

PONDICHERRY UNIVERSITY
(A CENTRAL UNIVERSITY)



CHOICE BASED CREDIT SYSTEM
REGULATIONS & SYLLABUS

MASTER OF PERFORMING ARTS (M.P.A)
IN MUSIC
(VOCAL / VEENA / VIOLIN /MRIDANGAM)

Regulations & Syllabus
A Professional Degree Course (2 YEARS)

2023 - 2024 onwards

**PONDICHERRY UNIVERSITY
MASTER OF PERFORMING ARTS (MPA)
REGULATION AND SYLLABUS
INTRODUCTION**

The Master of Performing Arts - MPA Post Graduate Degree Programme will be in Vocal, Veena Violin and Mridangam shall extend over a period of two years.

OBJECTIVE

The objective of this programme is two folds as under.

- A. To make the successful candidates who earns a First Class with Distinction as an accomplished performing Musicians. Those who pass in First / Second Class will become accomplished musicians as they gain experience by performing 1/3 years respectively with rigorous practices at their dwellings.
- B. To possess adequate knowledge in Musicology on completion of the course which will enable them to take up research work on Music.

ELIGIBILITY FOR ADMISSION

Candidates for admission to the MPA Degree course shall be qualified with BPA Degree of this University or any other University accepted by the Syndicate as the equivalent there – to

Clearance at the entrance test conduct by the Department of Music, who adjudges the acceptability for admission.

CONDUCT OF COURSE

Advanced theory and practical lessons shall be imparted to the Post-graduate students with adequate practices of concert performance by the students, arranged during the course in order to have a sound base in Musicology as well as to perform the art of Karnatak music. The Practical subjects of musicology will be History of in Ancient and Medieval period under the Tamil as well as Sanskrit traditions and also the Modern period. The practical will comprise, a wide variety of compositions of complex nature, rendering of Alapana, Niraval and Kalpanaswaras, PanchaRatnaKeerthanas, of Sri Thyagarajaswami rendering of Ata talavarnam in Three kalam and RagamTanamPallavi.

M.P.A. DEGREE (MUSIC) SCHEME OF EXAMINATION

S. NO.	PAPERS	SUBJECT CODE	SUBJECTS	WORKING HOURS	CREDITS	EXT. MAX	EXT. MIN.	INT. MAX.	INT. MIN.	TOTAL MAX.	TOTAL MIN.
I YEAR - I SEMESTER											
1	CC - 1	MMMT - 111	THEORY OF MUSIC – I	6	4	60	30	40	20	100	50
2	CC - 2	MMMT - 112	HISTORY OF MUSIC – I	6	4	60	30	40	20	100	50
3	CC - 3	MMPR- 113	PRACTICAL – I	6	5	60	30	40	20	100	50
4	CC – 4	MMPR - 114	PRACTICAL – II	6	5	60	30	40	20	100	50
5	GE – 1	MMEP - 115	ELECTIVE PRACTICAL I	6	5	60	30	40	20	100	50
			TOTAL	30	23	300	150	200	100	500	250
I YEAR - II SEMESTER											
6	CC – 5	MMMT-121	THEORY OF MUSIC-II	6	4	60	30	40	20	100	50
7	CC- 6	MMMT - 122	HISTORY OF INDIAN MUSIC- II	6	4	60	30	40	20	100	50
8	CC – 7	MMPR - 123	PRACTICAL – III	6	5	60	30	40	20	100	50
9	CC – 8	MMPR - 124	PRACTICAL – IV	6	5	60	30	40	20	100	50
10	GE – 2	MMEP - 125	ELECTIVE PRACTICAL – II	6	5	60	30	40	20	100	50
			TOTAL	30	23	300	150	200	100	500	250
II YEAR - III SEMESTER											
11	CC - 9	MMMT - 211	HISTORY OF INDIAN MUSIC- III	6	5	60	30	40	20	100	50
12	CC - 10	MMMT - 212	ADVANCED THEORY	6	5	60	30	40	20	100	50
13	CC - 11	MMPR - 213	PRACTICAL – V	6	5	60	30	40	20	100	50
14	CC- 12	MMPR - 214	PRACTICAL – VI	6	5	60	30	40	20	100	50
15	GE - 3	MMEP - 215	ELECTIVE PRACTICAL – III	6	5	60	30	40	20	100	50
			TOTAL	30	25	300	150	200	100	500	250
II YEAR - IV SEMESTER											
16	CC – 13	MMPR- 221	PRACTICAL –VII	6	5	60	30	40	20	100	50
17	CC - 14	MMPR- 222	PRACTICAL- VIII	6	5	60	30	40	20	100	50
18	CC - 15	MMPR - 223	PRACTICAL – IX PALLAVI	6	5	60	30	40	20	100	50
19	CC-16	MMPR - 224	PRACTICAL – X CONCEPT	6	5	60	30	40	20	100	50
20	DSE-1	MMPW- 225	PROJECT WORK	6	5	60	30	40	20	100	50
			TOTAL	30	25	300	150	200	100	500	250

