



# UNIVERSITY OF KERALA

## Learning Outcomes-based Curriculum Framework (LOCF)

### COURSE STRUCTURE AND SYLLABI FOR BACHELOR OF PERFORMING ARTS (HON) DEGREE IN MUSIC (MRIDANGAM)

**BPA (Hon) Music (Mridangam)  
FYUGP**



**UNDER  
FACULTY OF FINE ARTS**

**Outcome Based Teaching, Learning and Evaluation  
(Syllabus effective from 2024 Admission onwards)**

# **UNIVERSITY OF KERALA**

**Learning Outcomes-based**

**Curriculum Framework (LOCF)**

**COURSE STRUCTURE AND SYLLABI FOR  
BACHELOR OF PERFORMING ARTS (HON) DEGREE  
IN MUSIC (MRIDANGAM)**

**BPA (Hon) Music (Mridangam)**

**UoK FYUGP  
UNDER  
FACULTY OF FINE ARTS**



**Outcome Based Teaching, Learning and Evaluation**

**(Syllabus effective from 2024 Admission onwards)**

# CONTENTS

SL No	Semester	Course	Course Title	Page no
1			Syllabus Index	4
2			An Overview	7
3	<b>Semester 1</b>	DSC1 A1	Basic Principles of Tala	13
4		DSC2 B1	Fundamentals of Tala	17
5		DSC3 C1	Essentials of Tala	21
6		MDC 1	Importance of Tala	25
7	<b>Semester 2</b>	DSC4 A2	Advanced Studies on Padhakkais	29
8		DSC5 B2	Higher Studies on Padakkais	33
9		DSC6 C2	Improvisation of Padakkai	37
10		MDC 2	Advanced Level of Padakkais	41
11	<b>Semester 3</b>	DSC7 A3	Rhythmology I	45
12		DSC8 B3	Fundamentals of Thaniyavarthanam	49
13		DSC9 C3	Primary Thaniyavarthanam	53
14		DSE 1 A	Model Thaniyavarthanam I	57
15		VAC I	Model Thaniyavarthanam II	61
16	<b>Semester 4</b>	DSC10 A4	Rhythmology II	65
17		DSC11 A5	Model Thaniyavarthanam III	69
18		DSE2 A	Elaborate Thaniyavarthanam I	73
19		SEC I	Audio Listening & Analysis	77
20		VAC2	Rhythmology III	81
21		VAC 3	Elaborate Thaniyavarthanam II	85
22		INT	Summer Internship	89
23		DSC12 A6	Rhythmology IV	90
24		DSC13 A7	Rhythmology V	94

25	<b>Semester 5</b>	DSC14 A8	Elaborate Thaniyavarthanam III	98
26		DSE3 A	Elaborate ThaniyavarthanamIV	102
27		DSE4 A	Intricate Thaniyavarthanam I	106
28		SEC 2	Development of Manodharma	110
29	<b>Semester 6</b>	DSC15 A9	Rhythmology VI	114
30		DSC16 A10	Rhythmology VII	118
31		DSC17 A11	Mridangam Lab	122
32		DSE 5 A	Intricate Thaniyavarthanam II	126
33		DSE 6 A	Intricate Thaniyavarthanam III	130
34		SEC 3	Concert Accompaniment I	134
35	<b>Semester 7</b>	DSC18 A12	Research Methodology	138
36		DSC19 A13	Rhythmology VIII	142
40		DSE7 A	Progression of Thaniyavarthanam	146
41	<b>Semester 8</b>	DSC23 A14	Rhythmology X	150
42		DSC24 A15	Advanced Level of Korvas & Thaniyavarthanam	154
43		RPH	Project in Honours withResearch	158
44		CIP	Capstone Internship project	162

## SYLLABUS INDEX - BPA MUSIC (MRIDANGAM)

### Semester – 1

Course Code	Title of the Course	Type of the Course DSC, MDC, AEC etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK1MDCMRD101	Basic Principles of Tala	DSC1 A1	4	5		3	2
UK1DSCMRD102	Fundamentals of Tala	DSC2 B1	4	5		3	2
UK1DSCMRD103	Essentials of Tala	DSC3 C1	4	4		4	
UK1MDCMRD101	Importance of Tala	MDC 1	3	3		3	

Lecture – L, Tutorial – T, Practical/Practicum – P

### Semester – 2

Course Code	Title of the Course	Type of the Course DSC, MDC, AEC etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK2DSCMRD101	Advanced Studies on Padhakkais	DSC4 A2	4	5		3	2
UK2DSCMRD102	Higher Studies on Padakkais	DSC5 B2	4	5		3	2
UK2DSCMRD103	Improvisation of Padakkai	DSC6 C2	4	4		4	
UK2MDCMRD101	Advanced Level of Padakkais	MDC 2	3	3		3	

### Semester - 3

Course Code	Title of the Course	Type of the Course DSC, MDC, VAC, DSE	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK3DSCMRD201	Rhythmology I	DSC7 A3	4	4	4		
UK3DSCMRD202	Fundamentals of Thaniyavarthanam	DSC8 B3	4	4		4	
UK3DSCMRD203	Primary Thaniyavarthanam	DSC9 C3	4	4		4	
UK3DSEMARD201	Model Thaniyavarthanam I	DSE1in A	4	5		3	2
UK3VACMRD201	Model Thaniyavarthanam II	VAC 1	3	4		2	2

### Semester - 4

Course Code	Title of the Course	Type of the Course DSC, DSE VAC, SEC, INT` etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK4DSCMRD201	Rhythmology II	DSC10 A4	4	4	4		
UK4DSCMRD202	Model Thaniyavarthanam III	DSC11 A5	4	5		3	2
UK4DSEMRD201	Elaborate Thaniyavarthanam I	DSE2 A	4	5		3	2
UK4SECMRD201	Audio Listening & Analysis	SEC 1	3	4		2	2
UK4VACMRD201	Rhythmology III	VAC 2	3	3	3		
UK4VACMRD202	Elaborate Thaniyavarthanam II	VAC 3	3	4		2	2
UK4INTMRD201	Summer Internship	INT	2	-	-	-	-

### Semester - 5

Course Code	Title of the Course	Type of the Course DSC, DSE, SEC etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK5DSCMRD301	Rhythmology IV	DSC12 A6	4	4	4		
UK5DSCMRD302	Rhythmology V	DSC13 A7	4	4	4		
UK5DSCMRD303	Elaborate Thaniyavarthanam III	DSC14 A8	4	5		3	2
UK5DSEMRD301	Elaborate ThaniyavarthanamIV	DSE3in A	4	5		3	2
UK5DSEMRD302	Intricate Thaniyavarthanam I	DSE4in A	4	4		4	
UK5SECMRD301	Development of Manodharma	SEC 2	3	3		3	

### Semester – 6

Course Code	Title of the Course	Type of the Course DSC, DSE, SEC etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK6DSCMRD301	Rhythmology VI	DSC15 A9	4	4	4		
UK6DSCMRD302	Rhythmology VII	DSC16 A10	4	4	4		
UK6DSCMRD303	Mridangam Lab	DSC17 A11	4	5		3	2
UK6DSEMRD301	Intricate Thaniyavarthanam II	DSE5inA	4	5		3	2
UK6DSEMRD302	Intricate Thaniyavarthanam III	DSE6inA	4	4		4	
UK6SECMRD301	Concert Accompaniment I	SEC 3	3	3		3	

### Semester – 7

Course Code	Title of the Course	Type of the Course DSC, DSE etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK7DSCMRD401	Research Methodology	DSC18 A12	4	4	4		
UK7DSCMRD402	Rhythmology VIII	DSC19 A13	4	4	4		
UK7DSEMRD401	Progression of Thaniyavarthanam	DSE7inA	4	4		4	

### Semester – 8

Course Code	Title of the Course	Type of the Course DSC,RPH, CIP etc.	Credit	Hrs. / week	Hour Distribution /week		
					L	T	P
UK8DSCMRD401	Rhythmology X	DSC20 A14	4	6	2		4
UK8DSCMRD402	Advanced Level of Korvas & Thaniyavarthanam	DSC21 A15	4	7		1	6
UK8RPHMRD401	Project in Honours with Research Programme in Music (Mridangam)	RPH	12	12		12	
UK8CIPMRD401	Capstone Internship project in Honours programme in Music (Mridangam)	CIP	12	12		12	

## **COURSE STRUCTURE AND SYLLABI**

### **BACHELOR OF PERFORMING ARTS (HON) DEGREE IN MUSIC (MRIDANGAM)**

#### **An overview**

Within the Carnatic tradition, the Mridangam serves as the primary rhythmic accompaniment, supporting the lead artist, be it a vocalist or instrumentalist. Its role is not limited to merely providing a rhythmic foundation; rather, it elevates the music to new heights through its rhythmic improvisations and the artistry of its percussionists.

The Mridangam has expanded its horizons, exploring innovative collaborations with artists from diverse musical backgrounds. Through its universal appeal, the Mridangam unites cultures, transcending boundaries and fostering interconnectedness among musicians and listeners worldwide. Institutions play a crucial role in nurturing young talent and promoting the art of Mridangam playing, providing a structured environment for students to immerse themselves in the learning process.

The BPA Music (Mridangam) is a four-year undergraduate programme designed to immerse the students in the world of the Mridangam, a South Indian percussion instrument, and the rich Carnatic music tradition it embodies. Over four years, the students will develop a strong foundation in both the theoretical and practical aspects of playing the Mridangam, equipping them for a fulfilling career as a performer, accompanist, or music educator.

The curriculum strikes a balance between rigorous practical training and in-depth theoretical knowledge. The students will receive intensive instruction in Mridangam technique, covering hand posture, stroke development, mnemonic syllables or solkattu, and essential rhythmic patterns. As the programme progresses, they will delve into more advanced topics like rhythmic variations and solo improvisation.

Theoretical studies provide a strong foundation for the practical skills. Courses in Carnatic music theory will equip the students with knowledge of melodic structures, rhythmic cycles, and compositions. Students will also explore the history and development of the Mridangam,



gaining insights into its role in Carnatic music performances and the lineage of legendary Mridanga-Vidvans

The program fosters a holistic learning environment. Lecture-demonstrations by visiting artists will be organised for exposing the students to diverse playing styles and perspectives. Ensemble performances alongside other Carnatic musicians provide valuable experience in ensemble playing and improvisation. Finally, opportunities to attend concerts and workshops will further enrich them for learning and broaden their artistic horizons.

BPA Music (Mridangam) opens doors to a multitude of career paths. Graduates can pursue careers as performing artists, either solo or accompanying vocalists and dancers. Music education is another option, with opportunities to teach Mridangam in schools, universities, or other such institutions.

## Programme Outcomes (POs)

No.	Programme Outcomes (POs)
<b>PO-1</b>	<p><b>Critical thinking</b></p> <ul style="list-style-type: none"> <li>○ analyze information objectively and make a reasoned judgment</li> <li>○ draw reasonable conclusions from a set of information, and discriminate between useful and less useful details to solve problems or make decisions</li> <li>○ evaluate data, facts, observable phenomena, and research findings to draw valid and relevant results that are domain-specific</li> </ul>
<b>PO-2</b>	<p><b>Complex problem-solving</b></p> <ul style="list-style-type: none"> <li>○ solve different kinds of problems in familiar and no-familiar contexts and apply the learning to real-life situations</li> <li>○ analyze a problem, generate and implement a solution and to assess the success of the plan</li> </ul>
<b>PO-3</b>	<p><b>Creativity</b></p> <ul style="list-style-type: none"> <li>○ produce or develop original work, theories and techniques</li> <li>○ generate, develop and express original ideas that are useful or have values</li> </ul>
<b>PO-4</b>	<p><b>Communication skills</b></p> <ul style="list-style-type: none"> <li>○ convey or share ideas or feelings effectively</li> <li>○ use words in delivering the intended message with utmost clarity</li> </ul>
<b>PO-5</b>	<p><b>Leadership qualities</b></p> <ul style="list-style-type: none"> <li>○ work effectively and lead respectfully with diverse teams</li> <li>○ build a team working towards a common goal</li> <li>○ motivate a group of people and make them achieve the best possible solution.</li> </ul>
<b>PO-6</b>	<p><b>Learning ‘how to learn’ skills</b></p> <ul style="list-style-type: none"> <li>○ acquire new knowledge and skills, including ‘learning how to learn skills, that are necessary for pursuing learning activities throughout life, through self-paced and self-directed learning</li> </ul>
<b>PO-7</b>	<p><b>Digital and technological skills</b></p> <ul style="list-style-type: none"> <li>○ use ICT in a variety of learning and work situations, access, evaluate, and use a variety of relevant information sources</li> <li>○ use appropriate software for analysis of data</li> </ul>
<b>PO-8</b>	<p><b>Value inculcation &amp; Life long Research</b></p> <ul style="list-style-type: none"> <li>○ embrace and practice constitutional, humanistic, ethical, and moral values in life including universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values</li> <li>○ formulate a position/argument about an ethical issue from multiple perspectives</li> <li>○ Graduates will be equipped with research skills to delve deeper into specific aspects of the programme</li> </ul>

## PROGRAMME SPECIFIC OUTCOMES (PSO)

After the completion of the Programme, BPA Music (Mridangam), the graduate should be able to:

PSO No	PSOs	PO No
<b>1</b>	<b>Solid Foundation of Theory and Practice in Music:</b> Identify the theoretical, conceptual and methodological aspects within Indian music, contextualized within the broader realm of rhythm and inter-disciplinary/ multi-disciplinary fields.	PO 1 & PO 2
<b>2</b>	<b>Advanced Tala Comprehension:</b> Develop the ability to analyse complex Talas, identify their characteristics, and perform them with nuanced understanding.  <b>Mastery on Laya exercises and Performance:</b> Acquire mastery over various laya exercises and finger technics used in Mridangam playing.	PO 1, PO 2 & PO 6,
<b>3</b>	<b>Performance Skills and Stage Presence:</b> Equip with the skills to deliver captivating solo and ensemble performances. This includes confident stage presence, effective communication through accompanying on instrument, and the ability to connect with audiences.  <b>Exploration and Improvisation:</b> Explore talas creatively, developing skills in improvisation aspects like Nadas, Gati bhedas, korvas etc.	PO 2, Po 3, PO 5, PO 6 & PO 7
<b>4</b>	<b>Critical Listening and Analysis:</b> Develop the ability to critically listen to Carnatic music performances, identifying musical and rhythmical elements and appreciating different interpretative styles.	PO 1, PO 3 & PO 2
<b>5</b>	<b>Historical and Cultural Context:</b> Gain knowledge of the history and evolution of Indian tala system, including its relationship with other art forms and its role in Indian culture.	PO 4 & PO 8
<b>6</b>	<b>Lifelong Learning and Research:</b> Inculcate with a passion for lifelong learning in tala elements and mridangam playing. Graduates will be equipped with research skills to delve deeper into specific aspects of the Indian tala tradition.	PO 2 & PO 6

### ***Admission:***

Minimum qualification for admission to Bachelor of Performing Arts in Music (Mridangam) shall be as per the rules & regulations of Kerala University. Admission shall be regulated based on an Aptitude Test in Music (Mridangam) conducted by the Department of concerned Colleges.

