marks		80

PASS CONDITIONS

- Students may start the Record work by the end of the V Semester and the Record may be submitted at the end of the VI Semester.

- No marks shall be awarded to a candidate if he/she fails to submit the Record for External evaluation.
- The student should get a minimum Pass Grade in aggregate of External and Internal.
- There shall be **no improvement chance** for the Marks obtained in the Record.
- In the extent of the student failing to obtain a minimum of Pass Grade the Record may be redone and a new Internal mark may be submitted by the parent Department & the student may be asked to submit the record along with the subsequent batch.

CUSSP

A student has to complete 12 days of Social Service in Calicut University Social Service Programme. This has to be completed in the first four semesters, 3 days in each semester. For the regular programme, the student has to work in a Panchayath/ local body/ hospital /poor home/old age home/ Paliative centre, or any social work assigned by the college authorities. Students who engage themselves in College Union activities, and participate in sports and cultural activities in Zonal level have to undergo only 6 days of CUSSP

Note to Students:

A student is required to acquire a minimum of **140 credits** for the completion of the programme, of which **120 credits** are to be acquired from classroom study and shall only be counted for SGPA, and CGPA. Extra credits are mandatory for the programme. Extra credits will be awarded to students who participate in activities like NSS, NCC, and Swatch Bharath. Those students who could not join any of the above activities, must undergo CUSSP. Grace marks may be awarded to students, for meritorious achievements in Sports/ NCC/NSS carried out besides regular hours. This is limited to a maximum of 8 courses in an academic year spreading over two semesters.

The successful completion of all the courses (Common, Core, Complementary, and Open Courses) prescribed for the Degree programme with '**P**' Grade shall be the minimum requirement for the award of Degree.

COURSE OBJECTIVES

- The B.A. Mridangam Programme is designed in such a way as is suitable for a student of Mridangam to learn the rudiments of Music in both the Practical and Theoretical aspects.
- With adequate training, practice sessions and Practical tests the students can develop themselves into skilled artists of Mridangam in future.
- The Laya exercises, Thaniyaavarthanam, and the study of Korvas and Chollus in the different semesters helps the student to have a basic foundation in the Laya aspects of music.
- The additional knowledge of performing on the Mridangam enables the student to test their abilities in the field of Instrumental music.
- The various facts and phenomena of music are being dealt with in a detailed manner in the various semesters so that the student will have an in-depth knowledge to develop the skills in Music.
- The skills in Manodharma Sangitham which is essential is being given prominence in the VI Semester and this enables the student to bring out their creative and aesthetic skills.
- The Practical papers and the oral tests at the end of each semester enables the students to emerge themselves as persons with great musical skills which will help them to become skilled artists in Instrumental music.

B.A. MRIDANGAM PROGRAMME SYLLABUS

SEMESTER - I

PRACTICAL – I, CORE COURSE – 1

COURSE CODE: MMR1B01

FUNDAMENTAL PRINCIPLES

Code	Hours/week	Credit	Semester
MMR1B01	6	5	1

Course Outcome:

- To learn the basics of mridangam
- To know more about the basic factors such as Sitting Postures, Fingering etc.
- To develop the skill to play Mridangam

Module 1

1. Preliminary Lessons
 - a. Sitting posture for mridangam playing
 - b. Positioning and placement of Fingers
 - c. Fundamental Lessons 1 to 7

Module 2

2. Fundamental Lessons 8 to 17

Module 3

3. Valiya paadakkai 18 to 24

Module 4

4. Laya exercises of all the Fundamental Lessons.

1ST COMPLEMENTARY 1(THEORY)
COURSE CODE: MMR1C01
BASIC PRINCIPLES OF TALA

Code	Hours/week	Credit	Semester
MMR1C01	6	4	1

Course Outcome:

- To learn the various laya aspects
- To know more about the Musical Aspects such as Nadam, Sruthi, Swaram etc.
- To develop the skill to understand the different talas & its varieties
- To understand the Tala Dashapranas and making of Mridangam

