

MAHATMA GANDHI UNIVERSITY
UNDERGRADUATE PROGRAMME
(HONOURS) SYLLABUS
MGU-UGP (Honours)
(2024 Admission Onwards)



Faculty : Fine Arts

BoS : Music

Programme : BA (Hons) Music - Mridangam

Mahatma Gandhi University
Priyadarshini Hills
Kottayam – 686560, Kerala, India

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10		MDC	Advanced laya exercise and Padakkai lessons of Mridangam
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BOARD OF STUDIES & EXTERNAL EXPERTS

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PREFACE

Bachelor of Arts (Hons) Music – Mridangam, [BA (Hons) Music – Mridangam], is a four-year Undergraduate Programme, designed to equip students with a well-rounded foundation in the art of playing the mridangam. Through a combination of theoretical knowledge and practical training, the program delves into rhythm exercises, explores different time cycles (talas), and teaches intricate hand techniques.

The four-year Undergraduate Mridangam Programme, under Mahatma Gandhi University is designed as a combination of varied disciplines of courses which ranges from 100 level to 400 level. All the courses stand unique in their own style and justify the Programme Outcomes by the University.

Major Discipline Specific Courses (DSC) are designed to immerse the student in the intricate and profound art of Mridangam playing through a carefully curated set of courses that cover the nuances of technique, repertoire, various principles and historical context of the subject. Total 17 courses are designed as Major Discipline Specific Courses. Among these, more than 5 courses stand as Major Discipline Specific Elective Courses (DSE). Sincere guidance will be given in mastering the traditional and contemporary facets of this instrument.

Minor Discipline Specific Courses focus to expand the pupil's horizons by exploring related disciplines such as Vocal music. First to four semesters offer Minor Discipline Specific Courses. There is an opportunity to select three minor courses in seventh semester also, along with three major courses as students' choice, if needed only. These courses will provide the student with a well-rounded perspective and a broader skill set, enhancing the understanding of Mridangam playing.

Multidisciplinary Courses (MDC) aim to engage in courses that bridge the gap between Mridangam learning and other academic disciplines, fostering a holistic approach to the education. Students can opt Multidisciplinary Courses in first, second and third semester consequently. In spite of this, there is an opportunity to opt two MDCs in seventh and eighth semester consequently as online. This integration aims to cultivate critical thinking, creativity, and the ability to connect your artistic practice with broader societal issues.

Ability Enhancement Courses (AEC) are designed to develop essential skills that go beyond the boundaries of the major discipline. Here, the language- English and other languages such as Malayalam and Sanskrit comes under Foundation level (1st & 2nd semester). These

courses focus on communication, research, and other fundamental abilities to equip the student for success in both their artistic endeavours and future professional pursuits.

Skill Enhancement Courses (SEC) mainly focus on specific skills relevant to career aspirants. These courses provide practical training in areas such as learning the instruments' basic structure, playing technique, fundamental lessons, musical forms and theoretical knowledge, ensuring a well-rounded skill set for your future in the field. SECs are designed in fourth, fifth and sixth semesters. The offering fourth semester SEC is open for all discipline students, similarly fifth and sixth semesters SECs are restricted to major students.

Value Addition Courses (VAC) aim to delve into courses that install a sense of ethics, social responsibility, and cultural sensitivity. VACs are offered in third, fourth and sixth semester, while only sixth semester VAC is restricted to specific major courses. This course helps to understand the role of the instrument in the society and explore avenues for using your art as a tool for positive change.

Two credits internship is also included in this programme, which aims to apply both theoretical knowledge and practical skill in real-world settings through internships with renowned musical institutions, academies, cultural organizations, or community outreach programmes. Gain valuable experience, build professional networks, and contribute to the field of performing arts.

For B.A. Honours with research degree programme, a twelve credit Capstone Project is mandatory, which showcases the culmination of learning. This project provides an opportunity to demonstrate your artistic growth, innovation, and mastery in Mridangam. For B.A. Honours degree programme, substituted twelve credit courses are also designed, which enhances the mastery in the subject. To embark on this four-year journey, each course is a stepping stone towards the holistic development as an artist and a well-rounded individual.

PROGRAMME OUTCOMES (POs)

After the completion of B.A. Music-Vocal, the learner should be able to:

PO 1: Critical thinking and Analytical reasoning

PO 2: Scientific reasoning and Problem solving

PO 3: Multidisciplinary/interdisciplinary/transdisciplinary Approach

PO 4: Communication Skills

PO 5: Leadership Skills

PO 6: Social Consciousness and Responsibility

PO 7: Equity, Inclusiveness and Sustainability

PO 8: Moral and Ethical Reasoning

PO 9: Networking and Collaboration

PO 10: Lifelong Learning & Research



MGU-UGP (HONOURS)

Syllabus

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Name of the Major: **Music - Mridangam**

Semester: 1

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG1DSCMMD100	HISTORY OF MRIDANGAM AND PREPARATORY LESSONS	DSC A	4	5		3	2	
MG1MDCMMD100	BASIC RHYTHMIC LESSONS AND EXERCISES	MDC	3	4		2	2	

L — Lecture, T — Tutorial, P — Practical/Practicum, O — Others

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Semester: 2

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG2DSCMMD100	RHYTHMOLOGY AND MODEL THANI AVARTHANAM	DSC A	4	5		3	2	
MG2MDCMMD100	ADVANCED LAYA EXERCIES AND PADAKKAI LESSONS OF MRIDANGAM	MDC	3	4		2	2	



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Semester: 3

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG3DSCMMD200	MODEL THANI AVARTHANAM	DSC A	4	5		3	2	
MG3DSCMMD201	THANI AVARTHANAMS IN VARIOUS TALA GRAHAMS - I	DSC A	4	5		3	2	
MG3DSEMMD200	ADVANCED RHYTHMOLOGY - I	DSE	4	4	4	0	0	
MG3DSCMMD202	CHAPPU TALAS	DSC B	4	5		3	2	
MG3VACMMD200	CONTRIBUTIONS OF GREAT MAESTROES	VAC	3	3	3	0	0	

Syllabus

Semester: 4

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credi t	Hou rs/ wee k	Hour Distribution /week			
					L	T	P	O
MG4DSCMMD200	THANI AVARTHANAMS IN VARIOUS TALA GRAHAMS -II	DSC A	4	5		3	2	
MG4DSCMMD201	MANODHARMAM AND ART OF ACCOMPANIMENT - I	DSC A	4	5		3	2	
MG4DSEMMD200	ADVANCED RHYTHMOLOGY - II	DSE	4	4	4	0	0	
MG4DSCMMD202	LAYA EXERCIES AND ADVANCED LESSONS OF MRIDANGAM	DSC C	4	5		3	2	
MG4VACMMD200	FUNDAMENTAL LESSONS OF PROMINENT MRIDANGAM SCHOOLS IN SOUTH INDIA	VAC	3	3	0	3	0	
MG4SECMMD200	TECHNICALITIES OF LAYA AND KONNAKKOL	SEC	3	3	0	3	0	
MG4INTMMD200	INTERNSHIP	INT	2					

Semester: 5

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG5DSCMMD300	THANI AVARTHANAMS IN VARIOUS TALA GRAHAMS - III	DSC A	4	5		3	2	
MG5DSCMMD301	INTRICATE THANI AVARTHANAM	DSC A	4	5		3	2	
MG5DSEMMD300	MANODHARMAM AND ART OF ACCOMPANIMENT - II	DSE	4	4	0	4	0	
MG5DSEMMD301	MUSICOLOGY	DSE	4	4	4	0	0	
MG5DSEMMD302	BIOGRAPHICAL STUDY	DSE	4	4	4	0	0	
MG5SECMMD300	NUANCES OF MRIDANGAM	SEC	3	3	0	3	0	

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Semester: 6

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG6DSCMMD300	RHYTHMICAL COMBINATIONS AND INTRICATE THANI AVARTHANAM	DSC A	4	5		3	2	
MG6DSCMMD301	INTRODUCTION TO PALLAVI	DSC A	4	5		3	2	
MG6DSEMMD300	MANODHARMAM AND ART OF ACCOMPANIMENT - III	DSE	4	5		3	2	
MG6DSEMMD301	BRIEF STUDY OF KERALA TALAS	DSE (ANY ONE)	4	4	4	0	0	
MG6DSEMMD302	KATHAKAL TALAS		4					
MG6SECMMD300	SUBTLE ASPECTS OF MRIDANGAM PLAYING	SEC	3	3	0	3	0	
MG6VACMMD300	TRADITIONAL LESSONS OF GREAT MRIDANGAM MAESTROES	VAC	3	3	0	3	0	

Semester: 7

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/week	Hour Distribution /week			
					L	T	P	O
MG7DCCMMD400	RESEARCH METHADODOLOGY	DCC	4	4	4	0	0	
MG7DCCMMD401	ACOUSTICAL CHARECTERS OF MRIDANGAM	DCC	4	4	4	0	0	
MG7DCCMMD402	CONCERT PRESENTATION – VOCAL MUSIC	DCC	4	5	0	3	2	
MG7DCEMMD400	DEVELOPING MANODHARMA IN MRIDANGAM (HONOURS) PLAYING	DCE	4	4	0	4	0	
MG7DCEMMD401	KACHERI DHARMA FOR MRIDANGAM ARTIST	DCE	4	4		4	0	
MG7DCEMMD402	PROMINENCE OF MRIDANGAM IN VARIOUS ART FORMS IN SOUTH INDIA	DCE	4	4	3	1	0	

Semester: 8

Course Code	Title of the Course	Type of the Course DSC, MDC, SEC etc.	Credit	Hours/ week	Hour Distribution /week			
					L	T	P	O
MG8DCCMMD400	HINDUSTANI TALAS	DCC	4	5		3	2	
MG8DCCMMD401	CONCERT PRESENTATION – INSTRUMENTAL MUSIC	DCC	4	5		3	2	
MG8DCEMMD400	TALA VADYA ENSEMBLE	DCE	4	5		3	2	
MG8DCEMMD401	PERCUSSION ENSEMBLES OF KERALA	DCE	4	5		3	2	
MG8DCEMMD402	NAGASWARAM AND TAVIL TRADITION	DCE	4	5		3	2	
MG8PRJMMD400	PROJECT/DISSERTATION	PRJ	12	-	-	-	-	



SEMESTER-1

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	HISTORY OF MRIDANGAM AND PREPARATORY LESSONS					
Type of Course	DSC A					
Course Code	MG1DSCMMD100					
Course Level	100-199					
Course Summary	A foundation course in Mridangam typically covers basic techniques, rhythm patterns, and fundamental compositions. Participants learn the proper hand positions, strokes, and syllables. Emphasis is on building a strong rhythmic foundation, progressing from simple to complex compositions.					
Semester	I	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		3	1			75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (COs)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic concepts of Mridangam	U	02
2	Prepare and conditions the student with the basic rhythmic patterns and exercises and thereby increases the hand flexibility and concentration level.	K An	04
3	Prepare the students to differentiate and reckon the basic Angas of Tala	U A	02
4	Evaluate the evolution of Tala from its myth to fact	E	02

5	Analyse the various tempo changes in Tala	An	02
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Acquaintance of the Instrument Mridangam (P)	15	1
1.1	Sitting Posture, Positioning & Placement of Fingers		
2	Fundamental Lessons :- “Tha-Thi-Dhom-Nam” (P)	20	
2.1	‘Tha-Thi-Dhom-Nam’ 1,2,3,4,5,7 and 9 varieties.		1, 2
2.2	Anuloma and Prathiloma exercises in respective Jaties of Eka Thala.		
2.3	Anuloma and Prathiloma exercise in Adi Thala.		
3	Fundamental Lessons :- “Padakkai” (P)	25	1, 2
3.1	Padakkai :- Serial Number 2 to 7		
3.2	Padakkai :- Serial Number 8 to 12		
3.3	Tri-kalam exercise: rendering in Tala and playing on Mridangam		
4	History of Mridangam (T)	15	3, 4
4.1	Mentions in treatises and other names of Mridangam (Natyasatra of Bharathamuni, Chilappathikaram, Sangeetha Makarandam)		
4.3	Fundamental knowledge on Mridangam (T)		
4.4	Shape and classification based on size and Sruthy.		
4.5	Utilization of Mridangam		
4.6	Notation of the Basic lessons 1 – 12		
5	Teacher specific Content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