MASTER OF PERFORMING ARTS (M.P.A) – MUSIC

(VOCAL / VEENA / VIOLIN / MRIDANGAM)

Ist YEAR M.P.A – Ist SEMESTER

TOTAL MARKS - 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
1.	CC-1	Paper - I - Theory of music - I (Ancient Tamil Music - I) <ol style="list-style-type: none">1. Music Aspects in Silappathikaram2. Reference to Music in the following works Pattupattu, Ettuthokai, Nigandu and Periyapuram3. The difference view on Pan and Palai system of ancient Tamil music by Dr S Ramanathan and V P K Sundaram.4. Technical term : Paani, Thookku, Asai, Seer, Koodai, Vaaram, Ezhikai and Thozhirkai.5. Music references in Kalladam and Panchamarabu.	MMMT-111	4
2.	CC-2	Paper - II - History of Indian Music - I <ol style="list-style-type: none">1. 1 Grama – Murchana–Jathi system.2. 2 SudhaChayalaka and Sankeerna Ragas.3. 3 Raga and Rasa.4. 4 GanaNaya and Desya Ragas.5. 5 Gamaka, staya and Alankaras.	MMMT-112	4
3.	CC-3	Paper - III - Practical – I Part – I (Common to Vocal, Veena and Violin) <ol style="list-style-type: none">1. Adi Tala Varnam – Begada and Saranga.2. Ata Tala Varnam – Kanada.3. Ganaraga Pancharatnam – Goula.4. Navagraha Krithi – Natakurinchi.5. Tevaram – 1, Thirupugazh – 1 <p style="text-align: center;">(OR)</p> Part – II (Mridangam) <ol style="list-style-type: none">1. Ability to play Thaniyavarthanam in Chaturasrajathi Triputa Talam.2. Fingering lessons to two of the any talas in 108 talas system.3. Ability to play Thaniyavarthanam in Adi Talam two mathirai Edam.4. Meettu Nadai with muthayippu and korvai in misrachapu Talam two mathirai Edam.5. Meettu Nadai with muthayippu and Korvai in Misra Chapu Talam four mathirai Edam (Anagatha Graham)	MMPR-113	5

4.	CC – 4	<p>Paper – IV – Practical – II Part – I (Common to Vocal, Veena and Violin)</p> <ol style="list-style-type: none"> 1. SyamasatriSwarajathi– Todi/ Yadukulakamboji. 2. KshetrangnarPadam – Husaini. 3. KamalambaNavavarnam– Bhairavi / Anandabharavi. 4. Navaratri Krithi– Saveri. 5. VilambakalaKrithi(Ragalapana and Kalpanaswaram): Kalyani, Bilahari and Todi. <p style="text-align: center;">(OR)</p> <p>Part – II (Mridangam)</p> <ol style="list-style-type: none"> 1. Ability to play Thaniyavarthanam in Tisrajathi Eka Talam or Roopaka Talam. 2. Ability to play Thaniyavarthanam in Khanda Chapu Talam. 3. Ability to play Thaniyavarthanam in Misra Chapu Talam. 4. FanchajathiTha, thi, gi, na, thomin Misra Chapu Talam with three degree speeds. 5. ChaturasraTisram in ChaturasrajathiTriputaTalam with Trikalam. 	MMPR-114	5
5.	GE- 5	<p>Paper – V – Elective Practical – I (Common to all disciplines)</p> <p style="text-align: center;">Bharathiyar and Bharathidasan – Each 3 songs</p>	MMEP-115	5