Module 1

1. Explanation of the Laya aspects.

- | | | |
|-----------------|-------------|---------|
| a. Thathakaram | b. Mathra | c. Laya |
| d. Aksharakalam | e. Jaathi | f. Tala |
| g. Gathi | h. Aksharam | |

Module 2

2. Explanation of the Musical aspects

- | | | | |
|-----------|-----------|------------|-----------------|
| a. Naadaa | b. Sruthi | c. Sthaayi | d. Swarasthanam |
|-----------|-----------|------------|-----------------|

Module 3

3. Jaathi Bhedas

Module 4

4. 35 Tala Chart with Table

Module 5

5. Importance of practising of Padakkai & positioning and placement of Fingers.

Module 6

6. Study on Desadi Madhyaadi Talas
a. Desaadi tala
b. Madhyaadi tala

Module 7

7. Varieties of Chappu Talas
a. Thisra Chappu
b. Khanda Chappu
c. Misra Chappu
d. Sankeerna Chappu

Module 8

8. Study on Maha Pranas
a. Kaalam
b. Margam
c. Kriya
d. Angam
e. Jaathi

Module 9

9. Shadangas and Shodashasangas.

Module 10

10. Notation of paadakkalkal 1 to 17 (17 No.)

Module 11

11. Study on making of Mridangam
a. Katta b. Valamthala c. Edamthala d. Vaar

AUDIT COURSE – 1(THEORY)

COURSE CODE : AUD1E01

ENVIRONMENTAL STUDIES

(SELF STUDY)

SEMESTER - II

CORE COURSE – II

COURSE CODE : MMR2B02

PRACTICAL – II

ARITHMETICS IN LAYA

Code	Hours/week	Credit	Semester
MMR2B02	6	4	2

Course Outcome:

- To learn about the fundamental Chollus
- To know more about the Korva, Muthayipu etc.
- To develop the skill to understand the 35 Talas
- To know more about the Thani Avarthanams

Module 1

1. Fundamental Practical Exercises – 1 to 17 (17 No.)

Module 2

2. Valiya paadakkaikal – 18 to 24 (7 No.)

Module 3

3. Study of different chollus having values of 3 to 10.

Module 4

4. Study on Karuva and Muthaippu

Module 5

5. Study on Muthaippu having the following values (3 No: every one)

Module 6

6. Pancha Jaathi Tha-Thi-Ki-Ta-Dhow

Module 7

7. Vocalisation of Thathakaram for 35 Talas in three degrees of speed.

Module 8

8. Study of Adi Tala 1 Kala model Thaniyavarthanam

2ND COMPLEMENTARY – I (PRACTICAL)

[For vocal students who opted Mridangam as 1st complementary]

CORE CODE : MMR2C02

BASIC LESSONS – 1

Code	Hours/week	Credit	Semester
MMR2C02	6	4	2

Course Outcome:

- To learn the sitting postures and fingering of Mridangam
- To know more about the Vocalisation of Fundamental Lessons
- To develop the skill to understand the different Laya Exercises
- To understand the different Padakkaikal

Module 1

1. Preliminary Lessons
 - a. Sitting posture of Mridangam playing
 - b. Finger position
 - c. Fundamental Lessons 1 to 7

Module 2

2. Fundamental Lessons 8 to 17

Module 3

3. Vocalisation of all the fundamental Lessons.

Module 4

4. Laya exercises of all the Fundamental Lessons.

Module 5

5. Padakkari 18 to 24 (7 No.)

Module 6

6. Advance Padakkaikal

Module 7

7. Laya exercises of Padakkaikal (18 to 24)

Module 8

8. Study on Saptha Talas.

AUDIT COURSE - II (THEORY)

COURSE CODE :AUD2E02

DISASTER MANAGMENT

(SELF STUDY)

SEMESTER – III
CORE COURSE – III (THEORY)
COURSE CODE : MMR3B03
RHYTHMOLOGY – 1

Code	Hours/week	Credit	Semester
MMR3B03	4	4	3

Course Outcome:

- To learn about the different musical instruments
- To know more about the Percussion Instruments used in Concerts
- To develop the ability to notate Fundamental Lessons
- To understand the Margadesi Talas, Konnokol, Natuvangam etc.