### ***Practical Examination***

There shall be Theory and Practical examinations at the end of each semester. The evaluation of the foundation level courses and introductory level courses shall be conducted at the college level itself. The end semester practical examination will be conducted by the external examiners except the first and second semesters.

There shall be a Continuous Evaluation of practical courses conducted by the faculty/ course coordinator.

The scheme of evaluation of practical courses will be as given below:

<b>Components of Evaluation of Practical Courses</b>	<b>Weightage</b>
Continuous evaluation of practical/ exercise performed in practical classes by the students	30%
End semester practical examination conducted under the supervision of external examiner	70%

<b>Components of Evaluation of Theory Courses</b>	<b>Weightage</b>
Continuous evaluation of theory courses	30%
End semester Theory examination conducted by the University except for the first two semesters	70%

## Question Paper in OBE Pattern

Time: 2 Hrs

Max Marks: 70

<b>Pattern for Theory Question paper for all Semesters except first two semesters</b>				
<b>Question Type</b>	<b>Total No of Questions</b>	<b>No of Questions to be answered</b>	<b>Marks for each question</b>	<b>Total Marks</b>
Very Short answer type(answers in one or two sentences)	6	6	1	6
Short answer (not to exceed one paragraph)	10	7	2	14
Short Essay (minimum one page)	6	4	5	20
Long Essay	4	2	15	30
<b>TOTAL</b>	<b>26</b>	<b>19</b>		<b>70</b>

**FYUGP SYLLABUS FOR**  
**BPA (Hons) MUSIC (MRIDANGAM)**  
**SEMESTER I**

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK1DSCMRD101				
Course Title	Basic Principles of Tala				
Type of Course	<b>DSC1 A1</b>				
Semester	I				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Aptitude in Mridangam				
Course Summary	A foundation course in Mridangam typically covers basic techniques, rhythm patterns 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.				

**Detailed Syllabus:**

Module	Unit	Content	Hrs
<b>I</b>	<b>Sitting posture &amp; Finger Positioning, Ta Thi Dhom Nam (1to 9)</b>		<b>15</b>
	1	Know the instrument	
	2	Sitting Postures	
	3	Fingering	
	4	Accurate finger positions	
<b>II</b>	<b>Basic Lessons (8 to 17)</b>		<b>15</b>
	1	Understanding basic lessons	
	2	Vocalization	

	3	Finger Strengthening	
<b>III</b>	<b>Study on Saptha Talas, Scheme of 35 Talas &amp; Angas used in it.</b>		<b>10</b>
	1	Instruction of Tala	
	2	Vocalisation exercises	
	3	Familiarise Angas	
	4	Tala symbols	
<b>IV</b>	<b>Study on the technical terms &amp; their meaning (Tala, Tathakkara, Jaathi, Jathi, Akshara, Aksharakkala, Gathi, Mathra, Muthaipu, Karva)</b>		<b>10</b>
	1	Definitions	
	2	Knowledge of phrases	
	3	Theoretical application	
	4	Practical application	
<b>V</b>	<b>Notation of Basic Lessons</b>		<b>10</b>
	1	Rule of Notation	
	2	Remembering lessons	
	3	Tala symbols	
	4	Anga placement	
	5	Gati	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Familiarise the Sitting Posture and finger position	U	2
CO-2	Perform the Basic Lessons.	Ap	1
CO-3	Identify and apply different Talas and angas	R, Ap	1
CO-4	Memorize and classify the technical terms	An	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)**

<b>CO No.</b>	<b>PO/PSO</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Lecture (L)/Tutorial(T)</b>	<b>Practical (P)</b>
1	2	U	F	0/3	1
2	1	Ap	P	0/3	1
3	1	R, Ap	P	0/3	1
4	1	An	M	0/3	1

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO 6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO 1</b>		2					1					
<b>CO 2</b>	2							2				
<b>CO 3</b>	3								3			
<b>CO 4</b>	2						2					

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
1	Slightly / Low
2	Moderate / Medium



3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory &amp; Practical Test papers</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓

### References:

- |                                |                               |
|--------------------------------|-------------------------------|
| 1. Mridanga Bodhini            | Prof: Parasala Ravi           |
| 2. South Indian Music          | Prof. V Sambamoorthy          |
| 3. Sangeetha Sasthra Pravesika | Dr. S Venkita Subramanya Iyer |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK1DSCMRD102				
Course Title	Fundamentals of Tala				
Type of Course	<b>DSC2 B1</b>				
Semester	I				
Academic Level	100-199				
Mode of ESE	Practical				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Aptitude in playing Mridangam				
Course Summary	A foundation course in Mridangam typically covers basic techniques, rhythm patterns 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.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Sitting posture &amp; Finger Positioning and TaThi Dhom Nam (1 to 5 )</b>		<b>15</b>
	1	Know the instrument	
	2	Sitting Postures	
	3	Fingering	
	4	Accurate finger positions	
<b>II</b>	<b>Basic Lessons (8 to 17)</b>		<b>15</b>
	1	Understanding basic lessons	
	2	Vocalization	
	3	Finger Strengthening	
<b>III</b>	<b>Vocalization of above said Padakkais</b>		<b>10</b>
	1	Memorize Padakkais (8 to 17)	

	2	Vocalisation of Padakkais	
	3	Trikala exercises of Padakkais	
<b>IV</b>	<b>Study on Tathakkaram of Saptha Talas with Chaturasra Jaathis.</b>		<b>10</b>
	1	Definition	
	2	Knowledge of phrases	
	3	Composing capacity	
	4	Practical application	
<b>V</b>	<b>Study on Tathakkaram of Sapta Talas with Tisra Jaathis.</b>		<b>10</b>
	1	Rule of Notation	
	2	Remembering lessons	
	3	Tala symbols	
	4	Anga placement	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Identify the Sitting Posture & finger position	R	1, 3
CO-2	Perform the Basic Lessons.	Ap	3
CO-3	Apply different Padhakkais	Ap	3
CO-4	Familiarise Basic technical terms in Mridangam	E	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)**

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1, 2	R	C	0/3	1

2	3	Ap	P	0/3	1
3	3	Ap	P	0/3	1
4	1	E	F	0/3	1

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO 1</b>	3	2					2					
<b>CO 2</b>			2					2				
<b>CO 3</b>			2						3			
<b>CO 4</b>			3									2

**Correlation Levels:**

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓

### References:

1. Mridanga Bodhini - Prof. Parasala Ravi
2. Mridangam -The King of Percussion - Dr. T V Gopalakrishnan
3. Dakshinendian Sangeetham - A K Raveendranath

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UKIDSCMRD103				
Course Title	<b>Essentials of Tala</b>				
Type of Course	<b>DSC C1</b>				
Semester	I				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	Aptitude in playing Mridangam				
Course Summary	A foundation course in Mridangam typically covers basic techniques, rhythm patterns fundamental compositions. Students learn the proper hand positions, strokes and syllables. Emphasis is on building a strong rhythmic foundation, progressing from simple to complex compositions.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Sitting posture &amp; Finger Positioning</b>		<b>15</b>
	1	Know the instrument	
	2	Sitting Postures	
	3	Fingering	
	4	Accurate finger positions	
<b>II</b>	<b>Basic Lessons</b>		<b>15</b>
	1	Tha Thi Dhom Nam (1 to 5)	
	2	Relation of Pancha jatis with Tha Thi Dhom Nam	
<b>III</b>	<b>Study on Padakkais</b>		<b>10</b>
	1	Padakkais ( 8 to 13)	
	2	Vocalisation of Padakkais	
	3	Trikala exercises of Padakkais	

<b>IV</b>	<b>Suladi Sapta Talas and their Angas</b>		<b>10</b>
	1	Tala	
	2	Panchajatis	
	3	Tattakkara of Suladi Sapta Talas	
<b>V</b>	<b>Study on Tathakkaram of Saptha Talas with Chaturasra Jaathis.</b>		<b>10</b>
	1	Rule of Notation	
	2	Remembering lessons	
	3	Tala symbols	
	4	Anga placement	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Familiarise the Sitting Posture.	U	2
CO-2	Perform the Basic Lessons.	Ap	1, 2
CO-3	Learn and apply different Padakkai	Ap	2
CO-4	Describe Sapta Talas and its Angas	E	1, 2
CO-5	Identify Basic technical terms in Mridangam	R	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 0:4:0 (Lecture: Tutorial: Practical)**

<b>CO No.</b>	<b>PO/PSO</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Lecture (L)/Tutorial(T)</b>	<b>Practical (P)</b>

1	2	U	C	0/4	-
2	1, 2	Ap	P	0/4	-
3	2	Ap	P	0/4	-
4	1, 2	E	C	0/4	-
5	1	R	C	0/4	

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO 1</b>		3					2					
<b>CO 2</b>	3	2						2				
<b>CO 3</b>		3							2			
<b>CO 4</b>	3	2								3		
<b>CO 5</b>	3						2					

**Correlation Levels:**

Level	Correlation
1	Slightly / Low
2	Moderate / Medium



3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

### Reference:

- |                             |   |                      |
|-----------------------------|---|----------------------|
| 1. Mridanga Bodhini         | - | Prof. Parasala Ravi  |
| 2. Dakshinendian Sangeetham | - | A K Raveendranath    |
| 3. South Indian Music       | - | Prof. P Sambamoorthy |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK1MDCMRD101				
Course Title	<b>Importance of Tala</b>				
Type of Course	<b>MDC 1</b>				
Semester	1				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		3		3
Pre-requisites	Aptitude in playing Mridangam				
Course Summary	A foundation course in Mridangam typically covers basic techniques, rhythm patterns fundamental compositions. Participants learn the proper hand positions, basics of Tala, Tathakkara, strokes and syllables. Emphasis is on building a strong rhythmic foundation, progressing from simple to complex compositions.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Inroduction of Tala</b>		<b>15</b>
	1	Sapta talas and their Angas	
	2	Panchajatis	
	3	Scheme of 35 Talas	
<b>II</b>	<b>Vocalization of Tathakkara in 3 Kalas</b>		<b>15</b>
	1	Sooladi Saptha Tala	
	2	Speed	
	3	Clarity in Laya	
	4	Reckoning	
<b>III</b>	<b>Basic Laya Excersises</b>		<b>10</b>
	1	Excersises in Adi Tala	
	2	Excersises in Eka Tala	

	3	Control of Laya	
	4	Clarity of Phrases	
<b>IV</b>	<b>Padakkais – Ta Ti Dom Nam 1 to 4 Nos</b>		<b>10</b>
	1	Understanding	
	2	Knowledge of Lessons	
	3	Grasping Power	
	4	Playing Method	
<b>V</b>	<b>Padakkais 8 to 12</b>		<b>10</b>
	1	Utter the lessons	
	2	Introduction of next level lessons	
	3	Finger positioning	
	4	Playing Method	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Observe and organize Tala elements	E	1
CO-2	Compose Tathakkaras in different Tala	C	3
CO-3	Apply Laya exercises.	App	2
CO-4	Summarize basic lessons.	U	1
CO-5	Apply advanced level Padhakkais	Ap	2

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 0:3:0 (Lecture: Tutorial: Practical)**

<b>CO No.</b>	<b>PO/PSO</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Lecture (L)/Tutorial(T)</b>	<b>Practical (P)</b>

1	1	E	C	0/3	-
2	3	C	M	0/3	-
3	2	App	P	0/3	-
4	1	U	C	0/3	-
5	2	Ap	P	0/3	

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO4	PS O5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO 1</b>	2						2					
<b>CO 2</b>			2						2			
<b>CO 3</b>		3										2
<b>CO 4</b>	3						2					
<b>CO 5</b>		2						1				

**Correlation Levels:**

Level	Correlation
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Mridanga Bodhini                 | Prof. Parasala Ravi    |
| 2. Mridangam The King of Percussion | Dr. T V Gopalakrishnan |
| 3. Dakshinendian Sangeetham         | A K Raveendranath      |

## SEMESTER II

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK2DSCMRD101				
Course Title	<b>Advanced Studies on Padhakkais</b>				
Type of Course	<b>DSC4 A2</b>				
Semester	2				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge in DSC1 A1				
Course Summary	This course offers a comprehensive exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into advanced studies of Padakkais, historical context, and the theoretical foundations of this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Study on different chollus having 3 to 10 (Each 4 Nos)</b>		<b>15</b>
	1	Understanding values of phrases.	
	2	Improving creating capacity.	
	3	Calculating capacity.	
	4	Rule	
<b>II</b>	<b>Big Padakkais (18 to 23)</b>		<b>15</b>
	1	Improve finger strength.	
	2	Perfection.	
	3	Improve speed from beginning level.	
<b>III</b>	<b>Origin &amp; development of Mridangam. Classifications of Musical Instruments.</b>		<b>10</b>
	1	Construction.	