ASSESSMENT

Assessment Types	Mode of Assessment	Marks
	End Semester Evaluation (ESE)	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
• Quiz		

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridangabodhini, Prof. Parassala Ravi, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021

Syllabus



Mahatma Gandhi University Kottayam

Programme						
Course Name	BASIC RHYTHMIC LESSONS AND EXERCISES					
Type of Course	MDC					
Course Code	MG1MDCMMD100					
Course Level	100-199					
Course Summary	A foundation course in Mridangam typically covers basic techniques, rhythm patterns, and fundamental compositions. Participants learn the proper hand positions, strokes, and syllables. Emphasis is on building a strong rhythmic foundation, progressing from simple to complex compositions.					
Semester	I	Credits			3	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			2	1		60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the basic concepts of Mridangam	U	02
2	Prepare and conditions the student with the basic rhythmic patterns and exercises and thereby increases the hand flexibility and concentration level.	K,An	04
3	Prepare the students to differentiate and reckon the basic Angas of Tala	U A	02
5	Analyze the various tempo changes in Tala	An	02

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Vocalization of 'Thaththakkaram' of Sooladi Sapta Talas in Tri-kalam	20	1, 2
2	Basic Laya Exercises in Adi Tala	20	1, 2, 3
2.1	Introduction of 'Kaarvai' – 1,3,5 and 7		
3	Sitting posture, Finger positions	20	1
3.1	“Tha-Thi-Dhom-Nam” :- 1,2 and 3		
3.2	Vocalisation of the above lesson		
4	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE)	50
	Continuous Comprehensive Assessment (CCA)	25
	• Assignment	
	• Practical Test Paper	
	• Quiz	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridangabodhini, Prof. Parassala Ravi, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021



MGU-UGP (HONOURS)


Syllabus



SEMESTER-2

MGU-UGP (HONOURS)

Syllabus

	<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>					
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	RHYTHMOLOGY AND MODEL THANI AVARTHANAM					
Type of Course	DSC A					
Course Code	MG1DSCMMD100					
Course Level	100-199					
Course Summary	In this course, the students typically advance from basic to intermediate levels. The focus broadens to include more intricate rhythmic patterns, and advanced techniques.					
Semester	II	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (COs)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Provide knowledge on advanced terminologies of Mridangam	U	01
2	Enhance the ability of practical application on Mridangam	An	05
3	Provide basic idea on the advanced practical lessons of Mridangam	U	04
4	Prepare the students to differentiate and reckon the basic Angas of Tala	U An	01
5	Analyse the various tempo changes in Tala	An	02

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Fundamental Lessons :- “Padakkai” (P)	20	2, 3
1.1	Valiya Padakkai:- Serial Number 13 to 18(P)		
1.2	Tri-kalam Exercises of Valiya Padakkai and Vocalization of all fundamental lessons in Ascending and Descending order in Adi Tala(P)		
1.3	Two Padakkai each in the following Thalass(P) 1) Roppaka Thala 2) Misra Chapu 3) Khanda Chapu		
1.4	Tri-kalam Exercises of above Thalass(P)		
2	Introduction to Thani Avarthanam (P)	20	3, 4, 5
2.1	Adi Thala Model Thani Avarthanam(P)		
2.2	Rupaka Thala Model Thani Avarthanam(P)		
2.3	Vocalization of above Thani Avarthanams(P)		
3	Rhythmology (T)	20	1
3.1	Understanding Basic terminologies(T) *Naadam *Layam *Aksharakalam *Tala *Matra *Thathakaram *Gati *Nadai *Kaaruva		
3.2	Mentions of Tala in Historical books (T) (Brihadesi,Sangeetha Rathnakaram,Sangeetha Makarandham)		
3.3	Structure and development of Mridangam(T)		
3.4	Innovations and recent developments(T)		
4	Notation(T)	15	3, 4, 5

4.1	Notation of the all Basic lessons(T) (Adi, Rupakam, Misra Chapu and Khanda Chapu)		
4.2	Notation of Model Thani Avarthanams (T) (Adi and Rupakam)		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE)	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Quiz	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridangabodhini, Prof. Parassala Ravi, Dept. pf Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021


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4. Musical Instruments of India: Their History and Development by B. Chaithanya Deva, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1987
5. Encyclopedia of Indian Musical Instruments, Vols. 1 to 3: Amrita Priyamvada, Anmol Publications, Delhi, 2009
6. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012



MGU-UGP (HONOURS)

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	Mahatma Gandhi University Kottayam						
Programme							
Course Name	ADVANCED LAYA EXERCISES AND PADAKKAI LESSONS OF MRIDANGAM						
Type of Course	MDC						
Course Code	MG2MDCMMD100						
Course Level	100-199						
Course Summary	In this course the participants typically advance from basic to intermediate levels. The focus broadens to include more intricate rhythmic patterns, and advanced techniques.						
Semester	II		Credits			3	Total Hours
Course Details	Lecture	Tutorial	Practical	Others		60	
		2	1				
Pre-requisites, if any	Aptitude and Skill in Mridangam playing						

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Acquire the application of Panchajati Ta Ti Ki Ta Dhom	U	01
2	Enhance the ability of practical application on Mridangam	An	02
3	Provide basic idea on the advanced practical lessons of Mridangam	U	01
	Prepare the students to differentiate and reckon the basic Angas of Tala	U An	01
5	Analyse the various tempo changes in Tala	An	02

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Introduction to Pancha jaathi “Tha Thi Ki Ta Dhom”	20	1
1.1	Application with Kaaruva 2,3 and 4 in Pancha jaathi “Tha Thi Ki Ta Dhom”		
1.2	Vocalization		
2	Laya exercises on atheetham and Anagatham lessons	20	2, 3, 4
3	Padakkai :- 2,4,6,8 serial numbers	20	3, 4, 5
3.1	Vocalization(P)		
4	Teacher specific content		

Teaching & Learning Approach

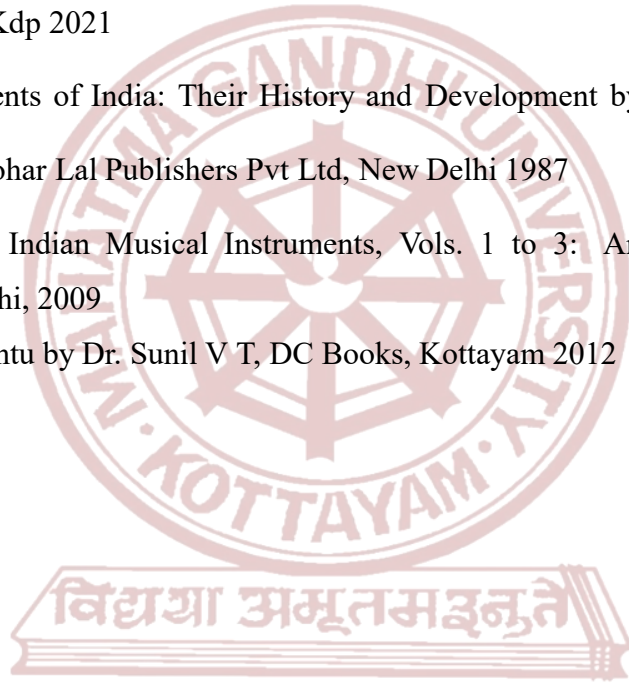
Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE)	50
	Continuous Comprehensive Assessment (CCA)	25
	• Assignment	
	• Practical Test Paper	
	• Quiz	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridangabodhini, Prof. Parassala Ravi, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Musical Instruments of India: Their History and Development by B. Chaithanya Deva, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1987
5. Encyclopedia of Indian Musical Instruments, Vols. 1 to 3: Amrita Priyamvada, Anmol Publications, Delhi, 2009
6. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012



MGU-UGP (HONOURS)


Syllabus



SEMESTER-3

MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	MODEL THANI AVARTHANAM					
Type of Course	DSC A					
Course Code	MG3DSCMMD200					
Course Level	200-299					
Course Summary	This course will enhance the ability of the students to play Thani Avarthanam in Chapu Talas and Adi Tala 2 kala, Meetu nadas in different layas and initiates students into listening to audios of legends and thereby developing knowledge of musical forms of Carnatic music					
Semester	III	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Creates interest in the art of accompaniment for Music performance	I, A	03
2	Enhances the ability of practical application on Mridangam	An	04
3	Understand the various Musical forms of Carnatic tradition	U	01
4	Prepares and conditions the student with the basic rhythmic patterns and exercises and thereby increases the hand flexibility and concentration level.	A K	02

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Model Thani Avarthanam	20	1, 2
1.1	Misra Chapu Tala		
1.2	Khanta Chapu Tala		
1.3	Vocalisation of above Thani Avarthanams		
1.4	Tri-kalam Exercises of Korvas included in above Thalass		
2	Adi Tala 2 kala Thani Avarthanam with Tisram and Khantam	20	1, 2
3	Learning different Sarva laghu paterens in Vilambam, Madhyamam and Drutham	20	4
4	Audio Listening (In the presence of a teacher)	15	3
4.1	Adi Tala Varnams		
4.2	Simple Kritis		
5	Teacher specific content		

Teaching & Learning Approach

Syllabus

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment


	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE)	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam					
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	THANI AVARTHANAMS IN VARIOUS TALA GRAHAMS- I					
Type of Course	DSC A					
Course Code	MG3DSCMMD201					
Course Level	200-299					
Course Summary	This course will enhance the ability of the students to play Thani Avarthanams in different Grahams and initiates students into listening to audios of legends and thereby developing knowledge of musical forms of Carnatic music.					
Semester	III	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Apply rhythmic patterns in Thaniyavarthanam	U	02
2	Enhance the ability of practical application on Mridangam	An	02
3	Understand the various Musical forms of Carnatic tradition	U	01
4	Create interest in the art of accompaniment for Music performance	I	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Adi Tala Thani Avarthanam: 1 kala 2 matra Anagatham	20	1, 2, 4
1.1	Vocalisation of Thani Avarthanam		
2	Rupaka Tala Thani Avarthanam: 2 matra Anagatham	20	1, 2, 4
2.1	Vocalisation of Thani Avarthanam		
3	Misra Chapu Tala Thani Avarthanam: 2 matra Anagatham	20	1, 2, 4
3.1	Vocalisation of Thani Avarthanam		
4	Audio Listening (In the presence of a Teacher)	15	3
4.1	Ata Tala Varnams		
4.2	Madhyamakala Kritis		
5	Teacher specific content		

Teaching & Learning Approach (HONOURS)

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

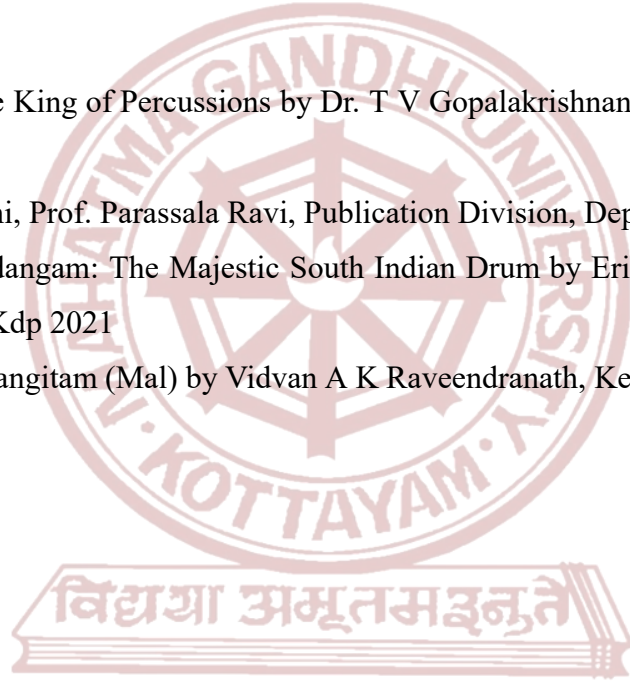
	Mode of Assessment	Marks
	End Semester Evaluation (ESE [One Hour/Cand])	70