Module 1

1. Classification of Musical Instruments.
 - a. Thathavadya
 - b. Avanadhavadya
 - c. Sushiravadya
 - d. Ghanavadya

Module 2

2. Origin and Development of Mridangam

Module 3

3. Study on percussion instruments used in North Indian Music
 - a. Thabala
 - b. Pakhwaj.

Module 4

4. Study on Upavadyas used on Carnatic Music Concerts
 - a. Ganjira
 - b. Ghatam
 - c. Morsung

Module 5

5. Study on Desi Tala and Marga Tala

Module 6

6. Thathakaaram, Konnakol, Nattuvangam.

Module 7

7. Notation of Fundamental Lessons (18-24)

CORE COURSE – IV

COURSE CODE : MMR3B04

PRACTICAL - III

BASIC PRINCIPLES OF THANI AVARTHANAM

Code	Hours/week	Credit	Semester
MMR3B04	5	4	3

Course Outcome:

- To learn to play Thaniavarthanam in different talas
- To know more about the Vocalisation of Thaniavarthanam.
- To develop the formation of Muthaiyipu Korva and Morha
- To understand the different Eduppus

Module 1

1. Study on Thani avarthanam in the following Talas.
 - a. Roopaka Tala Samam (model avarthanam)
 - b. Misra Chappu Talam Samam (model avarthanam)
 - c. Khanda Chappu Talam Samam (model avarthanam)
 - d. Adi Talam 2 Kala Samam

Module 2

2. Vocalisation of studied Thani Avarthanam

Module 3

3. Study on the formation of Muthaippu, Korva, and Morha having different values for the following Talas.
- a. Roopakam c. Khanda Chappu
b. Misrachappu d. Aadi 2 Kala

Module 4

4. Study on Meettu Nada in the following talas
- a. Adi tala
b. Roopaka tala

2ND COMPLEMENTARY – II (PRACTICAL)

[For Vocal Students who opted mridangam as 1st complementary]

COURSE CODE : MMR3C03

BASIC LESSONS – 2 & THANI AVARTHANAM

Code	Hours/week	Credit	Semester
MMR3C03	6	4	3

Course Outcome:

- To learn about the basic rudiments of Thaniavarthanam
- To know more about the Different Jathis and Chollus
- To develop the skill of Vocalisation in Different Talas

Module 1

1. Aadi Talam Model Thani Avarthanam

Module 2

2. Pancha Jaathi Tha-Thi-Ki-Ta-Dhom

Module 3

3. Vocalisation of pancha Jaathi Tha-Thi-Ki-Ta-dhon in the following talas:
- a. Aditala c. Misrachapu tala
b. Roopaka tala d. Khanda chappu tala

AUDIT COURSE – III(THEORY)

COURSE CODE : AUD3E03

(SELF STUDY)

SEMESTER – IV
CORE COURSE – V (THEORY)
COURSE CODE : MMR4B05
RHYTHMOLOGY – II

Code	Hours/week	Credit	Semester
MMR4B05	4	4	4

Course Outcome:

- To learn more about the Avanadha Vadyas used in Kerala
- To know more about Panchavadhyam
- To learn more about the Laya Aspects in the dance forms of South India
- Knowledge about Mridangam Maestros
- Ability to write in Notation Muthaiyipu in different Talas

Module 1

1. Study on the following Avanadha Vadyas.
 - a. Chenda
 - b. Maddalam
 - c. Thimila
 - d. Edakka.
 - e. Thavil

Module 2

2. Detailed study of Pancha Vadyas

Module 3

3. Study on the laya aspects in the Dance forms in South Indian Tradition

Module 4

4. Study on percussion instruments used in Kathakali Dance

Module 5

5. Life sketch and contributions of the following Mridangam Exponents.
 - a. Narayanaswami Appa
 - b. Mamundiya Pillai
 - c. Sethuram Rao
 - d. Puthukottai Dekshinamoorthi Pillai
 - e. Dasu Swamikal

Module 6

6. Notation of Muthaippu in the following Talas in Samagraha
 - a. Adi
 - b. Roopakam,
 - c. Misrachappu,
 - d. Khanda Chappu.