	2	Structure.	
	3	Measurement.	
	4	Types of Instruments.	
<b>IV</b>	<b>Introduction of Pancha Jaathi TaTi Ki Ta Dom</b>		<b>10</b>
	1	Improve standard of Laya.	
	2	Ability to making different Karvas.	
	3	Compose Karvas	
	4	Ascending – descending order	
<b>V</b>	<b>Laya exercises in fundamental lessons with ascending &amp; descending order</b>		<b>10</b>
	1	Vocalization	
	2	Control in Laya	
	3	Understand Laya calculations	
	4	Be helpful to learn Thaniyavarthanam.	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Classify new different phrases.	U	2
CO-2	Explain and apply big Padhakkais	An, Ap	1
CO-3	Describe the history of Mridangam & variety instruments.	R	4
CO-4	Distinguish Pancha Jaathi TaTi Ki Ta Dom	E	3
CO-5	Demonstrate fundamental lessons and Earn creating capacity.	U, C	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2	U	C	0/3	1
2	1	An, Ap	M	0/3	1
3	4	R	F	0/3	1
4	3	E	C	0/3	1
5	1	C	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		2					2					
CO 2	2									2		
CO 3				2						2		
CO 4			3					1		2		
CO 5	3						2			1		

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium



3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
--------------------	---

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |  |                      |
|--|----------------------|
| 1. Mridangam an Indian Classical Percussion Drum | Jayanthi Gopal       |
| 2. Mridanga Bodhini                              | Prof. Parasala Ravi  |
| 3. South Indian Music                            | Prof. P Sambamoorthy |

Discipline	<b>MRIDANGAM</b>				
Course Code	UK2DSCMRD102				
Course Title	<b>Higher Studies on Padakkais</b>				
Type of Course	<b>DSC5 B2</b>				
Semester	II				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	1.Knowledge in DSC 2 B1 2.Playing skill on Mridangam				
Course Summary	This course offers a comprehensive exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into advanced studies of Padakkais, Tathakkarams, different values of chollus and Ta Ti Ki Ta Dom from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Study on different chollus having 3 to 8 (Each 2 Nos)</b>		<b>15</b>
	1	Understanding Chollus	
	2	Creating capacity	
	3	Level of calculating capacity	
<b>II</b>	<b>Big Padakkais (18 to 20)</b>		<b>15</b>
	1	Perfection	
	2	Improve finger strength	
	3	Speed playing	
	4	Clarity of phrases	
<b>III</b>	<b>Pancha Jaathi Ta Ti Ki Ta Dom in Madhyama Kala</b>		<b>10</b>

	1	Improve Laya	
	2	Making different Karvas	
	3	Uses of Karvas	
	4	Mathra calculations	
<b>IV</b>	<b>Study on Tathakkaram of Saptha Talas with Chaturasra &amp; Tisra Jaathis.</b>		<b>10</b>
	1	Reckoning Method	
	2	Familiarizing angas	
	3	Knowledge of Jaathis	
	4	Thalavatta	
<b>V</b>	<b>Laya exercise of fundamental lessons in 3 Kalas</b>		<b>10</b>
	1	Control of Laya	
	2	Vilamba, Madhyama, Drutha layas	
	3	Reckoning method	
	4	Ascending –descending order	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Classify new different phrases.	An	4
CO-2	Explain and apply big Padhakkais	Ap	2
CO-3	Calculate and explain Ta Ti Ki Ta Dom	An	4
CO-4	Distinguish Pancha Jaathi Ta Ti Ki Ta Dom	E	2
CO-5	Demonstrate Thaniyavarthanam & Earn creating capacity.	An, C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4	An	M	0/3	1
2	2	Ap	P	0/3	1
3	4	An	M	0/3	1
4	2	E	C	0/3	1
5	3	An, C	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1				2				2				
CO 2		3						2				
CO 3				2						2		
CO 4		3								2		
CO 5			2						2			

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

Reference:

1.Mridangam an Indian Classical Percussion Drum Jayanthi Gopal

2.Mridanga Bodhini

Prof. Parasala Ravi

3.South Indian Music

Prof. P Sambamoorthy

**UNIVERSITY OF KERALA**

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK2DSCMRD103				
Course Title	<b>Improvisation of Padakkai</b>				
Type of Course	<b>DSC6 C2</b>				
Semester	II				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	Knowledge and playing skill on Mridangam				
Course Summary	This course offers a comprehensive exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into advanced studies of Padakkais, Tathakkarams, different values of chollus and Ta Ti Ki Ta Dom from this rich musical tradition.				

**Detailed Syllabus:**

Module	Unit	Content	Hrs
<b>I</b>		<b>Study on different chollus having values 3 to 8 (each 2 Nos)</b>	<b>15</b>
	1	Identifying Mathras	
	2	Calculating Aksharas	
	3	Creating capacity	
	4	Familiarise new phrases	
<b>II</b>		<b>Big Padakkais – 3 numbers</b>	<b>15</b>
	1	Clarity of chollus	
	2	Tone purity	
	3	Keeping tempo	
<b>III</b>		<b>Pancha Jaathi Ta Ti Ki Ta Dom in Madhyama Kala</b>	<b>10</b>
	1	Keeping Laya	

	2	Reckoning Mathras	
	3	Application of Karvas	
<b>IV</b>	<b>Study on Tathakkaram of Saptha Talas with Chaturasra Jaathi</b>		<b>10</b>
	1	Reckoning Method	
	2	Familiarizing Angas	
	3	Knowledge of Jaathis	
	4	Talavattam	
<b>V</b>	<b>Laya exercise of fundamental lessons with 3 kalas</b>		<b>10</b>
	1	Managing of Laya	
	2	Vilamba, Madhyama, Dhruta	
	3	Calculating method	
	4	Laya in ascending – descending orders	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Classify new different phrases.	E	2
CO-2	Explain and apply big Padhakkais	Ap	2
CO-3	Describe the history of Mridangam & variety instruments.	E	5
CO-4	Distinguish Pancha Jaathi Ta Ti Ki Ta Dom	E	2
CO-5	Demonstrate Thaniyavarthanam & Earn creating capacity.	An & C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 1:3:0 (Lecture: Tutorial: Practical)**

<b>CO No.</b>	<b>PO/PSO</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Lecture (L)/Tutorial(T)</b>	<b>Practical (P)</b>
1	2	E	C	0/4	
2	2	Ap	P	0/4	
3	5	E	C	0/4	
4	2	E	C	0/4	
5	3	An & C	M	0/4	

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO 6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO 1</b>		2					2					
<b>CO 2</b>		3						2				
<b>CO 3</b>					3				1	2		
<b>CO 4</b>		2						2				
<b>CO 5</b>			3							2	1	



**Correlation Levels:**

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

**MODE OF ASSESSMENT**

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

**Mapping of COs to Assessment Rubrics:**

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

## Reference:

- |   |                      |
|---|----------------------|
| 1.Mridangam-an Indian Classical Percussion Drum | Jayanthi Gopal       |
| 2.Mridanga Bodhini                              | Prof. Parasala Ravi  |
| 3.South Indian Music                            | Prof. P Sambamoorthy |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK2MDCMRD101				
Course Title	<b>Advanced Level of Padakkais</b>				
Type of Course	<b>MDC 2</b>				
Semester	II				
Academic Level	100-199				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		3		3
Pre-requisites	Knowledge of previous practical course				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into advanced studies of Padakkais, Tathakkarams, different values of chollus and Ta Ti Ki Ta Dom from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>		<b>Study on different chollus having values 3 to 8 (each 2 Nos)</b>	<b>15</b>
	1	Identify Mathras	
	2	Calculating Aksharas	
	3	Creating capacity	
	4	Familiarise new phrases	
<b>II</b>		<b>Big Padakkais – 3 numbers</b>	<b>15</b>
	1	Perfection of chollus	
	2	Finger strength	
	3	Tone clarity	
	4	Quality of syllables	
<b>III</b>		<b>Pancha Jaathi Ta Ti Ki Ta Dom in Madhyama Kala</b>	<b>10</b>

	1	Keeping tempo	
	2	Counting of Mathras	
	3	Uses of Mathras	
<b>IV</b>	<b>Study on Tathakkaram of Saptha Talas with Chaturasra Jaathi</b>		<b>10</b>
	1	Reckoning Method	
	2	Familiarizing angas	
	3	Knowledge of Jaathis	
	4	Thalavattam	
<b>V</b>	<b>Laya exercise of fundamental lessons with 3 kalas</b>		<b>10</b>
	1	Controlling laya	
	2	Laya categories	
	3	Keeping Kalapramana	
	4	Laya in ascending - descending order	

#### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Identify new phrases of rhythmic patterns	R	1
CO-2	Analyse and apply big Padhakkais	An, Ap	2
CO-3	Identify and utter Pancha Jaathi Ta Ti Ki Ta Dom	U	1
CO-4	Demonstrate & rearrange the Tathakkara	Ap, C	3
CO-5	Apply Trikala exercises	Ap	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	R	F	0/3	
2	2	An, Ap	M	0/3	
3	1	U	C	0/3	
4	3	Ap, C	M	0/3	
5	3	Ap	P	0/3	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3						2					
CO 2		1	2				1	2				
CO 3	2						1			2		
CO 4			2					2	1			
CO 5		1	2				1		2			

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

### Reference:

1.Mridangam an Indian Classical Percussion Drum Jayanthi Gopal

2.Mridanga Bodhini

Prof. Parasala Ravi

3.South Indian Music

Prof. P Sambamoorthy

### SEMESTER III

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK3DSCMRD201				
Course Title	Rhythmology I				
Type of Course	<b>DSC7 A3</b>				
Semester	III				
Academic Level	200-299				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Knowledge in previous theory courses				
Course Summary	This course focuses into the world of Carnatic music percussion, equipping the students with the knowledge and skills to navigate the rhythmic intricacies of this rich South Indian art form. The role of accompanying instruments, elements of Marga and Desi talas, Intricacies of Chapu tala and rhythmic repertoire of Desadi and Madhyadi talas are included in this course.				

#### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Upapakka Vadyas in Carnatic Music</b>		<b>15</b>
	1	Accompaniment	
	2	Combination	
	3	Priority	
	4	Support	
<b>II</b>	<b>Notation of Padakkais (1 to 23)</b>		<b>15</b>
	1	Musicography	
	2	Calculations of Chollu & Karvas	
	3	Tala structuring	
	4	Anga structuring	

<b>III</b>	<b>Marga &amp; Desika Talas</b>		<b>10</b>
	1	Veda Talas	
	2	Location	
	3	Knowledge of new category Talas	
	4	Understanding traditional Talas	
<b>IV</b>	<b>Chapu Tala &amp; Its varieties</b>		<b>10</b>
	1	Setting of rhythm	
	2	Rhythmical combination	
	3	Indicating Jaathis	
<b>V</b>	<b>Desadi &amp; Madhyadi Talas</b>		<b>10</b>
	1	Anagatha Graha	
	2	Atheetha Graha	
	3	New applications of Tala	
	4	Practical application of Musical forms	

#### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Identify the Upapakka vadyas used in South Indian Music	R	1
CO-2	Notate Padakkai using sign and symbols	C	3
CO-3	Explain the new Tala patterns	E	2
CO-4	Identify Chappu Tala and its varieties	R	1
CO-5	Evaluate the Grahas with Desadi and Madhyadi Talas	E	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	R	F	4/0	
2	3	C	M	4/0	
3	2	E	C	4/0	
4	1	R	F	4/0	
5	1	E	F	4/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2						2					
CO 2	1		2				1	2				
CO 3	1	2								2	1	
CO 4	2	1					2					
CO 5	3						2					1

Correlation Levels:

Level	Correlation
1	Slightly / Low



2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

### Reference:

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1. Splendour of South Indian Music | Dr. P T Chelladurai           |
| 2. South Indian Music              | Dr V Sambamoorthy             |
| 3. Sangeetha Sasthra Pravesika     | Dr S Venkita Subrahmania Iyer |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK3DSCMRD202				
Course Title	<b>Fundamentals of Thaniyavarthanam</b>				
Type of Course	<b>DSC8 B3</b>				
Semester	III				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	Knowledge and playing skill on previous practical papers				
Course Summary	This course offers a comprehensive exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into basics of Thaniyavarthanam, variety Padakkais, Tathakkarams, Ta Ti Ki Ta Dom and Muthaipus from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Short Thaniyavarthanam in Adi Tala</b>		<b>15</b>
	1	Understanding Muthaipu	
	2	Vocalization	
	3	Kurapus	
	4	Karvas	
<b>II</b>	<b>Introduction of Padakkais in Rupaka Tala (3 Nos )</b>		<b>15</b>
	1	New patterns	
	2	Vocalization capacity	
	3	Laya exercise	
	4	Variety phrases	
<b>III</b>	<b>Tathakkaram in Rupaka Tala</b>		<b>10</b>

	1	Vocalize similar Tala	
	2	Enumerating capacity	
	3	Power of Laya	
	4	Vocalizing flow	
<b>IV</b>	<b>Pancha Jaathi Ta Ti Ki Ta Dom with Madhyama Kala in Adi &amp; Rupaka Tala</b>		<b>10</b>
	1	Reckoning capacity	
	2	Mathra counting	
	3	Power of Laya	
	4	Karva placing	
<b>V</b>	<b>Construction of simple Muthaipus</b>		<b>10</b>
	1	Calculating method	
	2	Different Eduppus	
	3	Counting Karvas	
	4	Familiarising Chollus	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Observe & analyse Thaniyavarthanam	An	2
CO-2	Perform new patterns in Rupaka Tala	Ap	3
CO-3	Design Tathakkara in Rupaka Tala	C	2
CO-4	Demonstrate Ta Ti Ki Ta Dom in Madhyama kala	Ap	3
CO-5	Develop and apply Muthaipus	C, Ap	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:4:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2	An	P	0/4	-
2	3	Ap	P	0/4	-
3	2	C	M	0/4	-
4	3	Ap	P	0/4	-
5	3	C, Ap	M	0/4	-

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1		1			1	2				
CO 2		1	2						2			
CO 3		2	1						2			
CO 4		1	2				1	2				
CO 5	1		2					2				1

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

### Reference:

- |  |                      |
|--|----------------------|
| 1. Mridangam an Indian Classical Percussion Drum | Jayanthi Gopal       |
| 2. Mridanga Bodhini                              | Prof. Parasala Ravi  |
| 3. South Indian Music                            | Prof. P Sambamoorthy |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK3DSCMRD203				
Course Title	<b>Primary Thaniyavarthanam</b>				
Type of Course	<b>DSC9 C3</b>				
Semester	III				
Academic Level	200 - 299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	Knowledge and playing skill on previous practical courses				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into basics of Thaniyavarthanam, variety Padakkais, Tathakkarams, Ta Ti Ki Ta Dom and Muthaipus from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Short Thaniyavarthanam in Adi Tala</b>		<b>15</b>
	1	Muthaipu perception	
	2	Verbalize	
	3	Nada varieties	
	4	Variety Karvas	
<b>II</b>	<b>Introduction of Padakkais in Rupaka Tala (3 Nos)</b>		<b>15</b>
	1	New combinations	
	2	Uttering capacity	
	2	Laya exercise	
	4	Variety phrases	
<b>III</b>	<b>Tathakkaram in Rupaka Tala</b>		<b>10</b>