Assessment Types	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	

Assessment


References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	ADVANCED RHYTHMOLOGY- I					
Type of Course	DSE					
Course Code	MG3DSEMMD200					
Course Level	200-299					
Course Summary	This course will provide knowledge on how to notate Padakkai and gives a detailed study on Tala Dasa Pranas and different types of Tala Padhatis					
Semester	III	Credits			4	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
		4				4
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the Tala Tradition	U	01
2	Notate the Tala Lessons	An	02
3	Recognise the Ten Pranas of Tala	U	12
4	Develop the Skill of writing the Tala Notation	S	04, 05
5	Preserve the Tala as written document for future generation	S	04, 05

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Notation of Padakkai and Thani Avarthanams (Sem. 1,2 and 3)	15	2, 4
2	Detailed Study on Dasa Pranas of Tala	10	1, 3
2.1	Maha Pranas		
2.2	Upa Pranas		
3	Knowledge about different Tala Padhatis	15	1, 5
3.1	Desadi and Madhyadi Talas		
3.2	Pancha Talas		
3.3	Margi and Desi Talas		
3.4	Navasandhi Talas		
3.5	Chapu Talas		
4	Detailed study on Sapta Talas and scheme of 35 talas	20	1, 5
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	E-learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Charts

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	70


Assessment Types	• Very Short answer type questions [1 x 6]	6
	• Short answer questions (7 out of 10) [2 x 7]	14
	• Short Essay (2 out of 4) [10 x 2]	20
	• Long Essay (2 out of 4) [15 x 2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012

Syllabus

	Mahatma Gandhi University Kottayam			
Programme				
Course Name	CHAPU TALAS			
Type of Course	DSC B			
Course Code	MG3DSCMMD202			
Course Level	200-299			
Course Summary	This course will impart knowledge on Chapu Talas and develop the skills of students to play Thani Avarthanam in Chapu Talas			
Semester	III	Credits		4
Course Details	Lecture	Tutorial	Practical	Others
		3	1	
				Total Hours 75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing			

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand Chapu Talas	U	01
2	Prepare and conditions the student with the basic rhythmic patterns and exercises in Chapu Talas and thereby increases the hand flexibility and concentration level	K A	02
3	Prepare the students to differentiate and reckon the basic Angas of Chapu Talas	U A	02
4	Enhance the ability of practical application on Mridangam	Ap	04

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Introduction to Chapu Talas	15	1, 2, 3
2	Verities of Chapu Talas	20	2, 3
2.1	Vocalization of 'Thaththakkaram' in Tri-kalam		
3	Model Thani Avarthanam in Misra Chapu Tala	20	2, 3, 4
3.1	Vocalization of Thani Avarthanam		
4	Model Thani Avarthanam in Khanta Chapu Tala	20	2, 3, 4
4.1	Vocalization of Thani Avarthanam		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]
Continuous Comprehensive Assessment (CCA)		30
• Assignment		
• Practical Test Paper		
• Record Book		


References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam			
Programme				
Course Name	CONTRIBUTIONS OF GREAT MAESTROES			
Type of Course	VAC			
Course Code	MG3VACMMD200			
Course Level	200-299			
Course Summary	In this course, the students will get a detailed knowledge on selected legendary percussionists from Carnatic, Hindustani and Kerala Music.			
Semester	III	Credits		3
Course Details		Lecture	Tutorial	Practical
			3	Others
Pre-requisites, if any	Aptitude and Skill in Mridangam playing			
				Total Hours 45

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the rich Music tradition in the field of Percussion instruments	U	01
2	Know the great masters in the field of Percussion	U	01
3	Realise the greatness of Indian Culture and Arts	E	03
4	Evaluates the evolutionary changes taken place in the Art of Percussion over ages	E	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Contributions of Hindustani Percussionists	15	1, 2, 3, 4
1.1	Pandit Kishan Maharaj		
1.2	Ustad Zakir Hussain		
1.3	Pandit Kudu Sing		
2	Contributions of Carnatic Percussionists	15	1, 2, 3, 4
2.1	Palakkad Mani Iyer		
2.2	Pazhani Subramaniya Pillai		
2.3	Pudukkod Dakshina Moorthy Pillai		
2.4	G. Harishankar		
3	Contributions of eminent personalities on indigenous percussion instruments of Kerala	15	1, 2, 3, 4
3.1	Njeralattu Rama poduval		
3.2	P.K. Narayanan Nambiar		
3.3	Thiruvilwamala Venkichan Swamy		
4	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

	Mode of Assessment	Marks
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Assessment Types	End Semester Evaluation (ESE)	[Two Hours]	50
	• Very Short answer type questions	[1x6]	6
	• Short answer questions (7 out of 10)	[2x7]	14
	• Short Essay (2 out of 4)	[5x2]	10
	• Long Essay (2 out of 4)	[10x2]	20
	Continuous Comprehensive Assessment (CCA)		25
	• Problem based Assignment		
	• Theory Test Paper		
	• Seminar presentation		

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
6. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003


Syllabus



SEMESTER-4

MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	THANI AVARTHANAMS IN VARIOUS TALA GRAHAMS -II					
Type of Course	DSC A					
Course Code	MG4DSCMMD200					
Course Level	200-299					
Course Summary	This course enhances the ability of the students to play Thani Avarthanams in different Grahams and initiates students into listening to audios of legends and thereby developing knowledge of musical forms of Carnatic music.					
Semester	IV	Credits		4	Total Hours	
Course Details		Lecture	Tutorial	Practical		Others
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the application of Chapu tala and its varieties	R	01
2	Enhance the ability of practical application on Mridangam	An	02
3	Understand the various Musical forms of Caratic tradition	U	01
4	Create interest in the art of accompaniment for Music performance	I, E	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Misra Chapu Tala Thani Avarthanam 4 matra Anagatham	20	1, 2, 4
1.1	Vocalisation of Thani Avarthanam		
2	Khanta Chapu Tala Thani Avarthanam 2 matra Anagatham	20	1, 2, 4
2.1	Vocalisation of Thani Avarthanam		
3	Adi Tala 1 kala Thani Avarthanam 6 matra Anagatham	20	1, 2, 4
3.1	Vocalisation of Thani Avarthanam		
4	Audio Listening (with the presence of a Teacher)	15	3
4.1	Pada Varnams		
4.2	Vilamba kala Kritis		
5	Teacher specific content		

Teaching & Learning Approach

Syllabus

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

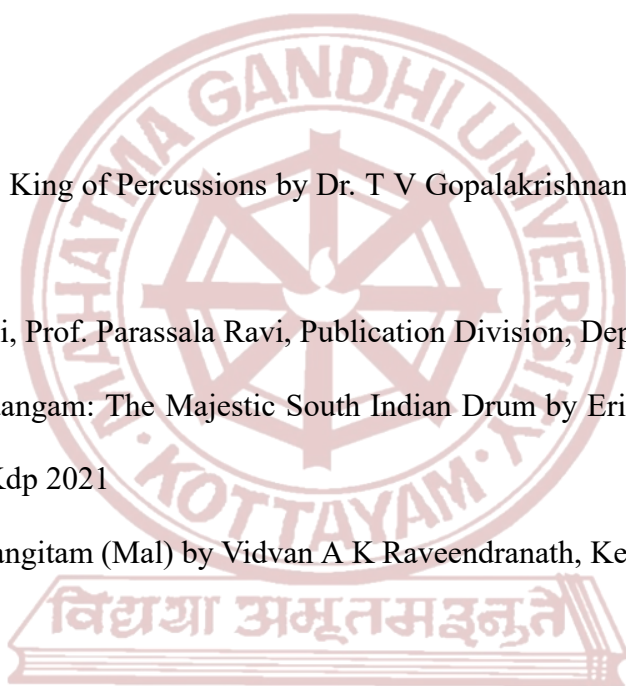
	Mode of Assessment	Marks
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Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	

Assessment


Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



MGU-UGP (HONOURS)

Syllabus

		<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	MANODHARMAM AND ART OF ACCOMPANIMENT -I					
Type of Course	DSC A					
Course Code	MG4DSCMMD201					
Course Level	200-299					
Course Summary	This course will enable students to learn and bring to practical about Manodharma side of Mridangam and will initiate into accompanying musical forms varnams and simple kritis.					
Semester	IV	Credits		4		
Course Details		Lecture	Tutorial	Practical	Others	Total Hours
			3	1		
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Realize the art of following as Pakka Vadyam for Music performance	K, U	1
2	Enhance the ability of practical application on Mridangam	S, A	04, 05
3	Understand the various Musical forms of Carnatic tradition	U	01
4	Create interest in the art of accompaniment for Music performance	I	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Introduction to Pancha jathi 'Tha Thi Ki Ta Dhom' in learned Talas	20	2
1.1	Laya exercises :- Tri-kalam, Karuva exercises		
2	Ability to compose and play 'Muthayippu and Korva' in different Talas	20	02
3	Learning to accompany for Varnams and Simple Kritis	20	1, 2, 3
4	Audio Listening	15	3, 4
4.1	Druthakala Kritis		
4.2	Swarajathi		
5	Teacher specific content		

Teaching & Learning Approach

MGU-UGP (HONOURS)

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

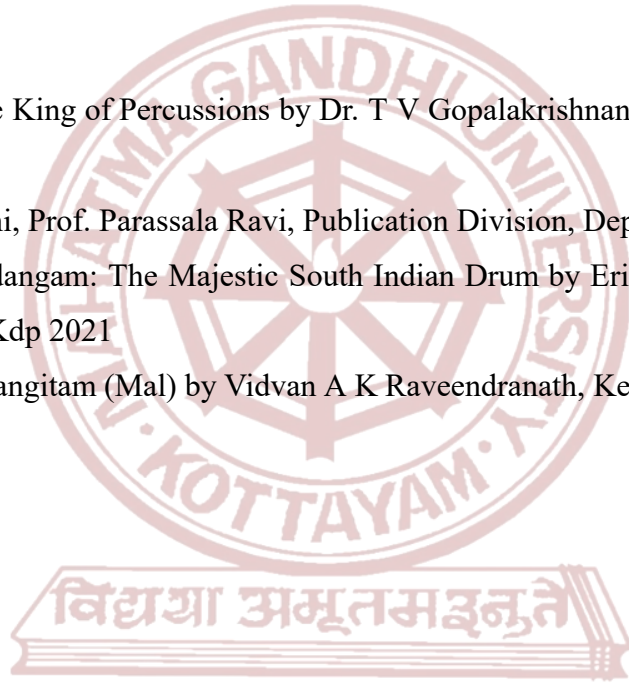
Assessment

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [One Hour/Cand]	70

	Continuous Comprehensive Assessment (CCA)	30
Assessment Types	• Assignment	
	• Practical Test Paper	
	• Record Book	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	ADVANCED RHYTHMOLOGY- II					
Type of Course	DSE					
Course Code	MG4DSEMMD200					
Course Level	200-299					
Course Summary	From this course students will get a detailed knowledge about classification of Carnatic musical instruments, Carnatic Percussion Instruments, Carnatic Upa-Pakka Vadyas and art of Konnakkol					
Semester	IV	Credits		4	Total Hours/ Week	
Course Details		Lecture	Tutorial	Practical		Others
		4				4
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Realize the rich Vadhya tradition	E	03
2	Understand more about Percussion Instruments of South India	U	01
3	Provide knowledge on advanced terminologies of Konnakkol	U	01
4	Provide knowledge on terminologies of Carnatic Upa-Pakka Vadya like Kanjira and Gatam	U	01

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Classification of Carnatic Musical Instruments	15	1, 2
2	Study on Carnatic Percussion Instruments	15	1, 2
3	Classification of 'Avanadha Vadyas' (According to Face, Structure, Playing method, Skin etc.)	15	1, 2
4	Carnatic 'Upa Pakka Vadyas' and Konkkol	15	3, 4
4.1	Kanjira, Gatom and Morsing		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