CORE COURSE – VI

COURSE CODE : MMR4B06

PRACTICAL - IV

ADVANCED PRINCIPLES OF THANI AVARTHANAM

Code	Hours/week	Credit	Semester
MMR4B06	5	4	4

Course Outcome:

- Ability to play Thaniavarthanam in different Talas
- To know more about the Eduppus in Different Talas
- To develop the skill to perform Mridangam in different Nadas

Module 1

1. Study of Thani Avarthanam for the following Talas.
 - a. Adi tala 1 kala after 2 mathra
 - b. Roopaka tala after 2 mathra
 - c. Thisrachappu tala after 2 mathra
 - d. Khandachappu tala after 2 mathra
 - e. Adi talam 2 kala after 6 mathra

Module 2

2. Study on Meettu Nada in the following talas
 - a. Misra Chappa tala
 - b. Khanda Chappu tala.

1ST COMPLEMENTARY – II (THEORY)

COURSE CODE : MMR4C04

MUSICOLOGY & BIOGRAPHICAL STUDY

Code	Hours/week	Credit	Semester
MMR4C04	6	4	4

Course Outcome:

- To know more about the Musical Forms used
- To know more about different Composers, Musical Instruments used etc.
- Knowledge about Legendary Vidvans & Upapranas
- Ability to notate Korva & Mora in Different Talas
- Notation of Korva and Mohra in Complicated Talas

Module 1

1. Name of Sapthaswara

Module 2

2. Musical forms – 1
 - a. Githam
 - b. Jathiswaram

Module 3

3. Musical forms – 2
 - a. Swarajathi
 - b. Varnam

Module 4

4. Life sketch and contributions of Purandara Dasa and Maharaja Swathi Thirunal

Module 5

5. Brief study of the following musical instruments
 - a. Thamburu
 - b. Veena
 - c. Violin

Module 6

6. Notation of Muthaippu, Korva, Morha from the studied Thani avarthanam
 - a. Adi
 - b. Ropakam
 - c. Misra Chappu
 - d. Khanda Chappu
 - e. Adi Tala 2 Kala

Samam

Module 7

7. Life sketch and contributions of following Vidvans.

- | | |
|---------------------|------------------------------|
| a. Muruga Boopathi | c. K.M.Vaidyanathan (Ghatam) |
| b. Palakkad R Reghu | d. Harisankar (Ghanjira) |

Module 8

8. Notation of Korva in different talas

- | | |
|-------------|-----------------|
| a. Adi | c. Misra chappu |
| b. Roopakam | d. Khandachappu |

Module 9

9. Detailed study on upa pranas

- | | | |
|-----------|----------|---------------|
| a. Graham | c. Layam | |
| b. Kala | d. Yathi | e. Prastharam |

Module 10

10. Composing method of Morha in different talas

Module 11

11. Notation of Mohra and Korva in intricate Thani avarthanam

- | | |
|--------------------------------------|------------------------------|
| a. Adi 1 kala after 2 mathra | |
| b. Roopakam after 2 mathra | |
| c. Misra chappu after 2 mathra | |
| d. Khanda chappu tala after 2 mathra | e. Adi 2 kala after 6 mathra |

AUDIT COURSE – IV (THEORY)

COURSE CODE : AUD4E04

(SELF STUDY)

SEMESTER - V

CORE COURSE – VII (THEORY)