	1	Familiarising Tala	
	2	Enhance vocalizing capacity	
	3	Potential of Laya	
	4	Flow of vocalize	
<b>IV</b>	<b>Pncha Jathi Ta Ti Ki Ta Dom with Madhyama Kala in Adi Tala</b>		<b>10</b>
	1	Computation	
	2	Mathra counting	
	3	Karva placing	
<b>V</b>	<b>Construction of simple Muthaipus</b>		<b>10</b>
	1	Familiarise Chollus	
	2	Counting Karvas	
	3	Different Gathis	
	4	Calculations	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Observe & analyse Thaniyavarthanam	An	2
CO-2	Prepare the new patterns in Rupaka Tala	Ap	3
CO-3	Design Tathakkara in Rupaka Tala	C	2
CO-4	Demonstrate Ta Ti Ki Ta Dom in Madhyama kala	Ap	3
CO-5	Develop and apply Muthaipus	C, Ap	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:4:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2	An	P	0/4	
2	3	Ap	P	0/4	
3	2	C	M	0/4	
4	3	Ap	P	0/4	
5	3	C, Ap	M	0/4	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1	1		1			1	2				
CO 2		1	2						2			
CO 3		2	1						2			
CO 4		1	2				1	2				
CO 5	1		2					2				1

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium



3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓	✓	✓	✓
CO 4	✓	✓		✓
CO 5	✓			✓

Reference:

1.Mridangam an Indian Classical Percussion Drum Jayanthi Gopal

2.Mridanga Bodhini

Prof. Parasala Ravi

3.South Indian Music

Prof. P Sambamoorthy

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK3DSEMRD201				
Course Title	<b>Model Thaniyavarthanam I</b>				
Type of Course	<b>DSE1 in A</b>				
Semester	III				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge skill in previous practical courses				
Course Summary	This course is meticulously designed to guide the students from the fundamentals to the intricacies of this revered percussion instrument. Delve into the rhythmic depths of Basic Thaniyavartanam, Padakkai, and Tattakaram in Adi and Rupaka talas, Trikala Ta Ti Ki Ta Dom under the expert tutelage of experienced faculties.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Basic Thaniyavarthanam in Adi Tala</b>		<b>15</b>
	1	Knowledge of Muthaipu	
	2	Nada varieties	
	3	Kurapus	
	4	Karvas	
<b>II</b>	<b>Introduction of Padakkais in Rupaka Tala ( 3 Nos )</b>		<b>15</b>
	1	Calculations	
	2	New patterns	
	3	Vocalization	
	4	Rhythm fixation	
<b>III</b>	<b>Tathakkaram in Rupaka Tala</b>		<b>10</b>

	1	Tala calculations	
	2	Setting capacity	
	3	Control of Laya	
	4	Fluency of vocalization	
<b>IV</b>	<b>Basic Thaniyavarthanam in Rupaka Tala</b>		<b>10</b>
	1	Knowledge about Muthaipu	
	2	Tala based Muthaipu	
	3	New Nadas	
	4	Tisra Nada combinations	
<b>V</b>	<b>Pancha Jaathi Ta Ti Ki Ta Dom 3 kalas in Adi &amp; Rupaka Talas</b>		<b>10</b>
	1	Counting capacity	
	2	Mathra calculations	
	3	Reckoning of Tala	
	4	Karva computation	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Perform Thaniyavarthanam	Ap	2, 3
CO-2	Determine the new patterns in Rupaka Tala	An	3
CO-3	Compose Tathakkara in Rupaka Tala	C	2, 3
CO-4	Demonstrate Ta Ti Ki Ta Dom in Madhyama kala	Ap	1, 3
CO-5	Design and apply Muthaipus	C, Ap	1,2,3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2, 3	Ap	P	0/3	1
2	3	An	P	0/3	1
3	2, 3	C	M	0/3	1
4	1, 3	Ap	P	0/3	1
5	1,2,3	C, Ap	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		2	1					2		1		
CO 2			2				1	1				
CO 3		1	2				1	2				
CO 4		1	2				1			2		
CO 5	1	1	1				1	1				1

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
--------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Prof. P Sambamoorthy   |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                 | Prof. Parasala Ravi    |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK3VACMRD201				
Course Title	<b>Model Thaniyavarthanam II</b>				
Type of Course	<b>VAC 1</b>				
Semester	III				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		2	2	4
Pre-requisites	Knowledge and skill for playing Mridangam				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into model Thaniyavarthanam, variety Padakkais, Tathakkarams, Ta Ti Ki Ta Dom and elements of Thaniyavarthanam from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercises in Misra Chapu Tala</b>		<b>15</b>
	1	Familiarising new Tala	
	2	Flow of vocalization	
	3	Practical application	
	4	Stability in Kalapramana	
<b>II</b>	<b>Padakkais in Misra Chapu Tala (3 Nos)</b>		<b>15</b>
	1	Counting capacity	
	2	Chollu patterns	
	3	Rhythmic exercises	
<b>III</b>	<b>Model Thaniyavarthanam in Misra Chapu Tala</b>		<b>10</b>
	1	Diversity of nada	

	2	Kurapus	
	3	Karvas	
	4	Korvas	
<b>IV</b>	<b>Pancha Jaathi TaTiKiTaDom in Misra Chapu Tala</b>		<b>10</b>
	1	Reckoning capacity	
	2	Increase memory power	
	3	Accuracy in Karva placing	
	4	Ascending patterns	
<b>V</b>	<b>Elements of Thaniyavarthanam</b>		<b>10</b>
	1	Importance	
	2	Placement	
	3	Frame work	
	4	Rules & regulations	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Distinguish between various Tala	E	1
CO-2	Demonstrate new patterns in Misra Chapu Tala	Ap	2, 3
CO-3	Summarize & construct Thaniyavarthanam in Misra Chapu Tala	C	3, 4
CO-4	Describe & analyse Ta Ti Ki Ta Dom	An	1, 4
CO-5	Construct Thaniyavarthanam	C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:2:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	E	C	0/2	1
2	2, 3	Ap	P	0/2	1
3	3, 4	C	M	0/2	1
4	1, 4	An	P	0/2	1
5	3	C	M	0/2	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2			1			1	2				
CO 2		2	1					2	1			
CO 3			2	1			1		2			
CO 4	1			2				2		1		
CO 5			2	1			1		2			

Correlation Levels:

Level	Correlation
1	Slightly / Low



2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Prof. P Sambamoorthy   |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                 | Prof. Parasala Ravi    |

## SEMESTER IV

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK4DSCMRD201				
Course Title	Rhythmology II				
Type of Course	<b>DSC10 A4</b>				
Semester	IV				
Academic Level	200-299				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Notation skill				
Course Summary	This course discusses into the intricacies of notation and practice, providing a thorough understanding of the fundamental concepts and their application in various rhythmic structures. The learners will embark on a journey to master the notation of different mathras of Muthayippu and korvas, explore the nuances of detailed Maha-pranas, Shadangas, and Shodasangas of tala, and gain proficiency in the notation of Pancha jati Ta Ti Ki Ta Dom with Trikala				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Notation of different Mathras of Muthaipus &amp; Korvas</b>		<b>15</b>
	1	Measurement of Tala	
	2	Anga description	
	3	Symbols of Tala	
	4	Mathrs counting	
<b>II</b>	<b>Detailed Study on Maha Pranas</b>		<b>15</b>
	1	Musical application	
	2	Rhythmical application	
	3	Back born of Tala	

	4	Theoretical & practical importance	
<b>III</b>	<b>Shadangas &amp; Shodasangas</b>		<b>10</b>
	1	Anga descriptions	
	2	Tala structuring	
	3	Ascending calculations	
	4	Varieties of symbols	
<b>IV</b>	<b>Study on Pancha Tala</b>		<b>10</b>
	1	Explanations of Angas	
	2	Tala names	
	3	Traditional list of Tala	
	4	Marga Tala	
<b>V</b>	<b>Notation of Pancha Jaathi Ta Ti Ki Ta Dom with 3 kalas</b>		<b>10</b>
	1	Reckoning capacity	
	2	Counting capacity	
	3	Karva placement	
	4	Anga positioning	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Notate Muthaipus & Korvas	C	3, 4
CO-2	Define Maha Pranas	E	1, 2
CO-3	Analyse & explain Shadangas & Shodasangas	An	2, 4
CO-4	Explain Pancha Tala Table	E	2
CO-5	Record Ta Ti Ki Ta Dom in notation with Trikala	Ap	3, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	3, 4	C	M	4/0	
2	1, 2	E	C	4/0	
3	2, 4	An	P	4/0	
4	2	E	C	4/0	
5	3, 4	Ap	P	4/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1			2	1			1		2			
CO 2	3						2			1		
CO 3	1			2			1	2				
CO 4	2	1					2			1		
CO 5			2	1			2					1

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                |                               |
|--------------------------------|-------------------------------|
| 1. Dakshinendian Sangeetham    | A K Raveendranath             |
| 2. Sandeetha Sasthra Pravesika | Dr. S Venkita Subramanya Iyer |
| 3. South Indian Music          | Prof. P Sambamoorthy          |
| 4. Sangeetha Nighandu          | Dr. Sunil V T                 |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK4DSCMRD202				
Course Title	<b>Model Thaniyavarthanam III</b>				
Type of Course	<b>DSC11 A5</b>				
Semester	IV				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge and skill on previous practical courses				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into Khanda Chapu Tala Thaniyavarthanam, variety Padakkais, Ta Ti Ki Ta Dom and formation of Muthaipus from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercise in Khanda Chapu Tala</b>		<b>15</b>
	1	Make familiar	
	2	Flow of uttering	
	3	Practical application	
	4	Jaathi patterns	
<b>II</b>	<b>Padakkais in Khanda Chapu Tala (3 Nos)</b>		<b>15</b>
	1	Finger strngthening	
	2	Clarity	
	3	Level of layam	
	4	Chollu varieties	
<b>III</b>	<b>Model Thaniyavarthanam in Khanda Chapu Tala</b>		<b>10</b>

	1	Various Nadas	
	2	Kurapu patterns	
	3	Muthaipu	
	4	Karvas	
<b>IV</b>	<b>Pancha Jaathi Ta Ti Ki Ta Dom in Khanda Chapu Tala</b>		<b>10</b>
	1	Practical application	
	2	Calculations	
	3	Graha experience	
	4	Ascending pattern	
<b>V</b>	<b>Formation of Muthaipus</b>		<b>10</b>
	1	Chollu variations	
	2	Karva settings	
	3	Mathra calculations	
	4	Theerumanam	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Compute laya exercises in Khanda Chapu Tala	Ap	2
CO-2	Practical application of Padakkais	Ap	1, 2
CO-3	Identify & visualize the Thaniyavarthanam	An	2
CO-4	Interpret & Apply Ta Ti Ki Ta Dom	An, Ap	2, 4
CO-5	Design & demonstrate Muthaipus	C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2	Ap	P	0/3	1
2	1, 2	Ap	P	0/3	1
3	2	An	P	0/3	1
4	2, 3	An, Ap	M	0/3	1
5	3	C	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		3						2				
CO 2	1	2					2			1		
CO 3			2				1		2			
CO 4		2		1				2	1			
CO 5			3						2	1		

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium



3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                      |                        |
|--------------------------------------|------------------------|
| 1. Resounding Mridangam              | Erikavu N Sunil        |
| 2. South Indian Music                | Pro. P Sambamoorthy    |
| 3. Mridangam -The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                  | Pro. Parasala Ravi     |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK4DSCMRD202				
Course Title	<b>Model Thaniyavarthanam III</b>				
Type of Course	<b>DSC11 A5</b>				
Semester	IV				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge and skill on previous practical courses				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into Khanda Chapu Tala Thaniyavarthanam, variety Padakkais, Ta Ti Ki Ta Dom and formation of Muthaipus from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercise in Khanda Chapu Tala</b>		<b>15</b>
	1	Make familiar	
	2	Flow of uttering	
	3	Practical application	
	4	Jaathi patterns	
<b>II</b>	<b>Padakkais in Khanda Chapu Tala (3 Nos)</b>		<b>15</b>
	1	Finger strngthening	
	2	Clarity	
	3	Level of layam	
	4	Chollu varieties	
<b>III</b>	<b>Model Thaniyavarthanam in Khanda Chapu Tala</b>		<b>10</b>

	1	Various Nadas	
	2	Kurapu patterns	
	3	Muthaipu	
	4	Karvas	
<b>IV</b>	<b>Pancha Jaathi Ta Ti Ki Ta Dom in Khanda Chapu Tala</b>		<b>10</b>
	1	Practical application	
	2	Calculations	
	3	Graha experience	
	4	Ascending pattern	
<b>V</b>	<b>Formation of Muthaipus</b>		<b>10</b>
	1	Chollu variations	
	2	Karva settings	
	3	Mathra calculations	
	4	Theerumanam	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Compute laya exercises in Khanda Chapu Tala	Ap	2
CO-2	Practical application of Padakkais	Ap	1, 2
CO-3	Identify & visualize the Thaniyavarthanam	An	2
CO-4	Interpret & Apply Ta Ti Ki Ta Dom	An, Ap	2, 4
CO-5	Design & demonstrate Muthaipus	C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2	Ap	P	0/3	1
2	1, 2	Ap	P	0/3	1
3	2	An	P	0/3	1
4	2, 3	An, Ap	M	0/3	1
5	3	C	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		3						2				
CO 2	1	2					2			1		
CO 3			2				1		2			
CO 4		2		1				2	1			
CO 5			3						2	1		

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                      |                        |
|--------------------------------------|------------------------|
| 1. Resounding Mridangam              | Erikavu N Sunil        |
| 2. South Indian Music                | Prof. P Sambamoorthy   |
| 3. Mridangam -The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                  | Prof. Parasala Ravi    |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK4SECMRD201				
Course Title	<b>Audio Listening &amp; Analysis</b>				
Type of Course	<b>SEC1</b>				
Semester	IV				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		2	2	4
Pre-requisites	Basic skill in Mridangam playing				
Course Summary	This course is meticulously crafted to provide a well-rounded foundation in the art of Mridangam playing, encompassing theoretical knowledge, practical application, and artistic expression. The modules included in this course, Korvas with Gathi Bhedas, the art of Konnakkol, Tala & Graha in various Musical forms etc. will enable the students to achieve proficiency in the art of playing Mridangam				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Identify the Musical Forms</b>		<b>15</b>
	1	Enhance Music knowledge	
	2	Enhance hearing capacity	
	3	Creativity	
	4	Motivation	
<b>II</b>	<b>Identify the Tala &amp; Graha in various Musical forms</b>		<b>15</b>
	1	Understanding capacity	
	2	Rhythmic sense	
	3	Awareness of Graha	
	4	Finding the Tala	