Assessment

Syllabus


Assessment Types	Mode of Assessment		Marks
		End Semester Evaluation (ESE)	[Two Hours]
	• Very Short answer type questions	[1x6]	6
	• Short answer questions (7 out of 10)	[2x7]	14
	• Short Essay (2 out of 4)	[10x2]	20
	• Long Essay (2 out of 4)	[15x2]	30

	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
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5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
6. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
7. Musical Instruments of India: Their History and Development by B. Chaithanya Deva, Munshiram Manohar Lal Publishers Pvt Ltd, New Delhi 1987
8. Encyclopedia of Indian Musical Instruments, Vols. 1 to 3: Amrita Priyamvada, Anmol Publications, Delhi, 2009

Syllabus

	Mahatma Gandhi University Kottayam					
Programme						
Course Name	LAYA EXERCISES AND ADVANCED LESSONS OF MRIDANGAM					
Type of Course	DSC C					
Course Code	MG4DSCMMD202					
Course Level	200-299					
Course Summary	This course will enhance the ability of the students to play Thani Avarthanam in Adi Tala 2 kala with Tisra Gathi and familiarize themselves with Sapta talas and Pancha Jathi Tha-Thi-Ki-Ta-Dom.					
Semester	IV	Credits		4		
Course Details		Lecture	Tutorial	Practical	Others	Total Hours
			3	1		
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify Sapta talas	R	01
2	Enhance the ability of practical application on Mridangam	U	01
3	Analyze the various tempo changes in Tala	An	02
4	Prepare and condition the student with the basic rhythmic patterns and exercises and thereby increases the hand flexibility and concentration level.	A, K	04

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Study on Sapta Talas	20	1
1.1	Vocalisation of 'Thaththakaram' in Tri-kalam		
2	Introduction to Pancha Jathi 'Tha Thi Ki Ta Dhom'	20	1, 2, 4
2.1	Vocalisation with Karuva 2,3 and 4		
3	Adi Tala 2 kala Thani Avarthanam with Tisram	20	1, 2, 3
3.1	Vocalisation of Thani Avarthanam		
4	Study of 'Karuva' having values 1-9	15	2, 4
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

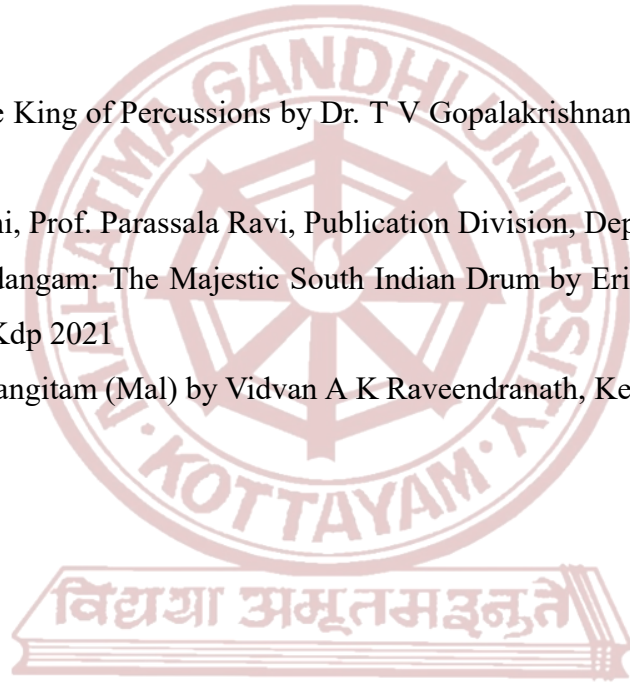
	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [One Hour/Cand]	70

Assessment Types	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	

Assessment


References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam					
Programme						
Course Name	FUNDAMENTAL LESSONS OF PROMINENT MRIDANGAM SCHOOLS IN SOUTH INDIA					
Type of Course	VAC					
Course Code	MG4VACMMD200					
Course Level	200-299					
Course Summary	From this course, students will be able to understand the differences between the basic lessons in the two prominent Mridangam traditions					
Semester	IV	Credits			3	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3			45
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the rich tradition of Mridangam playing	U	01
2	Analyze the different playing methods of Mridangam	Ap, A	02, 04
3	Realise the greatness of the art of Mridangam playing	Ap	04, 05
4	Prepare and conditions the student with the basic rhythmic patterns and exercises of two different traditions of Mridangam playing and thereby increases the hand flexibility and concentration level.	E	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Fundamental Lessons of Thanjavur school	15	1, 2, 3
1.1	‘Tha-Thi-Dhom-Nam’ Varieties		
1.2	Different kinds of Padakkai		
2	Fundamental Lessons of Pudukkottai School	15	1, 2, 3
2.1	‘Tha-Thi-Dhom-Nam’ Varieties		
2.2	Different kinds of Padakkai		
3	Rendering Simple Muthyppu, Abhiprayam, Korva and Mohra of Thanjavur and Pudukkottai Schools	15	1, 2, 3, 4
4	Teacher specific content		

MGU-UGP (HONOURS)

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	50


Assessment Types	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [5x2]	10
	• Long Essay (2 out of 4) [15x2]	20
	Continuous Comprehensive Assessment (CCA)	25
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012

Syllabus

	Mahatma Gandhi University Kottayam					
Programme						
Course Name	TECHNICALITIES OF LAYA AND KONNAKKOL					
Type of Course	SEC					
Course Code	MG4SECMMD200					
Course Level	200-299					
Course Summary	This course is an introduction to the fascinating world of Konnakol, a South Indian vocal percussion tradition. Konnakol is an art form in itself, but it also plays a vital role in accompanying Carnatic music. Through a combination of theory and practice, students will explore the rhythmic syllables, used in Konnakol and develop their skills in performing these rhythmic patterns.					
Semester	IV	Credits			3	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3			45
Pre-requisites, if any	Aptitude and Skill in Mridangam ying					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the art of Konnakol	U	01
2	Enhance the ability of practical application on Layam	Ap	05
3	Provide knowledge on advanced terminologies of Layam	U	01

4	Prepare and conditions the student with the basic laya patterns and konnakkol exercises and thereby increases concentration level.	E	03
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Laya exercises and the art of Konnakkol	15	1, 2, 3, 4
1.1	'Thaththakkaram' of 35 Talas		
1.2	Tri-kalam of above 'Thaththakkaram'		
1.3	Anuloma and Prathiloma Exercises of above 'Thaththakkaram'		
2	'Thaththakkaram' of Misra Chapu Tala, Khanda Chapu Tala and Sangeerna Chapu Talas	15	1, 2, 3, 4
2.1	Tri-kalam and Anuloma, Prathiloma Exercises		
3	Introduction to Pancha Jathi 'Tha-Thi-Ki-Ta Dhom'		
3.1	Rendering Pancha Jathi 'Tha-Thi-Ki-Ta Dhom' Three each in 35 Talas.	15	1, 4
4	Teacher specific content		

Syllabus

Teaching & Learning Approach


Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	50
	Continuous Comprehensive Assessment (CCA)	25
	<ul style="list-style-type: none">• Assignment	
	<ul style="list-style-type: none">• Practical Test Paper	
	<ul style="list-style-type: none">• Demonstration	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Konnakkol Manual: An Advanced Course in Solkattu, by David P Nelson, Wesleyan University Press, 2019
4. The Art of Konnakkol (Solkettu): Spoken Rhythms of South Indian Music, Trichy S. Sankaran, Lalith Publishers, 2010
5. Konnakol – The History and Development of Solkattu – the Vocal Syllables – of the Mridangam, a Thesis by Lisa Young
6. <https://music.sapa.india.com/store/SaPa-Konnakol-Level-One-Book-3e6i2xe371e1>

	Mahatma Gandhi University Kottayam					
Programme	BA(HONS) MUSIC - MRIDANGAM					
Course Name	INTERNSHIP					
Type of Course	INT					
Course Code	MG4INTMMD200					
Course Level						
Course Summary	An internship is gaining first-hand experience by an individual besides comprehending the way of working in an organization, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.					
Semester	IV	Credits			2	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
Pre-requisites, if any						

MGU-UGP (HONOURS)

Assessment

Assessment Types	Mode of Assessment	Marks
		End Semester Evaluation (ESE)
	<ul style="list-style-type: none"> • Acquisition of skill sets by the intern • Originality and any innovative contribution • Significance of outcomes • The quality of the intern's report 	10 10 10 5
	Continuous Comprehensive Assessment (CCA)	15
	<ul style="list-style-type: none"> • Activity logbook 	5

	<ul style="list-style-type: none">• Evaluation report of Internship Supervisor	5
	<ul style="list-style-type: none">• Attendance	5



MGU-UGP (HONOURS)


Syllabus



SEMESTER-5

MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	THANI AVARTHANAMS IN VARIOUS TALA GRAHAMS -III					
Type of Course	DSC A					
Course Code	MG5DSCMMD300					
Course Level	300-399					
Course Summary	This course will enhance the ability of the students to play Thani Avarthanams in different Grahams and initiates students into listening to audios of legends and thereby developing knowledge of musical forms of Carnatic music.					
Semester	V	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the procedure of Thaniyavarthanam	R, S	01, 04
2	Enhance the ability of practical application on Mridangam	An	02
3	Understand the various Musical forms of Carnatic tradition	U	01
4	Create interest in the art of accompaniment for Music performance	I, E	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Adi Tala Thani Avarthanam : 2 kala 6 matra Anagatham	20	1, 2, 4
1.1	Vocalisation of Thani Avarthanam		
2	Misra Chapu Tala Thani Avarthanam 3 matras Anagatham	20	1, 2, 4
2.1	Vocalisation of Thani Avarthanam		
3	Adi Tala 2 kala Thani Avarthanam 4 matra Anagatham including Tisram, khandam and Misra gatis.	20	1, 2, 4
3.1	Vocalisation of Thani Avarthanam		
4	Audio Listening	15	3, 4
4.1	Group Kritis *Ghana Raga Pancharatnam *Navaratri Kritis *		
5	Teacher specific content		

Teaching & Learning Approach (HONOURS)

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

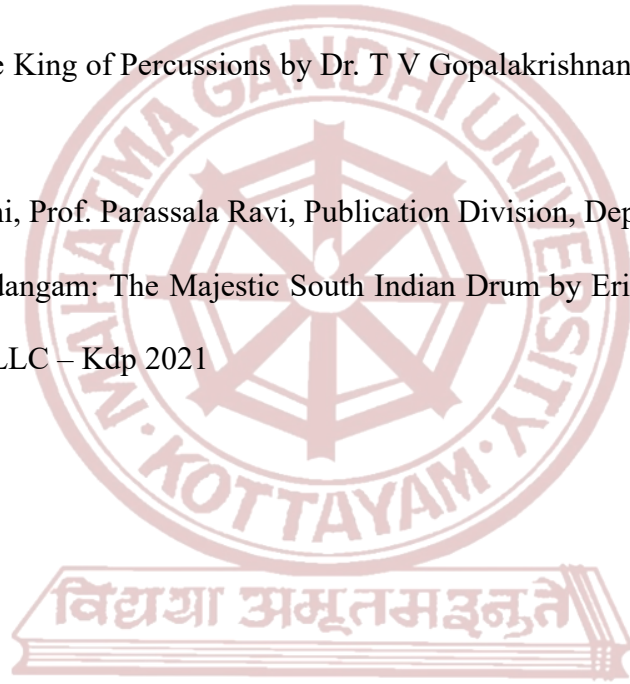
	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30