COURSE CODE : MMR5B07

RHYTHMOLOGY – 3

Code	Hours/week	Credit	Semester
MMR5B07	3	3	5

Course Outcome:

- Knowledge about the Musical Trinity
- Knowledge about Legendary Mridangam Maestros
- Ability to notate Korva in different Gathis
- Usage of Mridangam in Dance & Music Concerts

Module 1

1. Life sketch and musical contribution of Musical Trinity.

Module 2

2. Life sketch and contributions of following Mridangam exponents.
 - a. Thanjavur Vaidyanatha Iyer
 - b. Pazhani Subramanya Pillai
 - c. Palakkad Mani Iyer

Module 3

3. Notation of Korva in different Gathees
 - a. Chathurasram
 - b. Thisram
 - c. Khandam
 - d. Misram

Module 4

4. A brief study on playing of Mridangam in Music concert and Dance forms. [Similarities and differences]

Module 5

5. Study on Avanadha Vadyas used in temple rituals.
 - a. Chenda
 - b. Idaikka
 - c. Thimila
 - d. Thavil

CORE COURSE – VIII (THEORY)
COURSE CODE : MMR5B08
NOTATION - MUSICOGRAPHY

Code	Hours/week	Credit	Semester
MMR5B08	3	3	5

Course Outcome:

- To learn the ability to write notation for Muthaiyipu, Mohra and Korva
- To know more about the Musicography in Music Education

Module 1

1. Notation of Mathaippu learned in model Thaniyavarthanam
2. Notation of Korva learned in Intricate Thaniyavarthanam
3. Notation of Mohra learned in Intricate Thaniyavarthanam

Module 2

4. A study on importance of Musicography in the development of music education
5. A brief study on importance of Musicography as a protector of traditional music

CORE COURSE – IX

COURSE CODE : MMR5B09

PRACTICAL - V

ARITHMETICS AND RHYTHMICAL COMBINATIONS

Code	Hours/week	Credit	Semester
MMR5B09	5	4	5

Course Outcome:

- To learn the ability to compose Korvas in different Talas and Gathi
- The Ability to perform Thani Avarthanam
- To develop Vocalisation of Thaniavarthanam for different Talas

Module 1

1. Ability to compose Korvas in different Tala and Gathi
2. Study on the formation of Kurappu

Module 2

3. Study on Thani Avarthanam for the following Talas
 - a. Adi Tala 2 Kala after 2 mathra
 - b. Misra Jamba 1 Kala Samam
 - c. Adi Tala Thisra Nada

Module 3

4. Vocalisation of Thani Avarthanam for the following Talas with the support of Thalometer
 - a. Adi Tala 2 Kala after 2 mathra
 - b. Misra Jamba 1 Kala Sama
 - c. Adi Tala Thisra Nada

CORE COURSE – X

COURSE CODE : MMR5B10

PRACTICAL - VI

AUDIO LISTENING& ANALYSIS

Code	Hours/week	Credit	Semester
MMR5B10	6	4	5

Course Outcome:

- To identify Sollus from Audio Rendering
- The Knowledge of Different Talas and Eduppus from Audio Renderings
- To develop the skill to perform Mridangam in Different Talas and Nadas

Module 1

1. Guiding principles on identifying Raga, Tala, and Graha in the Musical compositions by listening to Audio Recordings.

Module 2

2. Audio listening of vocal and Instrument concerts.

Module 3

3. Study on the Tala Vadya Ensemble.

CORE COURSE – XI

COURSE CODE : MMR5B11

PRACTICAL -VII

INTRICATE THANI AVARTHANAM

Code	Hours/week	Credit	Semester
MMR5B11	5	4	5

Course Outcome:

- To learn to perform Intricate Thaniavarthanam
- Performance of Thanavarthanam in intricate Talas
- To develop the skill to perform Pallavi in Different Talas

Module 1

1. Misra Chappu Tala after 4 mathra
2. Khanda Triputa 2 Kala Samam
3. An elaborate Tani Avarthanam in Adi Tala 2 Kala after 4 mathra in incorporating Tisra, Khanda and Misra Gathi.