<b>III</b>	<b>Application of the art of Konnakkol</b>		<b>10</b>
	1	Realization	
	2	Knowledge of Jathis	
	3	Clarity of vocalization	
<b>IV</b>	<b>Identify the Variety Nadas</b>		<b>10</b>
	1	Meetu Nada	
	2	Sarvalaghu pattern	
	3	Sarvalaghu & meetu nada	
	4	Left right combination	
<b>V</b>	<b>Korvas with Gathi Bhedas</b>		<b>10</b>
	1	Control of laya	
	2	Knowledge of Korvas	
	3	Rue of Ta Ti Ki Ta Dom	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Distinguish & analyse the musical forms	An	4
CO-2	Identify and apply Graha	Ap	1, 2
CO-3	Demonstrate Konnakkol	Ap	2, 3
CO-4	Create & apply the Nadas	C, Ap	3
CO-5	Observe & Create Korvas	C	3, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:2:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4	An	P	0/2	1
2	1, 2	Ap	P	0/2	1
3	2, 3	Ap	P	0/2	1
4	3	C, Ap	M	0/2	1
4	3, 4	C	M	0/2	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1			2			1	2				
CO 2	2	1					1	2				
CO 3		2	1					2	1			
CO 4			3					2	1			
CO 5			2	1			1		2			

Correlation Levels:

Level	Correlation
1	Slightly / Low



2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Pro. P Sambamoorthy    |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK4VACMRD201				
Course Title	<b>Rhythmology III</b>				
Type of Course	<b>VAC 2</b>				
Semester	IV				
Academic Level	200-299				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3	3			3
Pre-requisites	Knowledge on previous theory paper				
Course Summary	This course discusses into the intricacies of notation and practice, providing a thorough understanding of the fundamental concepts and their application in various theoretical structures. The learners will embark on a journey to master the notation of different mathras of Muthayippu, korvas, kurapus and Thaniyavarthanam explore the nuances of detailed life sketch and gain knowledge in the history of Carnatic concerts.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Construction method of Korvas and sampradaya Kurapus</b>		<b>15</b>
	1	Calculation	
	2	Creating capacity	
	3	Karva placement	
	4	Application of Ta Ti Ki Ta Dom	
<b>II</b>	<b>Notation of Muthaipus in various Talas</b>		<b>15</b>
	1	Rule	
	2	Symbols	
	3	Counting method	

	4	Collection	
<b>III</b>	<b>Natation of Korvas from learned Thaniyavarthanam</b>		<b>10</b>
	1	Collection of chollus	
	2	Various Korvas	
	3	Rule	
	4	Symbols	
<b>IV</b>	<b>Life sketch and contributions of Prof: Palakkad C S Krishna Moorthy and Sri Karaikkudy R Mani</b>		<b>10</b>
	1	Guru	
	2	Disciples	
	3	Period of living	
	4	Contributions	
<b>V</b>	<b>Origin and development of Carnatic Music Concerts</b>		<b>10</b>
	1	History	
	2	Developing period	
	3	Method	
	4	Duration	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Construct and apply Korvas and Kurappus	C, Ap	2
CO-2	Categorize and analyse Muthaipu	An	4
CO-3	Perform Muthaipu	Ap	1, 4
CO-4	Sketch the contributions of eminent Vidvans	E	1
CO-5	Examine and explain the history of concerts	E	5

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 3:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2	C, Ap	M	3/0	
2	4	An	P	3/0	
3	1, 4	Ap	P	3/0	
4	1	E	C	3/0	
5	5	E	C	3/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		2	1				1	1	1			
CO 2	1			2			1		2			
CO 3	1	2					1	2				
CO 4					3		2					
CO 5	1				2		2					

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                |                               |
|--------------------------------|-------------------------------|
| 1. Dakshinendian Sangeetham    | A K Raveendranath             |
| 2. Sandeetha Sasthra Pravesika | Dr. S Venkita Subramanya Iyer |
| 3. South Indian Music          | Prof. P Sambamoorthy          |
| 4. Sangeetha Nighandu          | Dr. Sunil V T                 |

Discipline	<b>BA MUSIC (MRIDANGAM)</b>				
Course Code	UK4VACMRD202				
Course Title	<b>Elaborate Thaniyavarthanam II</b>				
Type of Course	<b>VAC 3</b>				
Semester	IV				
Academic Level	200-299				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		2	2	4
Pre-requisites	Knowledge and playing skill on previous practical courses				
Course Summary	This course offers a comprehensive exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into advanced studies of Thaniyavarthanam in Rupaka and Misra chapu tala, sampradaya Kurapu, 3 degrees of Korva, and Ta Ti Ki Ta Dom from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Elaborate Thaniyavarthanam in Rupaka Tala Samam</b>		<b>15</b>
	1	Elaborate nada	
	2	Various chollus	
	3	Different muthaipus	
	4	Modern Patterns	
<b>II</b>	<b>Elaborate Thaniyavarthanam in Misra Chapu Tala Samam</b>		<b>15</b>
	1	Elaborate Nadas	
	2	Variety Chollus	
	3	Various Muthaipus	
	4	Gathi bhedas	
<b>III</b>	<b>Sampradaya Kurapu in Rupaka &amp; Misra Chapu Tala</b>		<b>10</b>

	1	Identifying	
	2	Method of Kurapu	
	3	Kurapu calculations	
	4	Practical applications	
<b>IV</b>	<b>Korvas in 3 degrees of speed</b>		<b>10</b>
	1	3 Kala calculations	
	2	Practical application	
	3	Uttering	
	4	Kala placement	
<b>V</b>	<b>Pancha Jaathi Ta Ti Ki Ta Dom with Tisra Gathi in Melkaala</b>		<b>10</b>
	1	Tisra Gathi calculation	
	2	Graha (edupu)	
	3	Ability of laya	
	4	Different laya patterns	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Create & apply Thaniyavarthanam in Rupaka tala	C, Ap	2, 3
CO-2	Create & apply the Thaniyavarthanam in Misra Chapu tala	C, Ap	2, 3
CO-3	Identify & create sampradaya kurappu	C	3
CO-4	Analyse & apply the 3 speed Korvas	An, Ap	3, 4
CO-5	Create Ta Ti Ki Ta Dom Gathi bheda	C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:2:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2, 3	C, Ap	M	0/2	1
2	2, 3	C, Ap	M	0/2	1
3	3	C	M	0/2	1
4	3, 4	An, Ap	M	0/2	1
5	3	C	M	0/2	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		1	2					1	2			
CO 2		1	2					1	2			
CO 3			3						2			
CO 4			1	2			1			1		1
CO 5			3						3			

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium



3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Pro. P Sambamoorthy    |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                 | Pro. Parasala Ravi     |

## UK4INTDAK201

### **Summer Internship**

An internship is gaining first-hand experience by an individual besides comprehending the way of working in an institution/organization, leading to improve the skill aptitude for a specific job or job role and building research capabilities with learning opportunities.

An internship of 60 hours duration after the 4th semester is mandatory for the students enrolled in BPA Dance (Dance) degree programme. Suggested activities of the following or similar activities may be done by the students and a report on the same should be produced.

- Hands-on Training
- Short Research Project
- Seminar attendance
- Dance Festival Attendance
- Study certain institutions associated with Dance
- Social projects
- Study of the Dance enterprises

#### **Evaluation**

The department will evaluate the student's performance following its evaluation method. The interns will be evaluated at the department following suggestive aspects

- Activity logbook and evaluation report of Internship Supervisor
- The quality of the intern's report
- Acquisition of skill sets by the intern
- Originality and any innovative contribution
- Significance of outcomes
- Attendance

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK5DSCMRD301				
Course Title	Rhythmology IV				
Type of Course	<b>DSC12 A6</b>				
Semester	V				
Academic Level	300-399				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Knowledge on previous theory courses				
Course Summary	This course offers a comprehensive exploration of the rhythmic foundations of South Indian classical music. Divided into five core modules, it will equip the students with the knowledge and skills to understand, perform, and appreciate this rich musical tradition. Rhythmic arts in South Indian dance forms, Upa pranas, Notation of Mora & Korva, Percussion Instruments of South India etc. are discussed in this course.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Detailed study on Upa Pranas</b>		<b>15</b>
	1	Musical application	
	2	Identify Pranas	
	3	Spine of Tala	
	4	Musical importance	
<b>II</b>	<b>Definition of Purattu, Mora &amp; Korva</b>		<b>15</b>
	1	Theoretical application	
	2	Placement	
	3	Creating capacity	
	4	Ability to compose	

<b>III</b>	<b>Study on the Laya aspects in the Dance forms of South India</b>		<b>10</b>
	1	Knowledge of other art forms	
	2	Playing techniques	
	3	Understanding of Nattuvangam	
	4	Scope of Laya	
<b>IV</b>	<b>Notation of Mora &amp; Korva to Samam &amp; edam</b>		<b>10</b>
	1	Identify the Graha	
	2	Atheetha & Anaagatha graha	
	3	Ability to notate	
	4	Rule of notation	
<b>V</b>	<b>Study on the following Avanadha Vadyas in South India. (Mridangam, Taval, Chenda, Maddalam, Timila, Edakka, Ganjira)</b>		<b>10</b>
	1	Classification of instruments	
	2	Playing techniques	
	3	Construction	
	4	Usage	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Analyse the Upapranas	An	4
CO-2	Evaluate the technical terms	E	1
CO-3	Identify & evaluate the Dance forms	E	1
CO-4	Familiarise the technical terms	U	1
CO-5	Identify the Avanadha vadyas used in South India	R	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4	An	P	4/0	
2	1	E	C	4/0	
3	1	E	C	4/0	
4	1	U	F	4/0	
5	1	R	F	4/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1			2				2				
CO 2	2	1					2	1				
CO 3	3						2	1				
CO 4	3						2	1				
CO 5	3						2	1				

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                               |
|-------------------------------------|-------------------------------|
| 1. Sangeetha Sasthra Pravesika      | Dr. S Venkita Subramanya Iyer |
| 2. Splendor of Soth Indian Music    | Dr. P T Chelladurai           |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan        |
| 4. Sangeetha Nighantu               | Dr. Sunil V T                 |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK5DSCMRD302				
Course Title	<b>Rhythmology V</b>				
Type of Course	<b>DSC13 A7</b>				
Semester	V				
Academic Level	300-399				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Knowledge on previous theory papers				
Course Summary	This comprehensive course discusses into the intricacies of notation and practice, providing a thorough understanding of the fundamental concepts and their application in various theoretical structures. The learners will embark on a journey to notate and compose different korvas, explore the nuances of detailed life history and gain knowledge about various aspects of tala.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Life history of Mridangam exponents 1) Narayana Swami Appa 2) Mamundia Pillai 3) Das Swamikal</b>		<b>15</b>
	1	Place of birth & death	
	2	Contributions	
	3	Period of living	
<b>II</b>	<b>Study on the following Kerala Talas. (Chempata, Panchari, Tripata, Champa, Adantha, Muriyadantha &amp; Eka)</b>		<b>15</b>
	1	Knowledge	
	2	Identify	
	3	Comparison	
	4	Application	

<b>III</b>	<b>Tala &amp; its place in South Indian Music</b>		<b>10</b>
	1	Importance	
	2	Role of Tala	
	3	History	
<b>IV</b>	<b>Ability to notate Korvas in different Gathis</b>		<b>10</b>
	1	Notating capacity	
	2	Calculation	
	3	Counting Karvas	
	4	Gathi Bhedas	
<b>V</b>	<b>Ability to compose Korvas in Yathi patterns</b>		<b>10</b>
	1	Mastery	
	2	Identify the Yathi	
	3	Composing capacity	
	4	Rule of composing	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Sketch the contributions of eminent vidvans	E	1
CO-2	Compare & match the Talas	An	4
CO-3	Identify and analyse Kerala talas	An	1, 4
CO-4	Notate Korvas in different gathis	Ap	3
CO-5	Rearrange & apply the Korvas in Yathi patterns	C	3, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	E	C	4/0	
2	4	An	P	4/0	
3	1, 4	An	P	4/0	
4	2	Ap	P	4/0	
5	3, 4	C	M	4/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	3						2					
CO 2	1			2			1	2				
CO 3	1			2			1	2				
CO 4	1		2					1	2			
CO 5			2	1					2	1		

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                               |
|-------------------------------------|-------------------------------|
| 1. Sangeetha Sasthra Pravesika      | Dr. S Venkita Subramanya Iyer |
| 2. Splendor of Soth Indian Music    | Dr. P T Chelladurai           |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan        |
| 4. Sangeetha Nighandu               | Dr. Sunil V T                 |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK5DSCMRD303				
Course Title	<b>Elaborate Thaniyavarthanam III</b>				
Type of Course	<b>DSC14 A8</b>				
Semester	V				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge in previous practical courses				
Course Summary	This course will introduce students to the rich and diverse traditions of Indian classical music, with a focus on the specific areas of rhythm such as intricacies Taniyavathanam, Laya exercise with Tisra Gathi in Khanda Chapu Tala, Sampradaya Korappu, Pancha Jaati Ta Ti Ki Ta dhom etc. Students will gain an understanding of the theoretical and practical aspects of these techniques, and will be able to apply them to their own musical practice.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercise with Tisra Gathi in Khanda Chapu Tala</b>		<b>15</b>
	1	Akshara exercise	
	2	Jathi patterns	
	3	Control of Laya	
	4	New patterns	
<b>II</b>	<b>Elaborate Thaniyavarthanam in Khanda Chapu Tala samam</b>		<b>15</b>
	1	Variety Nadas	
	2	Modern chollus	
	3	Different muthaipus	