Assessment Types	• Assignment	
	• Practical Test Paper	
	• Record Book	

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	INTRICATE THANI AVARTHANAM					
Type of Course	DSC A					
Course Code	MG5DSCMMD301					
Course Level	300-399					
Course Summary	Students can improve their knowledge about Thani Avarthanams in this course which provides opportunity to learn in different Talas and Nada. It also initiates students into listening to audios of legends and thereby developing knowledge of musical forms of Carnatic music.					
Semester	V	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		3		1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the procedure of Thaniyavarthanam	R, S	01, 04
2	Enhance the ability of practical application on Mridangam	Ap	05
3	Understand the various Musical forms of Carnatic tradition	U	01
4	Create interest in the art of accompaniment for Music performance	I	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Adi Tala Thani Avarthanam: Tisra Nada Sama Graham	20	1, 2, 4
1.1	Vocalisation of Thani Avarthanam		
2	Misra Jathi Jampa Tala Thani Avarthanam: 1 kala Sama Graham incorporate Tisra Gathi.	20	1, 2, 4
2.1	Vocalisation of Thani Avarthanam		
3	Khanda Jaathi Triputa 1 kala sama Graham Thani Avarthanam incorporate Tisra Gathi.	20	1, 2, 4
4	Audio Listening	15	3, 4
4.1	Group Kritis *Nava Graha Kritis *Navaratnamalika *		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	


References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021



MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>		
Programme	BA(HONS) MUSIC-MRIDANGAM			
Course Name	MANODHARMAM AND ART OF ACCOMPANIMENT -II			
Type of Course	DSE			
Course Code	MG5DSEMMD300			
Course Level	300-399			
Course Summary	This course enables students to bring to the practical aspects especially the Manodharma side of Mridangam and help them into the art of accompanying musical forms for Madhyama kala kritis and Vilamba kala kritis			
Semester	V	Credits		4
Course Details		Lecture	Tutorial	Practical
			4	Others
				Total Hours
				60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing			

COURSE OUTCOMES (COs)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Compose and perform 'Mohra' in different Talas	U	1, 2, 4
2	Enhance the ability of practical application on Mridangam	Ap	04, 05
3	Understand the various Musical forms of Carnatic tradition	U	01
4	Create interest in the art of accompaniment for Music performance	I	03

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Ability to compose and perform 'Mohra' in different Talas	20	1, 2
2	Ability to compose and perform 'Korva' in different Gathis	20	1, 2
3	Learn to accompany Madhyamakala Kritis and Vilambakaala Kritis in various Talas	15	1, 2, 3
4	Audio Listening	5	3, 4
4.1	Kritis with Niraval and Kalpana swaras		
4.2	Padam, Javali and Tillana		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	


References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021



MGU-UGP (HONOURS)

Syllabus

		<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>		
Programme	BA(HONS) MUSIC-MRIDANGAM			
Course Name	MUSICOLOGY			
Type of Course	DSE			
Course Code	MG5DSEMMD301			
Course Level	300-399			
Course Summary	This course gives an introductory exploration of the rich terminology and diverse musical forms that make up Carnatic music, the classical music tradition of South India. Through interactive learning, the students will gain a foundational understanding of the key concepts that shape this vibrant musical art form.			
Semester	V	Credits		4
Course Details		Lecture	Tutorial	Practical
		4		
			Others	
				60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing			

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Realise the basic aspects of Music	E	03
2	Acquire the knowledge of Melakarta scheme	U	01
3	Distinguish technicality of Kalpitha and Kalpana Sageetham	An	02
4	Make Remembering various basic aspects of Carnatic Music	K	01

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Understanding Sruthy, Swaram and Sthayi	10	1, 4
2	Outline knowledge on Raga and its classification	15	1, 2
3	Outline knowledge 72 Melakarta Scheme and Katapayadi formula	15	1, 2
4	Study on Musical forms	20	3, 4
4.1	Kalpitha Sangeetham and Manodharma Sangeetham		
4.2	Geetham, Swarajathi, Jathiswaram, Varnam, Krithi, Keerthanam, Padam, Javali and Tillana		
5	Teacher specific content		

Teaching & Learning Approach

MGU-UGP (HONOURS)

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart


Assessment

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	70

Assessment Types	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
6. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 199
7. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

	Mahatma Gandhi University Kottayam					
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	BIOGRAPHICAL STUDY					
Type of Course	DSE					
Course Code	MG5DSEMMD302					
Course Level	300-399					
Course Summary	This course explores the rich history of Carnatic music, focusing on two key areas: the legendary composer-musicians known as the Musical Trinity, and the virtuosic mridangam exponents who elevated the art of percussion within this tradition					
Semester	V	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		4				60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Realise the various traditions of Carnatic Vocal Music	U	01
2	Impart knowledge on the evolutionary stages of Art Music tradition of Carnatic system	An	02
3	Understand the evolutionary changes taken place in the Art of Percussion over ages	E	03
4	Know the great masters in the field of Percussion	U	01

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Trinity of Carnatic Music	15	1, 2
1.1	Tyagaraja		
1.2	Muthuswami Dikshitar		
1.3	Syama Sastri		
2	Mridangam exponents In Primeval Period	15	2, 3, 4
2.1	Thanjavur Narayana Swami Appa		
2.2	Thanjavur Vaidyanatha Iyer		
2.3	Pudukottai Manpoondia Pillai		
2.4	Pudukottai Dakshinamurthy Pillai		
3	Trinity of Mridangam	15	2, 3, 4
3.1	Palani Subramaniam Pillai		
3.2	Palakkad Mani Iyer		
3.3	C.S. Murugabhupathy		
4	Mridangam Trinity of Mavelikkara (Kutti-Trayam)	15	2, 3, 4
4.1	Mavelikkara Krishnankutty Nair		
4.2	Mavelikkara Velukkutty Nair		
4.3	Mavelikkara ShankaranKutty Nair		
5	Teacher specific content		

Teaching & Learning Approach


Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [Two Hours]	70
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
4. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
5. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House,

	Mahatma Gandhi University Kottayam					
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	NUANCES OF MRIDANGAM					
Type of Course	SEC					
Course Code	MG5SECMMD300					
Course Level	300-399					
Course Summary	This course will enable a student to learn specific skills on tuning, preserving, maintenance of Mridangam and also get knowledge about the special applications that can be played on the right and left heads of Mridangam					
Semester	V	Credits			3	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3			45
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Enhance the skill of sensing the variations in pitch	S	04, 05
2	Inherit the natural sense of tuning Mridangam	S	04, 05
3	Realise the minute Tonal variations in Mridangam	S	04, 05
4	Identify the beauty of the proper Nada production	S, C	04, 05

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Tuning of Mridangam	15	1, 2, 3
1.1	Tuning of Valam Thala for Adhara Shadjam		
1.2	Meetu-Chapu adjustment of Valam thala		
1.3	Tuning of Edam Thala		
2	Hand Techniques of Edam Thala	15	2, 3, 4
2.1	Open and closed hand Techniques		
2.2	Various Gamaka Prayogas		
3	Subtle finger techniques of Valam Thala	15	2, 3, 4
3.1	Open and closed hand techniques of Valam Thala		
4	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	50
	Continuous Comprehensive Assessment (CCA)	25
	<ul style="list-style-type: none">• Assignment	
	<ul style="list-style-type: none">• Practical Test Paper	
	<ul style="list-style-type: none">• Record Book	

Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

Syllabus

SEMESTER-6



MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM			
Course Name	RHYTHMICAL COMBINATIONS & INTRICATE THANI AVARTHANAM			
Type of Course	DSC A			
Course Code	MG6DSCMMD300			
Course Level	300-399			
Course Summary	Students can improve their knowledge about Thani Avarthanams in this course which provides opportunity to learn in different Talas and Nada. Initiates students into listening to audios of legends and thereby developing knowledge of musical forms of Carnatic music. Students will also get to know about 'Kurappu', which is an attractive element of Thani Avarthanam.			
Semester	VI	Credits		4
Course Details	Lecture	Tutorial	Practical	Others
		3	1	
				Total Hours 75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing			

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Imparts solid sense on Rhythmic variations	U, An	02
2	Improve the mathematical ability as well as playing skills	S, C	04, 05
3	Know the complicated Rhythmic concept of Music	U	01
4	Create interest in the art of accompaniment for Music performance	I	03

5	Understand the existence of advanced Tala patterns	U	01
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Formation of Kurappu	20	1, 2, 3, 4
1.1	Chathurasra Kurappu		
1.2	Khanda Kurappu		
1.3	Tisra Kurappu		
1.4	Misra Kurappu		
1.5	Sangeerna Kurappu		
2	Adi Talam 1 kala Khanda Nada Thani Avarthanam sama graham	20	1, 2, 3, 4
2.1	Vocalisation of Thani Avarthanam		
3	Sangeerna Chapu Tala Thani Avarthanam Sama Graham	20	1, 2, 3, 4
3.1	Vocalisation of Thani Avarthanam		
4	Audio Listening	15	4, 5
4.1	Complete Concert: - Vocal (Male and Fe-Male) and Instrumental		
5	Teacher specific content		

Teaching & Learning Approach


Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Record Book	

Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021

		<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	INTRODUCTION TO PALLAVI					
Type of Course	DSC A					
Course Code	MG6DSCMMD301					
Course Level	300-399					
Course Summary	This course searches into the art of Pallavi exposition, a cornerstone of improvisation and creativity in Carnatic music. This course will explore the theoretical foundation and practical techniques for developing pallavi into a rich and captivating exploration of melody and rhythm. Various types of Pallavi are also discussed herewith.					
Semester	VI	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		3		1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the basic concept of Pallavi exposition	U	1
2	Improve the mathematical ability as well as playing skills	Ap	04, 05
3	Permute the standard form of Pallavi in to the various Laya changes	An, Ap	02, 05
4	Understand the Skill of Mridangam accompaniment in a Pallavi presentation	U, S	01, 05

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Detailed study of Ragam – Thanam – Pallavi and 2 numbers of simple Pallavis in Adi Tala 1 kala Sama Graham	20	1, 2
1.1	Anuloma and Prithiloma Exercises		
1.2	Tri-kalam with Tisram		
1.3	Vocalisation of ‘Thaththakaram’		
2	2 numbers of Pallavi in Adi Tala 2 kala Sama Graham	20	2, 3, 4
2.1	Anuloma and Prithiloma Exercises		
2.2	Tri-kalam with Tisram		
2.3	Vocalisation of ‘Thaththakaram’		
3	2 numbers of Pallavi in Khanta Jaathi Triputa Tala 2 kala Sama Graham	20	2, 3, 4
3.1	Anuloma and Prithiloma Exercises		
3.2	Tri-kalam with Tisram		
3.3	Vocalisation of ‘Thaththakaram’		
4	Audio Listening	15	3, 4
4.1	Pallavi Presentations by Senior Artists (Vocal and Instrumental)		
5	Teacher specific content		

Teaching & Learning Approach

	Direct instruction	Active co-operative learning
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Classroom Procedure	Interactive instruction	Presentation by individual & group learners
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Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	• Assignment	
	• Practical Test Paper	
	• Viva	

Reference

1. Ragam Tanam Pallavi: Their Evolution, Structure and Exposition, Dr. M B Vedavalli, The Karnatic Music Book Centre, Chennai, 2014
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
4. Pallavi in Carnatic Music, Dr. Gowri Kuppaswami & Dr. M. Hariharan, Sangeet Natak Akademi, New Delhi, 1984

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>			
Programme	BA(HONS) MUSIC-MRIDANGAM				
Course Name	MANODHARMAM AND ART OF ACCOMPANIMENT III				
Type of Course	DSE				
Course Code	MG6DSEMMD300				
Course Level	300-399				
Course Summary	<p>This course focuses into the art of playing the mridangam as an accompanist during the improvised sections of Carnatic music performances. Students will gain a deeper understanding of the rhythmic and melodic interplay between the mridangam and the principal performer. The students will acquire the techniques for providing rhythmic support and creating counterpoint during Manodharma Sangita.</p>				
Semester	VI	Credits		4	Total Hours
Course Details	Lecture	Tutorial	Practical	Others	
		3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing				

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Realize the art of following as Pakka Vadyam for Music performance	U	01
2	Apply the Skill of Mridangam accompaniment in a Pallavi presentation	Ap	04

3	Analyze the style of Mridangam accompaniment for advanced Manodharma Sangeetham	An	02
4	Apply the Skill of Kurapp presentation with Upa-Pakka vadyas	Ap, S	04, 05
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Learning to accompany and play a 'Pallavi' composition	20	2, 3
2	Learning to play 'Kurappu' with upa-pakka vadyas	20	1, 2, 3, 4
3	Learning to accompany for Niraval, Kalpana Swaras, Padam, Javali and Tillana	20	1, 2, 3, 4
4	Audio Listening	15	3
4.1	Tala vadya Ensemble		
4.2	Thani Avarthanams of Great Maestros		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners


Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	<ul style="list-style-type: none">Assignment	
	<ul style="list-style-type: none">Practical Test Paper	
	<ul style="list-style-type: none">Viva	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016

Syllabus

		<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	BRIEF STUDY OF KERALA TALAS					
Type of Course	DSE					
Course Code	MG6DSEMMD301					
Course Level	300-399					
Course Summary	This course searches into the rhythmic intricacies of Kerala, known for its rich musical heritage. The focus will be on understanding the unique rhythmic cycles employed in the music tradition of Kerala. It also explores the theoretical foundation of Kerala's tala system, including terminology and the construction of rhythmic patterns.					
Semester	VI	Credits		4	Total Hours	
Course Details		Lecture	Tutorial	Practical		Others
		4				60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the indigenous Music Tradition of Kerala	U	01
2	Understand rich Tala Tradition of Music of Kerala	U	01
3	Realise structural format of Tala Vadya Ensemble	E	03
4	Understand the minute details of selected Kerala Talas	U	01

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Tala and its place in Kerala	10	1, 2, 4
2	Kerala Talas	30	1, 2, 4
2.1	Karika Talam		
2.2	Marma Talam		
2.3	Kundanachi Talam		
2.4	Lakshmi Talam		
2.5	Kumbha Talam		
2.6	Munam Talam		
2.7	Mutakku Talam		
2.8	Takatu Talam		
2.9	Ancham Talam		
3	Detailed Study on Vrinda Vadyam	10	3, 4
4	Detailed Study on Tala Vadya ensemble	10	3, 4
5	Teacher specific content		

Teaching & Learning Approach


Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [Two Hours]	70
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Folklore of Kerala by Kavalam Narayana Panicker, National Book Trust, 1991
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
4. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
5. Some Rare Talas in Kerala Music, Dr. Venkata Subramanya Iyer, Sangeet Natak Akademi, New Delhi, 1969

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	KATHAKALI TALAS					
Type of Course	DSE					
Course Code	MG6DSEMMD302					
Course Level	300-399					
Course Summary	This course immerses the students in the captivating world of Kathakali talas, the rhythmic foundation of this classical Indian dance form. Through a blend of various theoretical aspects, they will gain a deep understanding of tala structures, counting patterns, and their application in Kathakali performance					
Semester	VI	Credits		4	Total Hours	
Course Details		Lecture	Tutorial	Practical		Others
		4				60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify the indigenous Music Tradition of Kathakali	R	01
2	Understand rich Tala Tradition of Music of Kathakali	U	01
3	Realise structural format of the Talas used in Kathakali	E	03
4	Evaluate the minute details of Kathakali Talas	E	03
5	Understand the percussion instruments used in Kathakali	U	01

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Outline knowledge of the art form Kathakali and Study on Kathakali Talas	15	1, 2, 3
2	Comparative study on Kathakali Talas and Carnatic Talas	15	3, 4
3	Outline knowledge of relation between Talas and situation in Kathakali	15	3, 4
4	Percussion instruments used Kathakali	15	5
4.1	The role percussion instruments in Kathakali		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

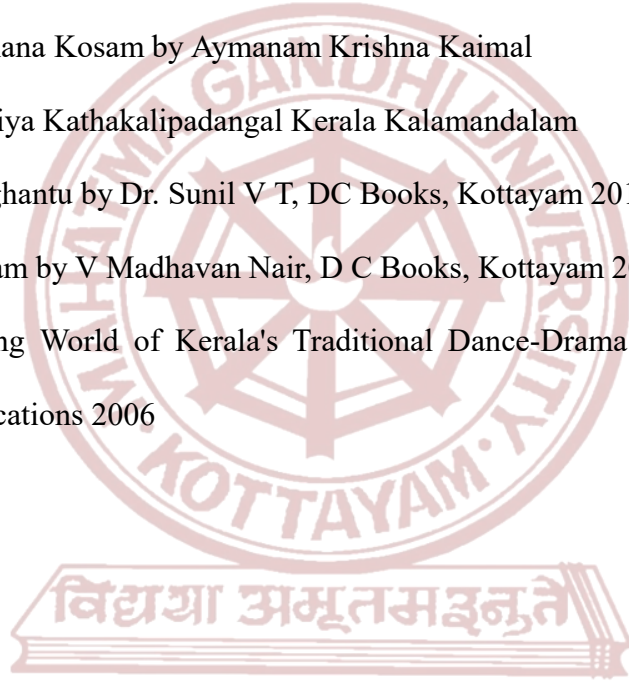
Assessment

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [Two Hours]
• Very Short answer type questions [1x6]		6
• Short answer questions (7 out of 10) [2x7]		14
• Short Essay (2 out of 4) [10x2]		20
• Long Essay (2 out of 4) [15x2]		30
Continuous Comprehensive Assessment (CCA)		30
• Problem based Assignment		

	<ul style="list-style-type: none">• Theory Test Paper	
	<ul style="list-style-type: none">• Seminar presentation	


References

1. Some Rare Talas in Kerala Music, Dr. Venkata Subramanya Iyer, Sangeet Natak Akademi, New Delhi, 1969
2. Kathakali Vijnana Kosam by Aymanam Krishna Kaimal
3. Chittappeduthiya Kathakalipadangal Kerala Kalamandalam
4. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
5. Kerala Sangitam by V Madhavan Nair, D C Books, Kottayam 2003
6. The Enchanting World of Kerala's Traditional Dance-Drama. by Narayana Menon, AbhinavPublications 2006



MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	SUBTLE ASPECTS OF MRIDANGAM PLAYING					
Type of Course	SEC					
Course Code	MG6SECMMD300					
Course Level	300-399					
Course Summary	<p>This course delves into the art of playing the mridangam specifically for accompanying musicians and other artists. Through a combination of practical exercises and theoretical knowledge, the students will gain the skills to become a sensitive and responsive accompanist and solo performer. By the course's end, they will be able to interpret rhythmic patterns, respond to the nuances of the lead performer, and create a cohesive and dynamic musical dialogue.</p>					
Semester	VI	Credits			3	Total Hours
Course Details	Lecture	Tutorial	Practical	Others		
		3			45	
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the role of Mridangam as a Pakka-Vadyam	U	01
2	Analyze the beauty of tonal variations (H and Taggu - Sthayi Mridangams)	An	02
3	Analyze the style of Upa pakka vadya accompaniment for the Instrumental Concerts	An	02

4	Analyze the style of Mridnagam performance as main Vadya in Tala Vadya Ensemble	An	02
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Art of accompaniment as Pakka vadyam	15	1, 2, 4
1.1	Accompanying Vocal:- Male and Female voices		
1.2	Accompanying instrumental Music		
2	Accompaniment of Music Performance with Upa-Pakka Vadyams :- Vocal and Instrumental Performance	15	3
3	Role of Mridangam as a main Instrument in Rhythmic ensemble	15	1, 4
3.1	With Carnatic percussion instruments		
3.2	With Kerala Percussion Instruments		
4	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

	Mode of Assessment	Marks
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Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	50
	Continuous Comprehensive Assessment (CCA)	25
	• Assignment	
	• Practical Test Paper	
	• Presentation	

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021



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Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	TRADITIONAL LESSONS OF GREAT MRIDANGAM MAESTROES					
Type of Course	VAC					
Course Code	MG6VACMMD300					
Course Level	300-399					
Course Summary	This course aims into the world of mridangam through the lens of legendary exponents of Mridangam. By learning the lessons, techniques, and interpretations passed down by these masters, the students will gain a deeper understanding of the instrument's rich history and artistic expression. Through focused lessons and personalized guidance, they will develop their mridangam skills, enhance their creativity, and gain the tools to approach the instrument with the depth and finesse characteristic of these renowned players.					
Semester	VI	Credits			3	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3			45
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Get knowledge on the various traditions in Mridangam	U	01
2	Realize the importance of developing once own style in Mridangam performance	E	03
3	Create the sense of placing fixed rhythmic patterns in the appropriate portions in performance	Ap, An	02, 04

4	Realize the self-limitations and developing one's own peculiar style	E	03
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	One Mohra of the Mridangam Masters	15	1, 2, 3
1.1	Thanjavur Vaidyanatha Iyer		
1.2	Pudukkod Dekshinamoorthy Pillai		
1.3	Dr.T.K. Moorthy		
1.4	Karaikkudi Mani		
2	One Korvai of the Mridangam Masters	15	1, 2, 3
2.1	Manpoodiya Pillai		
2.2	Palakkad Mani Iyer		
2.3	Pazhani Subramanian Pillai		
2.4	Thanjavur C.S. Muruga Bhupathy		
2.5	Mavelikkara K. Velukkutty Nair		
3	One Abhiprayam of the Mridangam Masters	15	2, 3, 4
3.1	Pazhani Muththayya Pillai		
3.2	Palakkad R. Raghu		

3.3	Trichy Sankaran		
3.4	Umayalpuram K. Sivaraman		
4	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	50
	Continuous Comprehensive Assessment (CCA)	25
	• Assignment	
	• Practical Test Paper	
	• Viva	

Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala

3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon
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SEMESTER-7

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Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM			
Course Name	RESEARCH METHODOLOGY			
Type of Course	DCC			
Course Code	MG7DCCMMMD400			
Course Level	400-499			
Course Summary	This course delves into the exciting world of research methodology in music, equipping the students of music with the tools and knowledge to critically analyze existing research and conduct their own studies. They will explore various research methods, from quantitative experiments to qualitative interviews, gaining a comprehensive understanding of their strengths, limitations, and applications in diverse musical contexts. This course aims to empower the students to become an active participant in the ever-evolving landscape of music research.			
Semester	VII	Credits		4
Course Details	Lecture	Tutorial	Practical	Others
	4			
				Total Hours
				60
Pre-requisites, if any	Aptitude and Skill in Music			

COURSE OUTCOMES (COs)

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Formulate a research question and develop a research plan	A	1
2	Evaluate the validity and reliability of research	E	2
3	Choose the appropriate research design and data collection methods	R	2
4	Conduct research ethically and responsibly	A	8

5	Critically evaluate research findings and draw valid conclusions	E	3
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

Course Content

Upon successful completion of the course, the learner will be able to:

Module	Course description	Hrs	LO No.
1	Fundamentals of Research 1.1 Research- Definition, Aims & Objectives 1.2 Concept & process of research 1.3 Various types of research	10	1
2	Research Procedure 2.1 Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases 2.2 Primary and secondary sources-their importance in research	15	1&2
3	Methods of Research 3.1 Oral, textual, documentary analysis, questionnaire, interviews, historical data collection 3.2 Manuscripts: -published data of manuscripts from various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters 3.3 Data on traditional singing, recordings & notation of compositions of traditional musicians 3.4 Archeological findings, sculpture, inscriptions, Musical Pillars and stones, museums, coins, paintings and frescoes	15	2&3

4	Synopsis 4.1 Synopsis-definition, importance 4.2 preparation of synopsis on different topics Structure of Thesis 4.3 Introduction, body of the thesis and conclusions, preface, table of contents, acknowledgment, introduction, division of chapters, sub-chapters, footnotes, end notes, quotations, references, analytical study, bibliography, appendices 4.4 Discography, Year of books, Directories, Websites	20	4&5
5	Teacher Specific Content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Debates

Assessment

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [Two Hours]
• Very Short answer type questions [1x6]		6
• Short answer questions (7 out of 10) [2x7]		14
• Short Essay (2 out of 4) [10x2]		20
• Long Essay (2 out of 4) [15x2]		30
Continuous Comprehensive Assessment (CCA)		30
• Problem based Assignment		
• Theory Test Paper		
• Seminar presentation		