Module 2

4. Learning of Pallavi in the following Talas.
 - a. Adi Tala 2 Kala samam 2 No:
 - b. Khanda Triputa 2 kala samam 2 Nos.

OPEN COURSE (PRACTICAL)

COURSE CODE : MMR5D01

COURSE – 1

GUIDING PRINCIPLES OF LAYA FOR SWARA RENDERING

Code	Hours/week	Credit	Semester
MMR5D01	3	3	5

Course Outcome:

- To learn about the principles of Laya for Swara Rendering

- To know more about Laya Exercises in 35 Talas etc.
- To develop the skill to perform Muthaiyipu and Korvas to Simple Talas

Module 1

1. Anuloma – Prathiloma – Laya Exercise for 35 Talas in three degrees of speed.

Module 2

2. Methodology of formation of korva in varieties of Tala

Module 3

3. Formation of Muthaippu for different Talas
4. Playing of Muthaippu and small Korvas with the support of simple meettu Nadai

COURSE CODE – MMR5D02

COURSE - II

AVANANDHA VADYAS

Code	Hours/week	Credit	Semester
MMR5D02	3	3	5

Course Outcome:

- Knowledge about Different Avanadha Vadhyas
- To know more about the Vadyas used in Temple Rituals
- Brief Knowledge about Avanadha Vadhyas used in Temples

Module 1

1. Study on the Avanadha Vadyas used in temple rituals

Module 2

2. A study on Aaghosha Vadyas and Anushtana Vadyas.

Module 3

3. A Brief study on playing technique of any three temple vadhyas.

COURSE CODE – MMR5D03

COURSE – III

UPA VADYAS

Code	Hours/week	Credit	Semester
MMR5D03	3	3	5

Course Outcome:

- To learn about the Upavadyas used in Music Concerts
- To know more about the Construction and playing Techniques
- Knowledge about Upavadyas

Module 1

1. Study on the Upa vadyas used in Carnatic Music concerts.

Module 2

2. Construction and playing method of Upa vadyas used in Carnatic music.

Module 3

3. A study on Upavadya Dharma.

SEMESTER - VI

CORE COURSE – XII (THEORY)

COURSE CODE: MMR6B12

BRIEF STUDY OF KERALA THALAS & INSTRUMENTS

Code	Hours/week	Credit	Semester
MMR6B12	4	3	6

Course Outcome:

- To learn about the importance of Tala in South Indian Music
- To know more about the different Talas used in Kerala
- Knowledge about the Classification of Percussion Instruments
- To understand the Taladasha Pranas

Module 1

1. Thala and its place in South Indian music

Module 2

2. Kerala Talas
 - a. Adantha
 - b. Muri Adantha
 - c. Champa
 - d. Champada
 - e. Panchari
 - f. Kaarika
 - g. Lakshmi Tala
 - h. Marma Thala
 - i. Kundanachi Thala

Module 3

3. Classification of percussion instruments.

Module 4

4. A detailed study on Dasha Pranas.

CORE COURSE – XIII
COURSE CODE : MMR6B13
PRACTICAL - VIII
THALA VADYA ENSEMBLE

Code	Hours/week	Credit	Semester
MMR6B13	6	5	6

Course Outcome:

- Knowledge about Talavadhya Ensembles
- The Ability to perform Talavadhya Ensemble
- To develop the skill to coordinate different Talavadhyas

Module 1

1. Ability to present a Thala Vadya Ensemble with the support of following instruments.
 - a. Mridangam
 - b. Ghatam
 - c. Ganjira
 - d. Morsing
 - e. Konnakol

(*) Note: The candidates will have to make own arrangements for organizing the accompanying artists for the ensemble

CORE COURSE – XIV
COURSE CODE : MMR6B14
PRACTICAL - IX
MRIDANGAM LAB

Code	Hours/week	Credit	Semester
MMR6B14	6	5	6

Course Outcome:

- To develop the ability to tune the Mridangam to Aadhaara swara.
- To know more about the manufacturing the Mridangam.
- Knowledge about the making of the Mridangam.

