

M.A. MRDANGAM-SYLLABUS

Candidates admitted from 2018-2019 (II semester onwards)

Code	Title of the paper	Core/Elective	Credits
SEMESTER-1			
PMRP1	Foundation Course-1	Core practical	4
PMRP2	Techniques and Accompaniment for kritis	Core practical	4
PMRP3	Accompaniment for dance-1	Core practical	4
PMRT1/ PMUT1/ PBHT1	History of Music and Performing Arts -1	Core theory	4
PMRE1	Basic Lessons-I (Konnakol /Vocal/Veena/Violin/Dance/ Nagasvaram)-1	Elect practical	3
PCOM	Basics of computer	Elect practical	2
SEMESTER-2			
PMRP4	Foundation Course-2	Core practical	4
PMRP5	Techniques and Accompaniment for Neraval	Core practical	4
PMRP6	Accompaniment for Dance-2	Core practical	4
PMRT2/ PMUT2/ PBHT2	History of Music and Performing Arts-2	Core theory	4
PMRE2	Basic Lessons-II (Konnakol/ /Vocal/Veena/Violin/Dance/ Nagasvaram)-2	Elec practical	3
SEMESTER-3			
PMRP7	Advanced Laya Concepts	Core practical	4
PMRP8	Accompaniment for RagamTanam Pallavi-1	Core practical	4
PMRP9	Accompaniment for RagamTanam Pallavi -2	Core practical	4
PMRT3	Advanced Theory Percussion -1	Core theory	4
PMRE3	Elective- Rendition of Folk Songs	Elec practical	3
SEMESTER-4			
PMRCP	Concert Paper	Core practical	6
PMRPR	Project work	Core	6
PMRT4	Advanced Theory Percussion -2	Core theory	4

SEMESTER-1
Practical
Foundation Course-1

- Unit 1** Kala Pramana exercises
Unit 2 Practice of five nadais
Unit 3 Nadais in three kalams a) tisram b) kandam c) misrachapu
Unit 4 Listening to korvais and pattern and also explaining what they listened
Unit 5 Ability to play for two varnams in aditala

Techniques and Accompaniment for kritis

- Unit 1** Aditala and ability to write the lessons learnt
Rupakatala and ability to write the lessons learnt
Unit 2
Unit 3 Accompanying for varnam and pancaratnam of Saint Tyagaraja
Unit 4 Accompanying for kritis of Muthuswami Dikshitar-Navagraha, Navavarnam, Panchalingakshetrakritis
Unit 5 Recitation of jati-s –konnakkol

Accompaniment for Dance-1

- Unit 1** Ability to play for the following dance compositions -Alarippu
Unit 2 Ability to play for jathiswaram
Unit 3 Ability to play for Shabdham
Unit 4 Ability to play for padam
Unit 5 Ability to play for javali

History of Music and Performing Arts -1

VOCAL/VEENA/VIOLIN/NAGASWARAM/MRDANGAM/BHARATHANATYAM

(THE THEORY FOR 1ST AND 2ND SEMESTER IS COMMON FOR ALL THE DEPARTMENTS. THE 3RD AND 4TH SEMESTER WILL VARY FOR MRDANGAM AND DANCE)

UNIT-I:

- i. Music and Dance References from Vedas and Music in Samaveda.
- ii. Music and Dance References in Tolkappiam Detailed Study of Meippattial and Silapadikaram.
- iii. Chapters in Natya Sastra
- iv. Tamil and Sanskrit script reading and writing with basic grammar and roman diacritical.
(Oral examination of the basic language and marks would be added to the internals)

UNIT-II:**MUSIC ,DANCE AND TALA REFERENCES IN**

- i. Pathupattu and Ettuthogai
- ii, Pingala Nigandu and Divakara Nigandu
- iii. Music references in Kalladam and Panchamarabu.
Dance reference in Koothanool.
- iv. Pann and Palai System.
- v. Panns in Panniru Thirumurai and Nalayira Divya Prabandam
- vi. Technical Terms: Othu, Paani, Thookku, Seer, Asai, Koodai,
Vaaram, Ezhirkai, Thozhirkai, Pindi, Pinaiyal, Desi , Singalam,
Vadugu, Sokkam, Karanam

UNIT III

- i) Tala concept in Pancha Marabu, Tala Samudram, Sacchapuda
Venba
- ii) Chandams of Thiruppugazh
- iii) A Study of Tala Classification and Categorization
- iv) Development of Panchajathi, Tala angas, 35 Talas, Chapu talas,
Kriyas, Marga and Desadi Talas, Tala Dasapraanaas