References


1. The Craft of Research by Wayne C Booth, The University of Chicago Press, 2016
2. Research Methodology in Indian Music by Amit Kumar Verma, Aayu Publications, 2017
3. Research Methodology: Methods and Techniques by C.R. Kothari, New Age International Publishers, New Delhi 1990
4. Sources of Research in Indian Classical Music: Reena Gautam, Kanishka, New Delhi 2010
5. Introduction to Research Methods by Dr, Catherine Dawson, Robinson Publishers, 2019

SUGGESTED READINGS

1. Essentials of Research Methodology and Dissertation writing by Kanan Yelikar, Atithi books, Dariyaganj, New Delhi, 2009

MGU-UGP (HONOURS)

Syllabus

	Mahatma Gandhi University Kottayam												
Programme	BA(HONS) MUSIC-MRIDANGAM												
Course Name	ACOUSTICAL CHARACTERS OF MRIDANGAM												
Type of Course	DCC												
Course Code	MG7DCCMMD401												
Course Level	400-499												
Course Summary	<p>This course focuses into the science behind the production of sound in Mridangam. This course explores C V Raman's analysis of the instrument, examining how the mridangam's design, with its double or triple layered goatskin heads and heavy body, contributes to its unique harmonic sound. The students will learn how these features differ from Western drums and how the mridangam's construction allows for the production of complex and pleasing overtones.</p>												
Semester	VII	Credits		4	Total Hours								
Course Details	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">Lecture</td> <td style="text-align: center;">Tutorial</td> <td style="text-align: center;">Practical</td> <td style="text-align: center;">Others</td> </tr> <tr> <td style="text-align: center;">4</td> <td></td> <td></td> <td></td> </tr> </table>			Lecture		Tutorial	Practical	Others	4				
Lecture	Tutorial	Practical	Others										
4													
Pre-requisites, if any	Aptitude and Skill in Mridangam playing												

COURSE OUTCOMES (CO) *Syllabus*

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Get knowledge of various sound patterns produced by Mridangam	E	3
2	Scientific analysis of the sounds produced by the Mridangam	An, E	2

3	A thorough knowledge of Nobel laureate Dr. C.V. Raman's study of the sounds produced by the Mridangam	U	1
4	Study between Mridangam and Physics	An	2
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Knowledge about Pitch, intensity, timbre, duration	15	1, 2
2	Inverse law and direct law	15	1, 2
3	Early life, contribution of C.V. Raman and his work on the sound produced by Mridangam	15	3, 4
4	Five overtones of Mridangam	15	2, 4
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

Assessment

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	70

Assessment Types	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
3. Encyclopedia of Indian Musical Instruments, Vols. 1 to 3: Amrita Priyamvada, Anmol Publications, Delhi, 2009

MGU-UGP (HONOURS)

Syllabus



Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	CONCERT PRESENTATION - VOCAL MUSIC					
Type of Course	DCC					
Course Code	MG7DCCMMD402					
Course Level	400-499					
Course Summary	This course explores the duties to be performed by a Mridangam artist, who uses the Mridangam drum to provide more than just a beat. The students will learn how the Mridangist lays down a foundation with intricate patterns, all while attentively following the lead performer. Discover how they enhance the music with improvisations and create dramatic flourishes to amplify the emotional impact of the concert.					
Semester	VII	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the nuances of playing Mridangam for a Male-Vocal Concert	U, An	01, 02
2	Analyse the nuances of playing Mridangam for a Female vocal Concert	An	02

3	Understand the nuances of playing Mridangam for a simple Ragam-Tanam-Pallavi presentation by a Vocal Artis	U, An	01, 02
4	Understand the nuances of playing Mridangam for an intricate Ragam-Tanam-Pallavi presentation by a Vocal Artist	U, An	01, 02
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Accompaniment for an hour-long Male Vocal Concert.	20	1, 2, 3, 4
1.1	Must include an Adi Tala Varnam, a drutha kala Krithy, a sub main with manodharma swaram, Main item with niraval and manodharma swaram followed by a Thani avarthanam, Padam/Javali/Tillana and concluding with Mangalam		
2	Accompaniment for an hour-long Fe-male Concert.	20	1, 2, 3, 4
2.1	Must include an Adi Tala Varnam, a drutha kala Krithy, a sub main with manodharma swaram, Main item with niraval and manodharma swaram followed by a Thani avarthanam, Padam/Javali/Tillana and concluding with Mangalam		
3	Accompaniment for a simple Ragam – Tanam –Pallavi by a Vocal artist and followed by a Thani Avarthanam	20	1, 2, 3, 4
4	Accompaniment for an intricate Ragam – Tanam –Pallavi by a Vocal artist and followed by a Thani Avarthanam	15	1, 2, 3, 4
5	Teacher specific content		

Teaching & Learning Approach


Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]
	Continuous Comprehensive Assessment (CCA)	30
	<ul style="list-style-type: none">• Assignment	
	<ul style="list-style-type: none">• Practical Test Paper	
	<ul style="list-style-type: none">• Viva	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

		<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>					
Programme	BA(HONS) MUSIC-MRIDANGAM						
Course Name	DEVELOPING MANODHARMA IN MRIDANGAM PLAYING						
Type of Course	DCE						
Course Code	MG7DCEMMD400						
Course Level	400-499						
Course Summary	<p>This course discusses into the art of playing the mridangam in Manodharma sangita, the improvisational aspect of Carnatic music. Students will explore how the mridangam artist complements the vocalist's creativity during raga elaboration and elaborates on composed pieces like Niraval and also Kalpana svaras through rhythmic improvisation. The course will equip the students with the techniques to build rhythmic phrases that intertwine with the melodic flow, while adhering to the tala structure.</p>						
Semester	VII	Credits			4	Total Hours	
Course Details	विद्यया अमृतमश्नुते		Lecture	Tutorial	Practical		Others
			4				
Pre-requisites, if any	Aptitude and Skill in Mridangam playing						

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Perform Manodharma in mridangam playing	Ap, S	04, 05
2	Enable the mind for faster calculations	S	05
3	Perform beautiful and curved finger techniques for Mridangam playing	Ap, S	04, 05
4	Enable spontaneous and calculated Mridangam playing	S	05

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Ability to compose and play Muthayippu while accompanying	15	1, 2, 3, 4
2	Formation of different 'Meettu Nadas' (Pancha Gathis)	15	1, 2, 3, 4
3	Ability to play a Mohra and Korva spontaneously in any of 35 Tala	15	1, 2, 3, 4
4	Ability to perform a Thani avarthanam in any of 35 Talas	15	1, 2, 3, 4
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]
Continuous Comprehensive Assessment (CCA)		30
• Assignment		
• Practical Test Paper		
	• Record Book	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016



MGU-UGP (HONOURS)

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Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	KACHERI DHARMA FOR MRIDANGAM ARTIST					
Type of Course	DCE					
Course Code	MG7DCEMMD401					
Course Level	400-499					
Course Summary	This course explores the ethical and artistic principles that guide a mridangam player during a performance. Students learn about accompanist-ship, improvisation within the compositional framework, and the importance of listening and responding to the lead performer. They will delve into the unspoken communication between mridangam artists and other musicians, ensuring a harmonious and captivating concert experience.					
Semester	VII	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			4			60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Prepare the instrument needed for the performance before a Concert	K, U	01, 02
2	Understand the stage etiquette	U	01
3	Create mutual understanding with the co-artists	U, S	01, 04

4	Perform by understanding the audience	U, S	01, 05
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Procedure to prepare instrument for a Concert	15	1, 2
2	Conduct of an artist during a Concert	15	2, 3, 4
3	Approach to each Item in the Concert (Speed, Talam, Bhavam)	15	2, 3, 4
4	Assessment of Crowd or Rasikas by an Artist	15	2, 3, 4
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

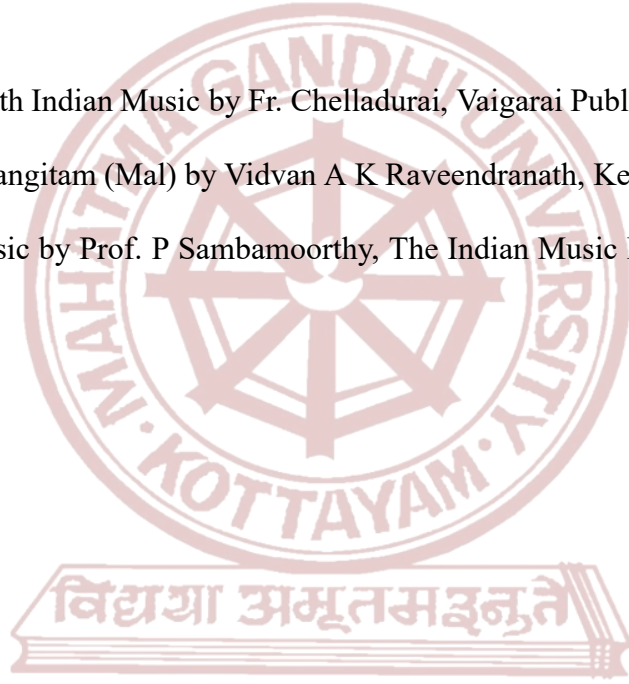
Assessment

Syllabus

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]
Continuous Comprehensive Assessment (CCA)		30
• Assignment		
• Practical Test Paper		
	• Presentation	


Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Splendour of South Indian Music by Fr. Chelladurai, Vaigarai Publishers, Chennai 1991
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973



MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	PROMINENCE OF MRIDANGAM IN VARIOUS ART FORMS IN SOUTH INDIA					
Type of Course	DCE					
Course Code	MG7DCEMMD402					
Course Level	400-499					
Course Summary	<p>This course explores the mridangam's prominent role in South Indian art forms, where it pulsates alongside melodies. The students then travel beyond the concert hall, examining how this versatile instrument enhances the storytelling power of Bharatanatyam and other classical dance forms. They will delve into its historical significance and even peek into contemporary collaborations that push the boundaries of its creative potential.</p>					
Semester	VII	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		3	1			60
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (COs)

Syllabus

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand of south Indian art forms using Mridangam	U	01
2	Acquire knowledge of Mridangam accompaniment for Dances like Bharathanatyam and Mohiniyattam	U	01

3	Understand of the role of Mridangam in the art form 'Ottmthullal'	U	01
4	Understand of the performance potential of the instrument Mridangam for Kuchupudi dance	U, An,	01, 02
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Role of Mridangam in Bharatha Natyam and Mohiniyatom	15	1, 2
2	Role of Mridangam in Ottam Tullal	15	3
3	Role of Mridangam in Kuchupudi	15	4
4	Role of Mridangam in Sampradaya Bhajana	15	1
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	70
	• Very Short answer type questions [1x6]	6

Assessment Types	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
3. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
4. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973


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SEMESTER-8

MGU-UGP (HONOURS)

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	HINDUSTANI TALAS					
Type of Course	DCC					
Course Code	MG8DCCMMD400					
Course Level	400-499					
Course Summary	<p>This unique course focuses into the fascinating world of Hindustani talas, expanding learners' rhythmic knowledge and enriching their musical understanding. The students will explore the foundational concepts of Hindustani tala counting, including the bols used to represent beats and cycles. They will learn popular Hindustani talas, gaining the ability to identify and perform them alongside compositions. This course bridges the gap between two rich musical traditions, fostering a deeper appreciation for the rhythmic intricacies of Indian classical music.</p>					
Semester	VIII	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					75

Syllabus

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Acquire knowledge of Hindustani Talas and Tala system	U	01
2	Identify the Gharanas of Pakhwaj and Tabla	K	01

3	Understand and compare the nuances of Hindustani and Carnatic Talas	U	01
4	Identify the role of Tabla in a Hindustani Concert	K	01
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Different Gharanas of Tabla and Pakhwaj	20	1, 2
2	Talas used in Hindustani Music	20	1, 3
3	Comparison with Carnatic Talas –about Aksharakalas of both Tala system	20	1, 3
4	Role of Tabla for keeping Rhythm in Hindustani Concert	15	4
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar
	Group Discussion	Audio-Video presentation

Assessment

	Mode of Assessment	Marks
Assessment	End Semester Evaluation (ESE) [Two Hours]	70
	• Very Short answer type questions [1x6]	6
	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20