	4	Gathi bheda	
<b>III</b>	<b>Thaniyavarthanam in Adi Tala 1 Kala after 2 Mathra</b>		<b>10</b>
	1	Identify graha	
	2	Variety chollus	
	3	Different muthaipus	
	4	Gathi bheda	
<b>IV</b>	<b>Sampradaya Kurapu in Khanda Chapu Tala</b>		<b>10</b>
	1	Recognise	
	2	Rule of Kurapu	
	3	Reckoning	
	4	Practical application	
<b>V</b>	<b>Pancha Jathi Ta Ti Ki Ta Dom with Tisra Gathi &amp; Ta Ti Ki Ta Dom based Muthaipu</b>		<b>10</b>
	1	Calculation of Muthaipus	
	2	Different Karvas	
	3	Knowledge of graha	
	4	Identify the Jaathis	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Perform Thaniyavarthanam in Khanda chapu tala	Ap	2, 3
CO-2	Create and apply the new patterns in Tisra gathi	C, Ap	2, 3
CO-3	Apply Gathi bhedas in Thaniyavarthanam	Ap	2
CO-4	Analyse Kurapu	An	4
CO-5	Create different Gathi patterns	C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2, 3	Ap	P	0/3	1
2	2, 3	C, Ap	M	0/3	1
3	2	Ap	P	0/3	1
4	4	An	P	0/3	1
5	3	C	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		2	1				1	1				1
CO 2		2	1				1	1				1
CO 3		3					1	2				
CO 4				3				2		1		
CO 5			3					1	2			

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- 1.Mridanga Bodhini Pro. Parasala Ravi
- 2.Mridanga Nada Manjari Sri Guruvayur Dorai
- 3.Mridangam-The King Of Percussion Dr. T V Gopalakrishnan

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK5DSEM301				
Course Title	<b>Elaborate Thaniyavarthanam V</b>				
Type of Course	<b>DSE3 in A</b>				
Semester	V				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge and playing skill on previous practical courses				
Course Summary	This course offers a comprehensive exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into advanced studies of laya exercises and thaniyavarthanam, practical application of variety kurapus and moras and basics of 5 degrees of korva from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Advanced laya exercises in Adi Tala 2 Kala samam</b>		<b>15</b>
	1	Introduction of two Kala	
	2	Akshara & Aksharakala difference	
	3	Control of Laya	
	4	2 Kala calculation	
	5	Introduction of Tattumuthaipu	
<b>II</b>	<b>Elaborate Thaniyavarthanam in Adi Tala 2 Kala samam with Gathi Bhedas</b>		<b>15</b>
	1	Different Nadas	
	2	Variety Chollus	
	3	Introducing Tattu-muthaipu	
	4	Modern Moras	

<b>III</b>	<b>Introduction of 5 speed Korvas</b>		<b>10</b>
	1	Korva selection	
	2	Calculating skill	
	3	Identify the Gathi Bheda	
	4	Graha calculation	
<b>IV</b>	<b>Practical application of variety Kurapus</b>		<b>10</b>
	1	Finding method	
	2	Karva placement	
	3	Cholkettu slelection	
	4	Calculating system	
<b>V</b>	<b>Formation of variety Moras</b>		<b>10</b>
	1	Calculating method	
	2	Playing method	
	3	Rule of calculations	
	4	Cholkettu selection	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Interpret the new patterns	An	4
CO-2	Prepare & apply Thaniyavarthanam	Ap	2, 3
CO-3	Analyse the Korvas	An	4
CO-4	Analyse & apply Kurapu	An, Ap	2, 4
CO-5	Create & apply different types of Moras	C, Ap	2, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4	An	P	0/3	1
2	2, 3	Ap	P	0/3	1
3	4	An	P	0/3	1
4	2, 4	An, Ap	M	0/3	1
5	2, 4	C, Ap	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1			2			1	2				
CO 2		2	1					2	1			
CO 3				3			1	2				
CO 4		1		2				2	1			
CO 5		1		2				2	1			

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Pro. P Sambamoorthy    |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                 | Pro. Parasala Ravi     |

Discipline	<b>MRIDANGAM</b>				
Course Code	UK5DSEMRD302				
Course Title	<b>Intricate Thaniyavarthanam I</b>				
Type of Course	<b>DSE4 in A</b>				
Semester	V				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	Knowledge and playing skill mentioned in previous practical courses				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into laya exercise, kurapu and arithmetical calculation of anaagatha graha, Thaniyavarthanam and accompaniment training, from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercise to Anaagatha Graha</b>		<b>15</b>
	1	Introduction of new Graha	
	2	Anaagatha Graha	
	3	Modern pattern	
	4	Control of Laya	
<b>II</b>	<b>Arithmetical calculations for Anagatha Graha</b>		<b>15</b>
	1	Ta Ti Ki Ta Dom	
	2	Vocalization	
	3	Trikala	
	4	Gathi Bheda	
<b>III</b>	<b>Thaniyavarthanam in Rupaka Tala after 2 Mathras</b>		<b>10</b>

	1	New Nadas	
	2	Modern Muthaipus	
	3	Different calculations	
	4	Variety Mathra Korvas	
<b>IV</b>	<b>Nada training for accompaniment</b>		<b>10</b>
	1	Left right combination	
	2	Gamaka	
	3	Tonal clarity	
	4	Knowledge in musical composition	
<b>V</b>	<b>Kurapu training for Anaagatha Graha</b>		<b>10</b>
	1	Sampradaya Kurapu	
	2	Nada kurapu	
	3	Thalavatta kurapu	
	4	Variety kurapu	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Explain the pattern of laya exercise	E	1, 2
CO-2	Estimate & apply the new patterns	Ap	1, 2
CO-3	Construct and perform Thaniyavarthanam	C, Ap	2, 3
CO-4	Organize new Nadas for accompaniment	C	3
CO-5	Categorize & summarize Kurapus for the Edupu	An	1, 3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:4:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4	E	C	0/4	
2	1, 2	Ap	P	0/4	
3	2, 3	C, Ap	M	0/4	
4	3	C	M	0/4	
5	1, 3	An	P	0/4	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO4	PSO5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1					1			2		
CO 2	1	2					1	2				
CO 3		1	2					2	1			
CO 4	1		2						3			
CO 5	1		2				1	2				

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Prof. P Sambamoorthy   |
| 3. Mridangam The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                 | Prof. Parasala Ravi    |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK5SECMRD301				
Course Title	<b>Development of Manodharma</b>				
Type of Course	<b>SEC2</b>				
Semester	V				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		3		3
Pre-requisites	Knowledge in SEC 1				
Course Summary	This comprehensive course is designed for students to refine their skills. Varieties of Nadas are included in this course. This course also focuses into the captivating realm of Carnatic music, specifically exploring the intricacies of the musical forms: Gitam, Svarajati, and Jatisvaram.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Introducing Gamaka, Variety Nada playing with Gamaka</b>		<b>15</b>
	1	Beautifying	
	2	Expression	
	3	Eligibility to accompany	
	4	Accompanying other Vocal styles	
<b>II</b>	<b>Playing small different Muthaipus with the help of variety Nadas</b>		<b>15</b>
	1	Muthaipu creation	
	2	Nada creation	
	3	Placement	
	4	Expression	
<b>III</b>	<b>Play Pancha Jathi Ta Ti Ki Ta Dom with the help of variety of Nadas</b>		<b>10</b>

	1	Control of Laya	
	2	Mathematical calculations	
	3	Placement of Ta Ti Ki Ta Dom	
	4	Skill development	
<b>IV</b>	<b>Play simple Korvas with the help of variety Nadas</b>		<b>10</b>
	1	Practical application	
	2	Clarity in Kalapramana	
	3	Sarva Laghu patterns	
	4	Beauty of selection	
<b>V</b>	<b>Accompany with the Musical forms (Geetham, Jathiswaram, Swarajathi)</b>		<b>10</b>
	1	Listening sense	
	2	Understanding musical forms	
	3	Identify Tala	
	4	Playing method	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Acquire the practical applications of Gamaka	U	1, 2
CO-2	Convert & beautify Muthaipus	C	3
CO-3	Demonstrate Panchajati Ta Ti Ki Ta Dom	Ap	2, 3
CO-4	Demonstrate Korvas with nadas	Ap	2, 3
CO-5	Observe & identify musical forms	R	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



**Name of the Course: Credits: 0:3:0 (Lecture: Tutorial: Practical)**

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1, 2	U	F	0/3	
2	3	C	M	0/3	
3	2, 3	Ap	P	0/3	
4	2, 3	Ap	P	0/3	
5	1	R	C	0/3	

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
<b>CO 1</b>	2	1					1	1		1		
<b>CO 2</b>		1	2						2	1		
<b>CO 3</b>		2	1					2		1		
<b>CO 4</b>		2	1					2		1		
<b>CO 5</b>	3						1	2				

**Correlation Levels:**

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)  1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
-----------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1.Mridanga Bodhini

Pro. Parasala Ravi

2.Mridanga Nada Manjari

Sri Guruvayur Dorai

3.Mridangam - The King of Percussion

Dr. T V Gopalakrishnan

## SEMESTER VI

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK6DSCMRD301				
Course Title	Rhythmology VI				
Type of Course	<b>DSC15 A9</b>				
Semester	VI				
Academic Level	300-399				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Theoretical knowledge of previous courses				
Course Summary	This course is a comprehensive exploration of elements of tala system in Indian music. Through a series of engaging modules, the students will delve into the world of rhythmic patterns, decipher the notation system, Taladasa pranas and gain insights into the legendary Mridangam exponents who have shaped its legacy.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>		<b>Life and contributions of the following Mridangam exponents</b>	<b>15</b>
	1	Puthukottai Dakshinamurthy Pillai	
	2	Thanjavur Vaidyanadha Iyer	
	3	Palakkad Mani Iyer	
	4	Pazhani Subramanya Pillai	
<b>II</b>		<b>Study on first 10 Talas from 108 Talas</b>	<b>15</b>
	1	Knowledge of Angas	
	2	Awareness of 108 Talas	
	3	Reckoning method	
	4	Memory enhancement	

<b>III</b>	<b>Notation of 5 speed Korvas</b>		<b>10</b>
	1	Notating rule	
	2	Angas placement	
	3	Calculation of Karvas	
<b>IV</b>	<b>Notation of Kurapus &amp; Purattu Chollus from intricate Thaniyavarthanam</b>		<b>10</b>
	1	Knowledge of Kurapu	
	2	Karva calculation	
	3	Knowledge of Purattu	
	4	Drutha Kala symbols	
<b>V</b>	<b>Detailed study on Tala Dasa Pranas</b>		<b>10</b>
	1	Nomenclature of Pranas	
	2	Usage	
	3	Application and necessity	

### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Analyse the contributions of Mridangam exponents	An	4
CO-2	Identify the 108 Talas	R	1
CO-3	Notate various sequences of talas	Ap	2, 3
CO-4	Identify and analyse Taladasa pranas	An	1, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)**

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4	An	P	4/0	
2	1	R	F	4/0	
3	2, 3	Ap	P	4/0	
4	1, 4	An	P	4/0	

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1				3			1	2				
CO 2	2				1		3					
CO 3		2	1				1		2			
CO 4	1			2			1	2				

**Correlation Levels:**

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Theory Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	---

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |  |                    |
|--|--------------------|
| 1. An introduction to Indian Music               | B Chaithanya Deva  |
| 2. Dakshinendyan Sangeetham (Mal)                | A K Raveendra Nath |
| 3. Mridangam an Indian Classical Percussion Drum | Smt Jayanthi Gopal |
| 4. Sangeetha Nighandu                            | Dr. Sunil V T      |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK6DSCMRD302				
Course Title	Rhythmology VII				
Type of Course	<b>DSC16 A10</b>				
Semester	VI				
Academic Level	300-399				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Theoretical knowledge of previous courses				
Course Summary	This comprehensive course discusses into the intricacies of notation and practice, providing a thorough understanding of the fundamental concepts and their application in various theoretical structures. The learners will embark on a journey to master the notation of Pallavis, notation of Korvas, detailed life history, different methods of Mridangam accompaniment in concerts and other art forms and tuning method of Mridangam.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>		<b>Life &amp; contributions of the following Mridangam exponents</b>	<b>15</b>
	1	Palakkad R Raghu	
	2	Mavelikkara K Velukkuty Nair	
	3	Mavelikkara Krishnankutty Nair	
	4	G Harisankar	
<b>II</b>		<b>Notation of simple Pallavi</b>	<b>15</b>
	1	Knowledge of Pallavi	
	2	Rule of Pallavi	

	3	Construction method	
	4	Categories of Pallavi	
<b>III</b>	<b>Playing method of Mridangam in concerts &amp; different art forms</b>		<b>10</b>
	1	Knowledge of concerts	
	2	Knowledge of Dance forms	
	3	Awareness of Nattuvangam	
	4	Understanding Thullal forms	
<b>IV</b>	<b>Notation of Korvas with samam to edam (3 times)</b>		<b>10</b>
	1	Calculations	
	2	Finding method	
	3	Symbols	
	4	Karva patterns	
<b>V</b>	<b>Tuning method of Mridangam</b>		<b>10</b>
	1	Identify the Sruthi	
	2	Tuning material	
	3	Right left tuning	
	4	Right head tuning	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Sketch the life and contributions of Mridangam exponents	E	1, 5
CO-2	Illustrate of Pallavi	E	2, 4
CO-3	Accompany music concert on Mridangam	Ap	2, 3
CO-4	Notate Korva in different grahas	C	1, 3
CO-5	Tune Mridangam in appropriate pitch	Ap	1, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1, 5	E	C	4/0	
2	2, 4	Ap	P	4/0	
3	2, 3	Ap	P	4/0	
4	1, 3	C	M	4/0	
5	1, 4	Ap	P	4/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	1				2		2					
CO 2		1	1	1			1			2		
CO 3		2	1						1	2		
CO 4	1		2					2	1			
CO 5	1			2			1	2				

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. An introduction to Indian Music B Chaithanya Deva
2. Dakshinendyan Sangeetham (Mal) A K Raveendra Nath
3. Mridangam an Indian Classical Percussion Drum Smt Jayanthi Gopal
4. Sangeetha Nighandu Dr. Sunil V T

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK6DSCMRD303				
Course Title	<b>Mridangam Lab</b>				
Type of Course	<b>DSC17 A11</b>				
Semester	VI				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge on previous practical courses				
Course Summary	This course focuses the various things related to the manufacturing of the Mridangam, the leading percussion instrument of South Indian Classical music. This course delves into the fascinating process of building this instrument, equipping the students with the knowledge and appreciation for its meticulous craftsmanship.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>		<b>Ability to tune Mridangam to Adhara Sruthi of the following instruments</b>	<b>15</b>
	1	Pitch Pipe	
	2	Tanpura	
	3	Harmonium	
<b>II</b>		<b>Method of Meetu Chapu adjustment</b>	<b>15</b>
	1	Identify the variation	
	2	Tuning method	
	3	Knowledge of equipments used	
	4	Experience	
<b>III</b>		<b>Study on various types of wood and skin</b>	<b>10</b>