1st YEAR M.P.A – IInd SEMESTER

TOTAL MARKS – 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
6.	CC-5	<p>Paper – VI – Theory of music – II (Ancient Tamil Music – II)</p> <ol style="list-style-type: none"> 1. Thondakam, NaaNMuzhavu, EenthenMuzhavu, AnkanMuzhavu – Study. 2. The musical instruments metioned in ImperimKappiyangalil(5 great literary works in tamil literature. 3. Study of the musical aspects of : Thiruvasakam, Thirusaippa, Thiruppallandu, Thirumandiram. 4. A study of PanniruThirumurai. 5. Music in Paripadal. 	MMMT-121	4
7.	CC-6	<p>Paper – VII –History of Indian Music – II</p> <ol style="list-style-type: none"> 1. KudumiyamMalaiinscription. 2. The orgin and development of Prabhandas. 3. Raga Alapthi – RoopakaAlapthi. 4. Detailed study of TalaDaaapranas. 5. Knowledge to write the notation to a madhyamakalakrithi / Aditalakorvailearned in practicals. 	MMMT-122	4
8.	CC-7	<p>Paper – VIII – Practical – III</p> <p>Part – I (Common to Vocal / Veena / Violin)</p> <ol style="list-style-type: none"> 1. PanchalingaKrithi – Kedaram. 2. LalkudiPancharatnam– Bhairavi. 3. SrirangaPancharatnam – Todi. 4. Navaratnamalika of Syamasatri–Sankarabharanam. 5. Kovur Pancharatnam –Pantumarali. <p style="text-align: center;">(OR)</p> <p>Part – II (Mridangam)</p> <ol style="list-style-type: none"> 1. Moothayippu and Korvai in KhandaChapuTala two mathirai Edam. 2. Fingering lessons to two of the any talas in 108 talas system. 3. Thaniyavarthanamin ChaturasrajathiTriputaTalamTwo (Double) kalaisaman. 4. Thaniyavarthanam in TisranadaiChaturasrajathiTriputaTalam . 5. Thaniyavarthanam in khandajathiTriputaTalam one kalai. 	MMPR-123	5

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
9.	CC-8	<p>Paper – IX – Practical – IV Part – I (Common to Vocal / Veena/ Violin)</p> <ol style="list-style-type: none"> 1. VilambakalaKrithi(Ragalapana andKalpanaswaram) :Bhairavi, Kamboji and Reethigoula. 2. DikshitarRagamalika – One. 3. MadhyamakalaKrithi – Five. Kathanakudukalam, Navarasakannada, Nalinakanthi, Bahudari and Ranjani. 4. Tarangas of Narayanatheerthar–Two. 5. NandanarCharitraKeerthanai – Two. <p style="text-align: center;">(OR)</p> <p>Part – II (Mridangam)</p> <ol style="list-style-type: none"> 1. Korvai in ChaturasraTriputaTalam with chaturasratisragathibedam. 2. Kuraippu playing in MisraChapuTalam–TisraKuraippu. KhandaChapuTalam – SankeernaKuraippu. 3. Muthayippuand korvai in chaturasrajathiTriputaTalam one kalai11/2 Edam. 4. Thaniyavarthanam in TisrajathiTriputaTalam. 5. Thaniyavarthanam in misrajathiTriputaTalam . 	MMPR-124	5
10.	GE-2	<p>Paper – X - Elective Practical – II (Common to all Disciplines)</p> <p>Any five Keerthanai from RamaNatakam – Arunachala Kavirayar.</p>	MMEP-125	5

IInd YEAR M.P.A – IIIrd SEMESTER

TOTAL MARKS – 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
11.	CC-9	<p>Paper – XI–History of Indian Music – III</p> <ol style="list-style-type: none"> 1. Contribution of the following Indian scholars. MuthiyaBhagavathar, SubburamaDikshithar, Mummudy Krishna Wodaiyar, A M ChinnasamyMudhaliyar, ManikkaMudhaliyar. 2. Development of music notation in South Indian music in 19th – 20th century. 3. Musical mnemonics their history and utility. 4. Trends and developments in music in the 20th century with reference. Compositions, concerts, books and journals, music education, research. 5. LakshanaGrandhas : Swaramelakalanidhi, SangrahaSoodamani. 	MMMT-211	4
12.	CC-10	<p>Paper – XII - Advance Theory.</p> <ol style="list-style-type: none"> 1. Ragalakshnam in the following ragas Kedaragowla, Dhanyasi, Mukhari, Ahiri, Manirangu. 2. Playing techniques to Veena Violin and Mridangam . 3. Model shift of tonic. 4. Details of Tevara Pans. 5. Modern trends in carnat Music 	MMAT-212	4
13.	CC-11	<p>Paper – XIII – Practical – V</p> <p>Part I (Common to Vocal, Veena and Violin)</p> <ol style="list-style-type: none"> 1. Ata TalaVarnam– Reethigoula. 2. MisrajampaTalaVarnam– One. 3. GanaragaPancharatnam – Arabhi. 4. ThiruvutriyoorPancharatnam– Begada. 5. Traditional Tillana – One. <p style="text-align: center;">(OR)</p> <p>Part – II(Mridangam)</p> <ol style="list-style-type: none"> 1. Gumkiwith purattucholin chaturasrajathiTriputaTalam 2. Muthayippu and Korvai in ChaturasrajathiTriputaTalamone kalai three mathirai Edam. 3. Tuning in Mridangam. 4. Thaniyarvarthanam in misrajathijampaTala single kalai. 5. Thaniyarvarthanam in khandajathi Ata Tala one kalai. 	MMPR-213	5