Types	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
2. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973
3. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012
4. Dictionary of Hindustani Classical Music by Chaudhuri Bimalkanta Roy, Motilal Banarsidass Publications, Delhi
5. A Treatise on Hindustani Music by Lalita Ramakrishna, Shubhi Publication, Gurgaon 2017

MGU-UGP (HONOURS)

Syllabus

		<h1>Mahatma Gandhi University</h1> <h2>Kottayam</h2>			
Programme	BA(HONS) MUSIC-MRIDANGAM				
Course Name	CONCERT PRESENTATION - INSTRUMENTAL MUSIC				
Type of Course	DCC				
Course Code	MG8DCCMMD401				
Course Level	400-499				
Course Summary	This course focuses into the art of presenting a student as a mridangam artist on the Carnatic music stage and explores the intricacies of main artist and instrumentalists, from building the mood with tasteful variations to engage in scintillating presentations Students will learn to navigate the dynamics between tradition and innovation, crafting unique performances that showcase their skills and complement the overall flow of the concert.				
Semester	VIII	Credits		4	Total Hours
Course Details		Lecture	Tutorial	Practical	
		3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing				

MGU-UGP (HONOURS)

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the nuances of playing Mridangam for a Veena Concert	U, An	01, 02
2	Understand the nuances of playing Mridangam for a Violin Concert	U, An	01, 02

3	Understand the nuances of playing Mridangam for a simple Ragam-Tanam-Pallavi presentation by a Veena Artis	U, An	01, 02
4	Understand the nuances of playing Mridangam for an intricate Ragam-Tanam-Pallavi presentation by a Violin Artist	U, An	01, 02
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course description	Hrs	CO No.
1	Accompaniment for an hour-long Veena Concert.	20	1
1.1	Must include an Adi Tala Varnam, a druta kala Kriti, a sub main with manodharma swaram, Main item with niraval and manodharma swaram followed by a Thani avarthanam, Padam/Javali/Tillana and concluding with Mangalam		
2	Accompaniment for an hour-long Violin Concert.	20	2
2.1	Must include an Adi Tala Varnam, a druta kala Krithy, a sub main with manodharma swaram, Main item with niraval and manodharma swaram followed by a Thani avarthanam, Padam/Javali/Tillana and concluding with Mangalam		
3	Accompaniment for a simple Ragam – Thanam –Pallavi by Veena Artist and followed by a Thani Avarthanam	20	1, 3
4	Accompaniment for a simple Ragam – Thanam –Pallavi by the Violin Artist and followed by a Thani Avarthanam	15	1, 4
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
	Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]
	Continuous Comprehensive Assessment (CCA)	30
	<ul style="list-style-type: none">• Assignment	
	<ul style="list-style-type: none">• Practical Test Paper	
	<ul style="list-style-type: none">• Record Book	

Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973



Mahatma Gandhi University Kottayam

Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	TALA VADYA ENSEMBLE					
Type of Course	DCE					
Course Code	MG8DCEMMD400					
Course Level	400-499					
Course Summary	This course explores the captivating world of Tala vadya ensembles. It searches the secrets of creating complex rhythmic patterns that drive Carnatic music performances.					
Semester	VIII	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
			3	1		75
Pre-requisites, if any	Aptitude and Skill in Mridangam playing					

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand the nuances of playing Mridangam for a Tala Vadya Ensemble with Carnatic Vadyas	U, An	01, 02
2	Understand the nuances of playing Mridangam for a Tala Vadya Ensemble with Kerala Vadyas	U, An	01, 02
3	Understand the nuances of playing Mridangam for a Tala Vadya Ensemble with Hindustani Vadyas	U, An	01, 02
4	Understand the nuances of playing Mridangam for a Wind Instrument Concert	U, An	01, 02

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Presentation of a half-hour long Tala Vadya Ensemble (Percussion Concert) with Carnatic Instruments	20	1
1.1	Must include a minimum of Two Carnatic Upa-pakka Vadyas		
2	Presentation of a half-hour long Tala Vadya Ensemble (Percussion Concert) with Kerala Vadyas	20	2
2.1	Must include a minimum of Two Kerala vadyams		
3	Presentation of a half-hour long Tala Vadya Ensemble (Percussion Concert) with Hindustani Vadyas	20	3
3.1	Must include a minimum of one Hindusthani vadyam.		
4	Accompaniment of a half-hour long Wind Instrument Mini Concert with at least one Upa-Pakka Vadyam	15	4
4.1	Starts with Varnam followed by Main Kriti with kalpana Swarams and Thani Avarthanam .		
5	Teacher specific content		

Teaching & Learning Approach


Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Presentation by individual & group learners

Assessment

	Mode of Assessment	Marks
Assessment Types	End Semester Evaluation (ESE) [One Hour/Cand]	70
	Continuous Comprehensive Assessment (CCA)	30
	<ul style="list-style-type: none">• Assignment	
	<ul style="list-style-type: none">• Practical Test Paper	
	<ul style="list-style-type: none">• Record Book	

Reference

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
3. South Indian Music by Prof. P Sambamoorthy, The Indian Music Publishing House, Chennai 1973

		<h2>Mahatma Gandhi University</h2> <h3>Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	PERCUSSION ENSEMBLES OF KERALA					
Type of Course	DCE					
Course Code	MG8DCEMMD401					
Course Level	400-499					
Course Summary	This course discusses into the vibrant ensembles like Panchavadyam and other Melams, understanding their roles in Kerala's cultural landscape. Through practical exercises and cultural insights, gain the ability to decipher the complex interplay of these percussion ensembles, enriching your appreciation for Carnatic music and Kerala's artistic heritage.					
Semester	VIII	Credits		4	Total Hours	
Course Details		Lecture	Tutorial	Practical		Others
		3		1		75
Pre-requisites, if any						

COURSE OUTCOMES (CO)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Identify Percussion ensembles of Kerala	U, K	01
2	Acquire accurate understanding of Panchavadyam	U	01
3	Understand Panchari Melam	U	01
4	Acquire accurate knowledge about Pandi and Tayambaka Melams	U	01

Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	A detailed knowledge of Panchavadyam	20	1, 2
1.1	Types of Panchavadyam – Kriyangam and Sevangam		
1.2	Types of Instruments used in Panchavadyam.		
1.3	Structure and standing arrangements of artists		
2	Panchari Melam	20	1, 3
3	Pandi Melam	20	1, 4
4	Tayambaka	15	1, 4
4.1	Knowledge on above mentioned Melams, Talas, Instruments used, structure, positioning of performers.		
5	Teacher specific content		

Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart

Assessment


	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	70
	• Very Short answer type questions [1x6]	6

Assessment Types	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012

Syllabus

		<h2 style="margin: 0;">Mahatma Gandhi University</h2> <h3 style="margin: 0;">Kottayam</h3>				
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	NAGASWARAM AND TAVIL TRADITION					
Type of Course	DCE					
Course Code	MG8DCEMMD402					
Course Level	400-499					
Course Summary	<p>This course discusses vibrant world of Nagaswaram and Taval, the powerful wind and percussion duo that forms the heart of South Indian temple music. This course will unveil the secrets of these ancient instruments, exploring their unique playing techniques, rich history, and role in rituals and ceremonies.</p>					
Semester	VIII	Credits			4	Total Hours
Course Details		Lecture	Tutorial	Practical	Others	
		3		1		75
Pre-requisites, if any						

COURSE OUTCOMES (COs)

Upon successful completion of the course, the learner will be able to:

CO No.	Expected Course Outcome	Learning Domains	PO No
1	Understand of the traditions of the Instrumental performances in Nagaswaram and Taval	U	01
2	Understand the construction methods of Nagaswaram and Taval	U	01
3	Acquire comprehensive knowledge of Periyamelam	U	01

4	Understand of how the Nagaswaram -Tavil Tradition which influenced the growth of Carnatic Music Tradition	U	01
<i>Remember (K), Understand (U), Apply (A), Analyse (An), Evaluate (E), Create (C), Skill (S), Interest (I) and Application (Ap)</i>			

COURSE CONTENT

Module	Course Description	Hrs	CO No.
1	Traditions of Nagaswaram and Tavil	20	1, 2
2	Design and Construction of Nagaswaram and Tavil	20	1, 2
3	Periyamelam	20	1, 3
4	Role of Nagaswaram and Tavil in preserving and imparting knowledge of Carnatic Music through generations	15	4
5	Teacher specific content		

MGU-UGP (HONOURS) Teaching & Learning Approach

Classroom Procedure	Direct instruction	Active co-operative learning
	Interactive instruction	Seminar Presentation
	Group Discussion	Chart


	Mode of Assessment	Marks
	End Semester Evaluation (ESE) [Two Hours]	70
	• Very Short answer type questions [1x6]	6

Assessment Types	• Short answer questions (7 out of 10) [2x7]	14
	• Short Essay (2 out of 4) [10x2]	20
	• Long Essay (2 out of 4) [15x2]	30
	Continuous Comprehensive Assessment (CCA)	30
	• Problem based Assignment	
	• Theory Test Paper	
	• Seminar presentation	

Assessment

References

1. Mridangam - The King of Percussions by Dr. T V Gopalakrishnan, The Carnatic Book Centre, Chennai
2. Mridanga Bodhini, Prof. Parassala Ravi, Publication Division, Dept. of Culture, Govt. of Kerala
3. Resounding Mridangam: The Majestic South Indian Drum by Erikavu Sunil, Amazon Digital Services LLC – Kdp 2021
4. Dakshinendian Sangitam (Mal) by Vidvan A K Raveendranath, Kerala Bhasha Institute, 2016
5. Sangeetha Nighantu by Dr. Sunil V T, DC Books, Kottayam 2012

	Mahatma Gandhi University Kottayam					
Programme	BA(HONS) MUSIC-MRIDANGAM					
Course Name	PROJECT					
Type of Course	PRJ					
Course Code	MG8PRJMMD400					
Course Level	400-499					
Course Summary	Prepare a Project as given in the following format					
Semester	VIII	Credits			12	Total Hours/ Week
Course Details		Lecture	Tutorial	Practical	Others	
Pre-requisites, if any						

Prepare a Project as given in the following format

Pages

Project of minimum 60-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D

The title of a project

The title of a project is of ultimate importance. Titles must be attractive and exciting at the same time. The title must convey the meaning, the area of intervention and the goals of the project while being enticing.

Order & Content

- A. Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
- B. Signature Page - The dissertation should be signed by the student and the supervisor. All signatures on the signature page must be original. However, if a faculty member is unable

to sign in person, submissions with digital signatures may be permitted

- C. Abstract of no more than 250 words
- D. Acknowledgments
- E. Table of contents, with page references for section headings

Text

a. Introduction

- b. **Literature review** - a survey of scholarly sources related to the research question, as a means of situating the research work in relation to existing knowledge, combining both summary and synthesis.
- c. **Main body**, with the larger divisions and more important sub-divisions indicated by suitable, consistent headings.

Results and Discussion

This could also be in one or more chapters. Based on the analysis and interpretation of data and results, major findings should be pointed out unambiguously.

Findings, Conclusions and Recommendations

Conclusions are to be drawn with reference to the previously stated objectives of the project. This should highlight the major results.

Appendices

Appendices may be provided to give supplementary information, which is included in the main text may serve as a distraction and cloud the central theme.

Bibliography or List of References

The listing of references should be typed below the heading 'REFERENCES' in the order in which they appear in the work.

Syllabus

Margins

All margins, including left and right, top and bottom, must be one inch

Spacing

One and a half or double spacing is required in the main body of the dissertation except where conventional usage calls for single spacing; e.g., footnotes, indented quotations, etc.

ASSESSMENT RUBRICS

Assessment Types	End Semester Evaluation	140
	Preliminary pages & Introduction	15
	Quality of Presentation	10
	Content	25
	Literature review	20
	Results or Analysis	20
	Methodology	10
	Bibliography	10
	Viva	30
	Continuous Comprehensive Assessment (CCA)	60
	Credibility	10
	Relevance of the study	20
	Reflection writing assignments	20
	Seminar presentation	10

**Faculty members who have attended the FYUGP (MGU) Workshop in Music
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MGU-UGP (HONOURS)

Syllabus