	1	Selection of wood	
	2	Skin selection	
	3	Quality	
	4	Right Left head	
<b>IV</b>	<b>Study on the tools used in manufacturing of Mridangam. Valamthala, edamthala, mootu.</b>		<b>10</b>
	1	Traditional tools	
	2	Iron tools	
	3	Wood tools	
	4	Bamboo tools	
<b>V</b>	<b>Manufacturing system &amp; fixing of Choru (Karana)</b>		<b>10</b>
	1	Cleaning of skin	
	2	Preparation of Choru	
	3	Quantity	
	4	Duration	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Gain proper techniques for maintaining Mridangam, including tuning, cleaning, and storage	Ap	1, 2
CO-2	Experience meetu chapu	U	1
CO-3	Identify the materials and methods used in Mridangam making	<u>R</u>	1
CO-4	Familiarize with the specialized tools used by Mridangam makers	R	1
CO-5	Experience the usage of black paste	U	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1, 2	Ap	P	0/3	1
2	1	U	C	0/3	1
3	1	<u>R</u>	F	0/3	1
4	1	R	F	0/3	1
5	1	U	C	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1						2				1
CO 2	2			1			1	2				
CO 3	2						1	2				
CO 4	2						1	2				
CO 5	2			1			1	2				

Correlation Levels:

Level	Correlation
1	Slightly / Low

2	Moderate / Medium
3	Substantial / High

### MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA)
	<ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Practical Test paper</li> <li>3. Seminar presentation</li> </ol>
	B. End Semester Examination

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. Resounding Mridangam             | Erikavu N Sunil        |
| 2. South Indian Music               | Prof. P Sambamoorthy   |
| 3. Mridangam-The King of Percussion | Dr. T V Gopalakrishnan |
| 4. Mridanga Bodhini                 | Prof. Parasala Ravi    |

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK6DSEM301				
Course Title	<b>Intricate Thaniyavarthanam II</b>				
Type of Course	<b>DSE5 in A</b>				
Semester	VI				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		3	2	5
Pre-requisites	Knowledge on previous practical courses				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into laya exercise and arithmetical calculations of Anaagatha graha, thaniyavarthanam in different talas and training for percussion accompaniment, from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercise to Anagatha Graha</b>		<b>15</b>
	1	Introduction of new Graha	
	2	Anagatha Graha	
	3	New patterns	
	4	Command of Laya	
<b>II</b>	<b>Arithmetical calculations for anagatha graha</b>		<b>15</b>
	1	Ta Ti Ki Ta Dom	
	2	Utter	
	3	Trikala	
	4	Gathi Bheda	
<b>III</b>	<b>Thaniyavarthanam in Misra Chapu Tala after 2 Mathras</b>		<b>10</b>

	1	Variety Nadas	
	2	New Chollus	
	3	Modern Muthaipus	
	4	Variety Mathra Korvas	
<b>IV</b>	<b>Nada training for accompaniment</b>		<b>10</b>
	1	Left right combination	
	2	Gamaka	
	3	Tonal quality	
	4	Musical composition	
<b>V</b>	<b>Thaniyavarthanam in Adi Tala 1 Kala after 6 Mathras</b>		<b>10</b>
	1	Identify the edam	
	2	Modern Nadas	
	3	New Tattu-muthaipus	
	4	Samam to edam calculations	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Demonstrate the new graha	E	1
CO-2	Apply the graham calculation	Ap	1, 2
CO-3	Plan & apply Thaniyavarthanam in Misra Chapu tala after 2 Mathras	C, Ap	2, 3
CO-4	Plan & apply Thaniyavarthanam in Adi tala after 6 Mathras	C, Ap	2, 3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



Name of the Course: Credits: 0:3:1 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	E	C	0/3	1
2	1, 2	Ap	P	0/3	1
3	2, 3	C, Ap	M	0/3	1
4	2, 3	C, Ap	M	0/3	1

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1					2			1		
CO 2	1	2					1	2				
CO 3		2	1				2	1				
CO 4		2	1				2	1				

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. Resounding Mridangam Erikavu N Sunil
2. South Indian Music Prof. P Sambamoorthy
3. Mridangam The King of Percussion Dr. T V Gopalakrishnan
4. Mridanga Bodhini Prof. Parasala Ravi

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK6DSEMRD302				
Course Title	<b>Intricate Thaniyavarthanam III</b>				
Type of Course	<b>DSE6 in A</b>				
Semester	VI				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	1. Knowledge on previous practical courses				
Course Summary	This course offers a <b>comprehensive</b> exploration of the percussion instrument, the Mridangam. Through a series of engaging modules, the students will delve into Thaniyavarthanam in different talas, kurapus and Ta Ti Ki Ta Dom training, Anaagatha Graha exercise and 3 degrees and 5 degrees of Korvas, from this rich musical tradition.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Laya exercise to Anagatha Graha</b>		<b>15</b>
	1	Introduction of new Graha	
	2	Anagatha Graha	
	3	Modern Patterns	
	4	Control of Laya	
<b>II</b>	<b>Thaniyavarthanam in Misra Chapu Tala after 4 Mathras</b>		<b>15</b>
	1	Nada patterns	
	2	Chollu varieties	
	3	Muthaipu to edam	
	4	Variety Korvas	
<b>III</b>	<b>Thaniyavarthanam in Adi Tala 2 Kala after 4 Mathras</b>		<b>10</b>

	1	Variety Nadas	
	2	Samam to edam Korvai	
	3	Gathi Bheda	
	4	Tattumuthaipus	
<b>IV</b>	<b>Arithmetical calculations for 3 speed &amp; 5 speed Korvas</b>		<b>10</b>
	1	3 speed calculation	
	2	Method of 5 speed	
	3	Karva selection	
	4	Calculating capacity	
<b>V</b>	<b>Kurapus &amp; Ta Ti Ki Ta Dom training</b>		<b>10</b>
	1	Variety Kurapus	
	2	Nada Kurapus	
	3	Ta Ti Ki Ta Dom with Karvas	
	4	Muthaipu with Ta Ti Ki Ta Dom	

#### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Demonstrate the new graha	U	1
CO-2	Plan & apply the Thaniyavarthanam in Adi tala after 4 Mathras	C, Ap	2, 3
CO-3	Plan & apply the Thaniyavarthanam in Adi tala after 4 Mathras	C, Ap	2, 3
CO-4	Calculate & design the 3 and 5 speed Korvas	C	3, 4

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 1:3:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	U	C	0/4	
2	2, 3	C, Ap	M	0/4	
3	2, 3	C, Ap	M	0/4	
4	3, 4	C	M	0/4	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2	1					1			1		1
CO 2		2	1					2	1			
CO 3		2	1					2	1			
CO 4			2	1					2	1		

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. Resounding Mridangam Erikavu N Sunil
2. South Indian Music Prof. P Sambamoorthy
3. Mridangam The King of Percussion Dr. T V Gopalakrishnan
4. Mridanga Bodhini Prof. Parasala Ravi

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK6SECMRD301				
Course Title	<b>Concert Accompaniment I</b>				
Type of Course	<b>SEC 3</b>				
Semester	VI				
Academic Level	300-399				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	3		3		3
Pre-requisites	SEC 1 & 2				
Course Summary	This course is designed for students with a solid foundation in Mridangam technique who are looking to develop their accompaniment skills for Carnatic music compositions. The focus will be on practical application, guiding the students through the art of accompanying various musical forms like Varnams, Kirtanas, Bhajans, and Tillanas in the commonly played talas.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Accompany with the Musical forms – Adi Tala Varnas in the ragas Mohanam, Abhogi, Vasantha &amp; Navaragamalika</b>		<b>15</b>
	1	Understanding Musical forms	
	2	Playing method	
	3	Control of Laya	
	4	Understand the speed variation	
<b>II</b>	<b>Accompany with the Musical forms – Ata Tala Varnams in Kambhoji, Bhairavi &amp; Sankarabharanam</b>		<b>15</b>
	1	Identify Tala	
	2	Identify Graha	
	3	Recognise the Chittaswaram	

	4	Muthaipu to edam	
<b>III</b>	<b>Accompany with the Musical forms – simple Kirthanas</b>		<b>10</b>
	1	Mood of the Raga	
	2	Importance of Gamaka	
	3	Identify Graha	
	4	Suitable Muthaipu	
<b>IV</b>	<b>Ability to accompany with a Main Krithi followed by a small Thaniyavarthanam</b>		<b>10</b>
	1	Identify Tala	
	2	Identify Graha	
	3	Muthaipu selection	
	4	Nada varieties	
<b>V</b>	<b>Ability to accompany for Bhajans &amp; Tillana</b>		<b>10</b>
	1	Structure of Tillana	
	2	Playing method	
	3	Mathematical beauty	

**Course Outcomes**

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Observe & apply to accompany with the musical form, Varna	Ap	2, 4
CO-2	Design & apply to play with the Keerthana	C, Ap	2, 3
CO-3	Observe & apply to accompany with the musical form, Tiallana	Ap	2, 4
CO-4	Acquire the method of accompanying Bhajans	Ap	1, 2

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



Name of the Course: Credits: 0:3:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2, 4	Ap	P	0/3	
2	2, 3	C, Ap	M	0/3	
3	2, 4	Ap	P	0/3	
4	1, 2	Ap	P	0/3	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		2		1			1	2				
CO 2		2	1					2		1		
CO 3		2		1			1	2				
CO 4		2	1					2				

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. Resounding Mridangam Erikavu N Sunil
2. South Indian Music Prof. P Sambamoorthy
3. Mridangam - The King of Percussion Dr. T V Gopalakrishnan
4. Mridanga Bodhini Prof. Parasala Rav

## SEMESTER VII

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK7DSCMRD401				
Course Title	<b>RESEARCH METHODOLOGY</b>				
Type of Course	<b>DSC 18 A12</b>				
Semester	VII				
Academic Level	400-499				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	2. Research Aptitude				
Course Summary	This course aims into the world of research methodology in music, equipping the students of music with the tools and knowledge to critically analyse 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.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Fundamentals of Research</b>		<b>10</b>
	1	Research- Definition, Aims & Objectives	
	2	Concept & process of research	
	3	Various types of research	
<b>II</b>	<b>Research Procedure</b>		<b>10</b>
	1	Research procedure- Selection of topics, types of source materials, hypothesis, data collection, Cataloguing, Principles of Data bases	
	2	Primary and secondary sources-their importance in research	
<b>III</b>	<b>Methods of Research</b>		<b>15</b>

	1	Oral, textual, documentary analysis, questionnaire, interviews, historical data collection	
	2	Manuscripts: published data of manuscripts from various manuscripts libraries, unpublished manuscripts, collection from private sources, electronic resources, reviews, articles and journals, letters	
	3	Data on traditional singing, recordings & notation of compositions of traditional musicians	
<b>IV</b>	<b>Synopsis</b>		<b>10</b>
	1	Synopsis-definition, importance	
	2	Preparation of synopsis on different topics	
<b>V</b>	<b>Structure of Thesis</b>		<b>15</b>
	1	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	
	2	Discography, Year of books, Directories, Websites	

#### Course Outcomes

No.	Upon completion of the course the graduate will be able to:	Cognitive Level	PSO addressed
CO-1	Formulate a research question and develop a research plan	An	1, 6
CO-2	Evaluate the validity and reliability of research	E	1, 6
CO-3	Choose the appropriate research design and data collection methods	R	4, 6
CO-4	Conduct research ethically and responsibly	Ap	5, 6
CO-5	Critically evaluate research findings and draw valid conclusions	E	4, 6

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)

CO No.	Module	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1 & IV	1, 6	P	A	4/0	
2	II & III	1, 6	F	E	4/0	
3	III	4, 6	P	R	4/0	
4	III & IV	5, 6	P	A	4/0	
5	V	4, 6	M	E	4/0	

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO 1	PO2	PO3	PO4	PO5	PO8
CO 1	1					2	1	2				
CO 2	1					2	1	2				
CO 3				1		2	2	1				
CO 4					1	2	1					2
CO 5				1		2	2					1

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium

3	Substantial / High
---	--------------------

### MODE OF ASSESSMENT

Assessment Rubrics	<p>A. Continuous Comprehensive Assessment (CCA)</p> <ol style="list-style-type: none"> <li>1. Assignment</li> <li>2. Theory Test paper</li> <li>3. Seminar presentation</li> </ol> <p>B. End Semester Examination</p>
--------------------	---

#### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

#### 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

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK7DSCMRD402				
Course Title	<b>Rhythmology VIII</b>				
Type of Course	<b>DSC19 A13</b>				
Semester	VII				
Academic Level	400-499				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	4			4
Pre-requisites	Knowledge on previous theory papers DSC16 A10				
Course Summary	This course travels into the captivating world of theoretical aspects in South Indian classical music instruments. It focuses on different musical instruments, south Indian art forms and south Indian musical stone pillars. Through a series of engaging modules, the students will gain a comprehensive understanding of these theoretical concepts.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Origin &amp; development of Mridangam through ages</b>		<b>15</b>
	1	Primary	
	2	History	
	3	Evolution	
	4	Progression	
<b>II</b>	<b>Technique of playing &amp; construction of Mridangam</b>		<b>15</b>
	1	Types of Mridangam	
	2	Manufacture	
	3	Division	
	4	Different levels	
<b>III</b>	<b>Brindaganam: Chinnamelam &amp; Periyamelam</b>		<b>10</b>

	1	Instruments	
	2	Playing method	
	3	Identify	
	4	Purpose	
<b>IV</b>	<b>Instruments used in South Indian Temples</b>		<b>10</b>
	1	Identify	
	2	Categories	
	3	Playing method	
	4	Importance	
<b>V</b>	<b>Musical stone pillars of South India</b>		<b>10</b>
	1	History	
	2	Places	
	3	Construction	
	4	Period	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Distinguish and evaluate the origin and development of Mridangam	E	1, 4
CO-2	Summarize the playing method and construction of Mridangam	U	1
CO-3	Compare and differentiate Chinamelam & Periyamelam	An	1, 4
CO-4	Point out the features of stone pillars	E	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