UNIT IV:

- i) Origin and Development of Musical instruments according to
Mythological and Historical Evidences
- ii) Technical forms of: Sorkattu (Dance and Mridangam) Adavu, Jathi,
Nrittham, Nrityam, Natyam and Chaturvidha Abhinayam

UNIT V:

- i) Historical development of Fine Arts Through the Temples and
Royal Patronage of pallava,
Chola Nayaka, and Maratta
- ii) Detailed study of Devadasi system and their Classifications and
Contribution to Fine Arts.
- iii) Lineage of Nattuvanar Tradition; Chinna Melam and Periya Melam
- iv) Seats of Music and Dance: Tanjore, Trivandrum, Mysore, and
Madras.

REFERENCE BOOKS

UNIT-I:

MUSICAL ELEMENTS IN SAMAVEDA	- R. L. KASHYAP
THAMILISAI KALAI KALANJIYAM Vol I- IV	-Dr. V. P. K. SUNDARAM
ISAI ILAKKIYA VARALARU	- MU.ARUNACHALAM
ISAI ILAKKANA VARALARU	- MU.ARUNACHALAM
SILAPPADIKARAM	- ILANGO ADIGAL
NATYASASTRA	- N. P. UNNI
NATYASASTRA	- KAPILA VATSYAYAN
MARABU THANDHA MANICKANGAL	-B.N. SUNDARAM

UNIT-II:

SOUTH INDIAN MUSIC	-PROF. P. SAMBHAMOORTHY
SPLENDOR OF SOUTH INDIAN MUSIC	-P.T.CHELLADURAI

ELECTIVE

அடிப்படைச் சொற்கட்டுகள் 1 - செயல்முறைத்
தாள்

தொகுப்பு 1	ஆதி தாள பாடங்கள் ஆதி தாள திஸ்ர நடை பாடங்கள்
தொகுப்பு 2	ஆதி தாள சர்வலகு நடைகள் ஆதி தாள பெரிய மோஹராகோர்வை ,
தொகுப்பு 3	ரூபக தாள பாடங்கள் ரூபக தாள திஸ்ர நடை பாடங்கள்
தொகுப்பு 4	ரூபக தாள சர்வலகு நடைகள் ரூபக தாள பெரிய மோஹராகோர்வை ,
தொகுப்பு 5	ரூபக தாள தீர்மான வகைகள்

SEMESTER -2

PRACTICAL

Foundation Course-2

- Unit 1** Advanced Exercises in kalapramanam
- Unit 2** Advanced exercises in practice of 5 nadais
- Unit 3** Advanced exercises of nadais in 3 kalams
- Unit 4** Listening to koravis and patterns improvising and ability to write notations for the same.
- Unit 5** Ability to render 2 varnams in ata thala

Techniques and Accompaniment for Neraval

- Unit 1** Ability to accompany for neraval in 1 and 2 kalai of aditala
- Unit 2** Ability to accompany for neraval in 1 or 2 kalai of rupakatala

- Unit 3** Ability to accompany neraval in desaditala
Unit 4 Ability to accompany neraval in madhyaditala
Unit 5 Ability to accompany for neraval in chaputalas

Accompaniment for Dance-2

- Unit 1** Ability to accompany for padavarnam in dance recital
Unit 2 Ability to accompany for kriti in dance recital
Unit 3 Ability to accompany for thillana in dance recital
Unit 4 Ability to make improvisations in the rendition of shabdams in dance recital
Unit 5 Wholistic approach to accompany for a dance recital from pushpanjali to mangalam

History of Music and Performing Arts -II

UNIT I:

- i) Historical development of 12 Swarasthanas
- ii) Raga-Mela- Janya Ragas and Raga classifications
- iii) Adavu System and Marga baddhathi in Bharathanatyam
- iv) Telugu and Sanskrit reading and writing with Roman diacritical
(Oral examination of the basic language and marks would be added to the internals)

UNIT II:

- i) 72 Mela kartha scheme Old and New
 - ii) Gramma, Moorcchana and Jathi system
 - iii) Classical Dances of India and detailed study of its Musical Nuances
- a) Role of Mridangam in Music and Dance
 - b) Historical Development in Playing Techniques Mridangam, Nagasaram, Veena and Violin
 - c) Traditional Theatres of India

UNIT IV:

A Study of Musical Compositions of South Indian Classical And Bharatanatyam Compositions.

UNIT V :

Patronage of Fine Arts: Lakshana Grandhas and Kavyas. Manollassa, Sangita Rathnakara, Nritta Ratnavali, Bharatarnavam.