Module 1

1. Developing the ability to tune the Mridangam to the Aadhaara swara sound on
 - a. Pitch pipe
 - b. Thambura
 - c. Electronic Sruthi Box

Module 2

2. Meetu chappu adjustment, indentifying the various type of woods / skin used in the manufacturing of Mridangam.

Module 3

3. A study of Mridangam manufacturing and tools used to it, making method of Mridangam kata, Valamthala, Edam thala, Var and fixing of Choru.

CORE COURSE – XV

COURSE CODE : MMR6B15

PRACTICAL - X

CONCERT PRESENTATION

Code	Hours/week	Credit	Semester
MMR6B15	6	5	6

Course Outcome:

- The ability to perform Mridangam to music concert.
- To know more about the skill to perform Mridangam for various talas.
- To develop the skill to coordinate the various upa vadhyas in a music concert.

Module 1

1. Ability to accompany for music concert incorporating the following musical compositions with a brief thani Avarthanam for the Vilambu Kala Krithi (Duration 45 minuters)
 - a. Aadi tala varnam two degrees of speed
 - b. Aalapana of Krithi with Manodharma Swara
 - c. One Vilampakala Krithi (Aadi tala or Misra chappu)
 - d. One druthakaala krithi
 - e. Padam
 - f. Bhajan
 - g. Thillana
 - h. Mangalam

(*) Note: The candidate will have to make own arrangements for the Vocalist, Violinist and upa vadya artists and with the support of mike on the stage.

COURSE WORK / PROJECT WORK

COURSE CODE : MMR6B16

RECORD

Code	Hours/week	Credit	Semester
MMR6B16	3	2	6

Course Outcome:

- The ability to write in Notation the chollus in different Talas
- Develop the ability to analyse different chollus in different Eduppus
- To have an indepth knowledge about the Aksharakala and Matra in various talas.
- To understand the aesthetics of performance of Mridangam in a music concert.

Module 1

1. Preparation of record book of Musicography of Thaniyavarthanam other than model Avarthanam (Three or four members)

Module 2

2. Preparation of concert review of the following two music concerts (one vocal concert and one instrumental concert)

ITEMS TO BE WRITTEN FOR THE PROJECT/ RECORD -B.A MRIDANGAM

SI No	Name of Item	Mark Alotted	Total
1.	Four Avarthana Padakkai	4 x 2	8
2.	Valiya Padakkai	1 x 6	6
3.	Short Muthayipu in Adi Thalam	2 x 4	8
4.	Muthayippu in Roopaka Thalam	2 x 4	8
5.	Muthayippu in Misrachappu Thalam	2 x 4	8
6.	Muthayippu in Khandachappu Thalam	2 x 4	8
7.	Morha and Korva in Adi Thalam	1 x 6	6
8.	Morha and Korva in Roopaka Thalam	1 x 6	6
9.	Morha and Korva in Misrachappu Thalam	1 x 6	6
10.	Morha and Korva in Khandachappu Thalam	1 x 6	6
	Total Rhythmical Compositions		70
	Neatness of presentation skills in the record		10
	Total Marks		80

BOOKS FOR REFERENCE FOR B.A. MRIDANGAM SYLLABUS

1. The Theory and Practice of Mridangam – Dharmala Rama Murthy.
2. Mridangabodhini – by Parassaala Ravi -
3. Mridangam (An Indian classical Percussion Drum – Shreejyanthi Gopal
4. Mridangam (The king of Percussions) – Dr.T.V.Gopalakrishnan
5. Classical Musical Instruments – Dr.Suneera Kasliwal

Sd/-

Dr.Susha Chandran.P, Chairperson,

UG& PG Board of Studies in Music

University of Calicut