**Name of the Course: Credits: 4:0:0 (Lecture: Tutorial: Practical)**

<b>CO No.</b>	<b>PO/PSO</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Lecture (L)/Tutorial(T)</b>	<b>Practical (P)</b>
1	1, 4	E	C	4/0	-
2	1	U	F	4/0	-
3	1, 4	An	P	4/0	-
4	1	E	C	4/0	-

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO 4</b>	<b>PSO 5</b>	<b>PSO 6</b>	<b>PO 1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO 1</b>	2			1			1	1	1			
<b>CO 2</b>	3								2	1		
<b>CO 3</b>	2			1			1	2				
<b>CO 4</b>	3						1	1		1		

**Correlation Levels:**

<b>Level</b>	<b>Correlation</b>
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Theory Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	---

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

- |                                      |                        |
|--------------------------------------|------------------------|
| 1. South Indian Music                | Prof. P Sambamoorthy   |
| 2. Mridangam The King of Percussions | Dr. T V Gopalakrishnan |
| 3. Dakshinendian Sangeetham          | A K Raveendranath      |
| 4. Sangeetha Nighandu                | Dr. Sunil V T          |

Discipline	<b>MRIDANGAM</b>				
Course Code	UK7DSEMRD401				
Course Title	<b>Progression of Thaniyavarthanam</b>				
Type of Course	<b>DSE7 in A</b>				
Semester	VII				
Academic Level	400-499				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		4		4
Pre-requisites	Basics of Thaniyavarthanam				
Course Summary	Through this course, the students will be able to compose and play Muthaipu and Korva during accompaniment and spontaneous playing as per the examiner's choice, structure Thaniyavarthanam and will be able to restructure the same Korva in different Gathis				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>	<b>Ability to compose &amp; play Muthaipu while accompanying</b>		<b>15</b>
	1	Identify Tala	
	2	Identify Graha	
	3	Speed calculation	
	4	Knowledge to Musical forms	
<b>II</b>	<b>Ability to compose &amp; play Korva while accompanying</b>		<b>15</b>
	1	Identify Graha & Compose Korva	
	2	Rule	
	3	Samam to edam calculation	
	4	Yati patterns	
<b>III</b>	<b>Ability to perform a Thaniyavarthanam in any from Suladi Sapta Tala &amp; Chapu Talas</b>		<b>10</b>

	1	Identify Tala & Structure of tala	
	2	Reckoning method	
	3	Spot creation	
<b>IV</b>	<b>Students should perform same Korva in other Gathis</b>		<b>10</b>
	1	Control of Laya	
	2	Playing techniques	
	3	Selection of Korvas	
	4	Different Gathi calculations	
	5	Placement	
<b>V</b>	<b>Ability to play a Mora &amp; Korva spontaneously in any Tala of examiners choice</b>		<b>10</b>
	1	Identify Tala	
	2	Identify Graha	
	3	Creating capacity	
	4	Rule	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Develop the manodharma and creativity	C	3
CO-2	Compose Korva while accompanying	C	3
CO-3	Perform Korva in other Gathis	Ap	2, 3
CO-4	Play a Mora & Korva spontaneously in any Tala	C	3

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:4:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1	C	M	0/4	-
2	4	C	M	0/4	-
3	1	Ap	P	0/4	-
4	1	C	M	0/4	-

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1			3						3			
CO 2			3						3			
CO 3		1	2				1	2				
CO 4			3						3			

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	--

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. South Inian Music

Prof. P Sambamoorthy

2.Mridangam-The King of Percussions

Dr. T V Gopalakrishnan

3.Dakshinendian Sangeetham

A K Raveendranath

## SEMESTER VIII

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK8DSCMRD401				
Course Title	<b>Rhythmology IX</b>				
Type of Course	<b>DSC20 A14</b>				
Semester	VIII				
Academic Level	400-499				
Mode of ESE	<b>Theory</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4	2		4	6
Pre-requisites	Knowledge on previous theory courses				
Course Summary	This course discusses into the intricacies of notation and practice, providing a thorough understanding of the fundamental concepts and their application in various theoretical structures. The learners will embark on a journey to master the knowledge of different instruments used in Kathakali, detailed studies on Thayambaka, Chenda-melam, Panchavadya and study on Kerala talas.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>		<b>Instruments used in Kathakali (Maddalam, Chenda, Chengila, Elathalam, Sruti petti)</b>	<b>15</b>
	1	Identify the vadya	
	2	Occation	
	3	Style of playing	
	4	Purpose	
<b>II</b>		<b>Detailed knowledge of Panchavadya ensemble &amp; its presentation</b>	<b>15</b>
	1	Usage of instruments	
	2	Category	
	3	Group presentation	

	4	Structure	
<b>III</b>	<b>Detailed study of Thayambaka</b>		<b>10</b>
	1	Instruments	
	2	Procedure	
	3	Purpose	
	4	Combination	
<b>IV</b>	<b>Chenda melam &amp; its characteristic features</b>		<b>10</b>
	1	Instruments used	
	2	Combination	
	3	Procedure	
<b>V</b>	<b>Study on Kerala Talas (Adantha, Muri adantha, Champa, Chempada, Panchari, Karika, Lekshmi, Marmma, Kundanachi &amp; Ganapathi Talas)</b>		<b>10</b>
	1	Knowledge of Tala system	
	2	Usage	
	3	Calculating method	
	4	Occasion	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Identify & classify the Instruments	U	1, 4
CO-2	Demonstrate the presentation of Thayambaka	E	1, 2
CO-3	Explain the procedure of Chenda melam	U	1, 2
CO-4	Identify Kerala talas and their sequences	R	1

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**



Name of the Course: Credits: 2:0:2 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	1, 4	U	C	2/0	2
2	1, 2	E	C	2/0	2
3	1, 2	U	C	2/0	2
4	1	R	F	2/0	2

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1	2			1			2			1		
CO 2	2	1					2			1		
CO 3	2	1					1			1	1	
CO 4	3						2	1				

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Theory Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	---

### Mapping of COs to Assessment Rubrics:

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. Resounding Mridangam Erikavu N Sunil
2. South Indian Music Prof. P Sambamoorthy
3. Mridangam-The King of Percussion Dr. T V Gopalakrishnan
4. Mridanga Bodhini Prof. Parasala Ravi

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK8DSCMRD402				
Course Title	<b>Advanced Level of Korvas &amp; Thaniyavarthanam</b>				
Type of Course	<b>DSC21 A15</b>				
Semester	VIII				
Academic Level	400-499				
Mode of ESE	<b>Practical</b>				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	4		1	6	7
Pre-requisites	Knowledge and playing skill on previous practical papers				
Course Summary	This course offers an exploration of the rhythmic aspects of South Indian music. Through a series of engaging modules, the students will delve into different varieties of Thaniyavarthanam, and varieties of Korva exercises.				

### Detailed Syllabus:

Module	Unit	Content	Hrs
<b>I</b>		<b>The following Mathra Korvas 64, 96, 108, 112, 128, 160 ( 3 Nos) , following Mathra Korvas 192, 256 ( 2 Nos )</b>	<b>15</b>
	1	Memorise	
	2	Creating capacity	
	3	Karva calculation	
	4	Rule of compose	
<b>II</b>		<b>Intricate Thaniyavarthanam in Khanda chapu Tala after 2 Mathras</b>	<b>15</b>
	1	Modern nada	
	2	Variety Muthapu	
	3	Different Korvas	
	4	Trikala calculations	

<b>III</b>	<b>Thaniyavarthanam in Khanda Jaathi Triputa Tala 2 Kala Samam</b>		<b>10</b>
	1	Introduction of new Tala	
	2	Jaathi variety	
	3	Modern Muthaipu	
	4	Kurapu Patterns	
<b>IV</b>	<b>Thaniyavarthanam in Adi Tala Tisra Nada Samam</b>		<b>10</b>
	1	New nada paterns	
	2	Dominance of Laya	
	3	Gathi nada difference	
	4	Modify Laya	
<b>V</b>	<b>Thaniyavarthanam in Adi Tala 1 Kala after 3 Mathra</b>		<b>10</b>
	1	Laya exercise	
	2	Practical application	
	3	Identify Graha	
	4	Playing method	

### Course Outcomes

<b>No.</b>	<b>Upon completion of the course the graduate will be able to:</b>	<b>Cognitive Level</b>	<b>PSO addressed</b>
CO-1	Construct Korvas	C	2, 3
CO-2	Develop & present intricate thaniyavarthanam in Khanda chapu tala	C, Ap	2, 3
CO-3	Develop & perform intricate thaniyavarthanam in Khanda jati Triputa tala	C, Ap	2, 3
CO-4	Present thaniyavarthanam in Adi tala after 3 mathras	Ap	1, 2

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 0:1:3 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	2, 3	C	M	0/1	3
2	2, 3	C, Ap	M	0/1	3
3	2, 3	C, Ap	M	0/1	3
4	1, 2	Ap	P	0/1	3

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1		2	1				1	2				
CO 2		2	1					2	1			
CO 3		2	1					2	1			
CO 4	1	2						2				1

Correlation Levels:

Level	Correlation
1	Slightly / Low
2	Moderate / Medium
3	Substantial / High

## MODE OF ASSESSMENT

Assessment Rubrics	A. Continuous Comprehensive Assessment (CCA) 1. Assignment 2. Practical Test paper 3. Seminar presentation  B. End Semester Examination
--------------------	--

### Mapping of COs to Assessment Rubrics

	Test Paper	Assignment	Seminar	End Semester Examinations
CO 1	✓		✓	✓
CO 2	✓		✓	✓
CO 3	✓		✓	✓
CO 4	✓	✓		✓
CO 5	✓	✓		✓

### Reference:

1. Resounding Mridangam Erikavu N Sunil
2. South Indian Music Prof. P Sambamoorthy
3. Mridangam The King of Percussion Dr. T V Gopalakrishnan
4. Mridanga Bodhini Prof. Parasala Ravi

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK8RPHDAK401				
Course Title	Project in Honours with Research				
Type of Course	RPH				
Semester	8				
Academic Level	400 - 499				
Mode of ESE	Evaluation of Project and Viva Voce				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	12	12			12
Pre-requisites	Knowledge in Research Methodology				
Course Summary	Project of minimum 70-90 pages shall be prepared and submitted under a Supervising Guide having the qualification, Ph D				

### Course Outcomes

No.	Upon completion of the course the graduate will be able to	Cognitive Level	PSO addressed
CO-1	Formulate a research question and develop a research plan	An	4, 6
CO-2	Evaluate the validity and reliability of research	E	4, 6
CO-3	Choose the appropriate research design and data collection methods	Ap	6
CO-4	Critically evaluate research findings and draw valid conclusions	E	4, 6

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

**Name of the Course: Credits: 12:0:0 (Lecture: Tutorial: Practical)**

<b>CO No.</b>	<b>PO/PSO</b>	<b>Cognitive Level</b>	<b>Knowledge Category</b>	<b>Lecture (L)/Tutorial(T)</b>	<b>Practical (P)</b>
1	4, 6	An	M		
2	4, 6	E	C		
3	6	Ap	P		
4	4, 6	E	C		

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs:**

	<b>PSO 1</b>	<b>PSO 2</b>	<b>PSO 3</b>	<b>PSO4</b>	<b>PSO5</b>	<b>PSO 6</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>
<b>CO 1</b>				1		2	1	2				
<b>CO 2</b>				1		2	2	1				
<b>CO 3</b>						3	1	1	1			
<b>CO 4</b>				1		2	1		1	1		

**Prepare the 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.

### ***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.

## **MODE OF ASSESSMENT**

Assessment Rubrics	<b>A. Viva Voce (30 Marks)</b>  1. Documentation 2. Presentation  <b>B. Evaluation of Project (70 Marks)</b>  1. Content 2. Knowledge and Understanding 3. Presentation Skill 4. Creativity & Interpretation 5. Analysis of chosen subject
-----------------------	---

Discipline	<b>BPA MUSIC (MRIDANGAM)</b>				
Course Code	UK8CIPDAK401				
Course Title	Capstone Internship project				
Type of Course	CIP				
Semester	8				
Academic Level	400 - 499				
Mode of ESE	Evaluation of Project and Viva Voce				
Course Details	Credit	Lecture per week	Tutorial per week	Practical per week	Total Hours/Week
	12	12			12
Pre-requisites	Knowledge in Research Methodology				
Course Summary	Project of minimum 50-70 pages shall be prepared and submitted under a Supervising Guide				

### Course Outcomes

No.	Upon completion of the course the graduate will be able to	Cognitive Level	PSO addressed
CO-1	Formulate a research question and develop a research plan	An	4, 6
CO-2	Evaluate the validity and reliability of research	E	4, 6
CO-3	Choose the appropriate research design and data collection methods	Ap	6
CO-4	Critically evaluate research findings and draw valid conclusions	E	4, 6

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

Name of the Course: Credits: 12:0:0 (Lecture: Tutorial: Practical)

CO No.	PO/PSO	Cognitive Level	Knowledge Category	Lecture (L)/Tutorial(T)	Practical (P)
1	4, 6	An	M		
2	4, 6	E	C		
3	6	Ap	P		
4	4, 6	E	C		

F-Factual, C- Conceptual, P-Procedural, M-Metacognitive

Mapping of COs with PSOs and POs:

	PSO 1	PSO 2	PSO 3	PSO 4	PSO 5	PSO 6	PO1	PO2	PO3	PO4	PO5	PO6
CO 1				1		2	1	2				
CO 2				1		2	2	1				
CO 3						3	1	1	1			
CO 4				1		2	1		1	1		

Prepare the Project as given in the following format

**Pages**

Project of minimum 50-70 pages shall be prepared and submitted under a Supervising Guide

### ***The title of a project***

The title must convey the meaning, the area of intervention and the goals of the project while being enticing.

### ***Order & Content***

- F. Preliminary Pages - The title of the dissertation should be a meaningful description of the content of the dissertation
- G. 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
- H. Abstract of no more than 250 words
- I. Acknowledgments
- J. Table of contents, with page references for section headings

### **MODE OF ASSESSMENT**

Assessment Rubrics	<p><b>A. Viva Voce (30 Marks)</b></p> <ul style="list-style-type: none"><li>1. Documentation</li><li>2. Presentation</li></ul> <p><b>B. Evaluation of Project (70 Marks)</b></p> <ul style="list-style-type: none"><li>1. Content</li><li>2. Knowledge and Understanding</li><li>3. Presentation Skill</li><li>4. Creativity &amp; Interpretation</li><li>5. Analysis of chosen subject</li></ul>
-----------------------	---