ELECTIVE

அடிப்படைச் சொற்கட்டுகள் 2 - செயல்முறைத்
தாள்

தொகுப்பு 1	மிச்ர சாபு தாள பாடங்கள்
தொகுப்பு 2	மிச்ர சாபு திச்ர நடை பாடங்கள்
தொகுப்பு 3	மிச்ர சாபு சர்வலகு நடைகள்
தொகுப்பு 4	மிச்ர சாபுகோர்வை ,பெரிய மோஹரா ,
தொகுப்பு 5	மிச்ர சாபு தீர்மான வகைகள்

Semester -III- PRACTICAL Advanced laya concepts

- Unit 1** Study and analysis of 35 talas
- Unit 2** KandajathiTriputatala – An analysis
- Unit 3** Misrajhampa –An analysis
- Unit 4** Simhanandanatala- A perspective
- Unit 5** Demonstration of any two unique talas out of 108 talas.

Accompaniment for RagamTanam Pallavi -1

- Unit 1** Ability to render accompaniment for tanam
- Unit 2** Ability to render pallavi themes in different kalams and nadais
- Unit 3** Ability to render kuraippu and simple makutam patterns
- Unit 4** Indepthstudy of pallavi exposition
- Unit 5** Ability to provide percussion accompaniment to a two-kalaipallavi and follow it up with the taniavartanam

Accompaniment for RagamTanam Pallavi -2

- Unit 1** Ability to render Two pallavi-s set to talas in 4 kalai
- Unit 2** Ability to render kuraippu and complex makutam patterns
- Unit 3** Ability to provide accompaniment for tisanadaipallavi and follow it up with taniavartanam
- Unit 4** Ability to provide accompaniment for nadaipallavi (other than tisanadaai)and follow it up with taniavartanam
- Unit 5** Ability to perform percussion ensemble

ADVANCED THEORY PERCUSSION-1

UNIT I

- i) Varieties of Tala Instruments Ancient and Modern in Karnatic and Hindustani
- ii) Latest Developments in Construction of a Mridangam.

UNIT II

- i) Playing Method for Bajan, Kathakalaksepa and Harikatha
- ii) Tuning of Mridangam

UNIT III

- i) A Study Between Thavil sorkkal and Mridangam Sorkkal
- ii) Types of Jati-s and Nadai-s

UNIT IV

- i) Styles Adopted By Mridanga vidwans: Narayanasamy Appa and Palani Subramania pillai

UNIT V

Technical Terms Found in Panchamarabhu

ELECTIVE

Rendition of Folk Songs

(Vocal / Veena / Violin / Nagaswaram/Mrdangam)

Unit 1 Any TWO kavadi chindu

Unit 2 Any TWO kuravanji

Unit 3 ONE Folk under each category 1) Killi Kannu 2) Annamacharya

Unit 4 3) Purandaradasar 4) Marati

Unit 5 5)Thaalaattu 6) Bharatiyar

SEMESTER -4

CONCERT PAPER

PROJECT WORK

ADVANCED THEORY PERCUSSION -2

UNIT I

- I) Styles Of Teaching In Following Schools :
Pudukottai, Ramnad, Kumbakonam, And Karaikkudi

UNIT II

Playing Method for Thani Avarthanam [mora, korvai, and Arudhi]

UNIT III

Playing Method for Ragam ,Tanam, Pallavi and Niraval

UNIT IV

A Brief outline knowledge to know about the Regional Styles in Percussion Instruments of Kerala, Karnataka, Andhra Pradesh and Tamilnadu

UNIT V

OUTLINE KNOWLEDGE OF THE BOOKS :

i) Talavadhya bodhini, ii) Taladeepika iii) Mridanga swayambodini
iv) Tala Karuvoolam.

BOOKS RECOMMENDED:

SOUTH INDIAN MUSIC VOL 1 to 6 --Prof.P.Sambamoorthy
CLASSICAL MUSICAL INSTRUMENTS--Dr.Suneere Kasliwal
PANNUM LAYAMUM- Dr. Angayarkanni
INDHIYA ISAI- ORU ARIMUGAM--B.C.DEVA
TALA VADHYA BODINI- Prof K.Ramachandran
MRIDANGAM SWAYAM BODINI - Mangudi Durai Raj
TALA DEEPIKAI- Prof K. Ramachandran
TALA SAMUDRAM
MARABU ISAI IYAL - Ma.Raju.
TENNEGA ISAI IYAL-P.T.Chelladurai and LAKSHANA GRANDHAS -
Bakya lakshmi.