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
14.	CC-12	<p>Paper –XIV – Practical – VI Part – I (Common to Vocal,Veenaand Violin)</p> <ol style="list-style-type: none"> 1. VilambakalaKrithi (Ragalapana and Kalpanaswaram) Keeravani, Mukhari and Mayamalavagowla. 2. AbhayambhaNavavarnam– Dikshithar– One. 3. SwathithirunalRagamalika– One. 4. MarimuthapillaiVilambakalaKrithi–One. 5. PapanasamSivan VilambakalaKrithi–One. <p style="text-align: center;">(OR)</p> <p>Part – II (Mridangam)</p> <ol style="list-style-type: none"> 1. Thaniyavarthanam in double kalai½ edam - chaturasrajathitriputatalam 2. Thaniyavarthanam in chaturasrajathiroopakatalam (single kalai) 3. a. Kuraippu playing in sankeernachaputala- chaturasrakuraippu. b. Chaturasrajathiroopakatala-khandakuraippu. 4. Thaniyavarthanam in sankeernachaputalam. 5. Playing technics in tevaram and tiruppugazh. 	MMPR-214	5
15.	GE-3	<p>Paper – XV - Elective Practical - III (Common to all)</p> <p>Dhivyaprabhandam, Astapathi, Annamacharya, ThiruArutpa and Sadhasivabramendrar.</p>	MMEP-215	5

IInd YEAR M.P.A – IVth SEMESTER

TOTAL MARKS – 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
16.	CC-13	<p>Paper – XVI – Practical – VII Part – I(Common to Vocal, Veena and Violin)</p> <ol style="list-style-type: none"> 1. Varnam composed by Lalgudi G Jayaraman and T R Subramanyam - Each One. 2. Thilla of Lalgudi G Jayaraman – Two. 3. Tillana of M Balamurali Krishna – Two. 4. Vivadhi Melaraga Keerthana of Koteeswaralyer – Two. 5. Singing of Adi Tala Varnam in Khanda and Misra Nadai/ Tisram for Instruments. <p style="text-align: right;">(OR)</p> <p>Part – II (Mridangam)</p> <ol style="list-style-type: none"> 1. Gathibedham-chaturasrakhandam in aditalam. 2. Khandanadai in chaturasrajathitriputatalam-muthayippu and korvai. 3. Playing methods in traditional bhajanasampradaya Hindustani bhajans. 4. Playing methods in bhathanatyam. 5. Thaniyavarthanam in chaturasrajathijampatalam. 	MMPR-221	5
17.	CC-14	<p>Paper – XVII – Practical – VIII Part – I(Common to Vocal, Veena and Violin)</p> <ol style="list-style-type: none"> 1. Ekaika (single) Krithis of Thyagaraja – Two. 2. Sanskrit Krithis of Papanasam Sivan – Two. 3. 4 Darus from Nowka Charitram of Thyagaraja 4. Tamil Padam 2 5. Kaalinga Narthana Tillana / Lalgudi Navarasa Ragamalika Varnam. <p style="text-align: right;">(OR)</p> <p>Part – II Mridangam</p> <ol style="list-style-type: none"> 1. Playing methods in aditalavarnam. 2. Playing techniques to Ata talavarnam. 3. Playing techniques in vocal and instruments concerts. 4. Thaniyavarthanam in Misra jathiekatalam. 5. Thaniyavarthanam in chaturasrajathitriputatalam double kalai 1 1/2 edam. 	MMPR-222	5

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
18.	CC-13	<p>Paper – XVIII– Practical – VII [Ragam- Tanam- Pallavi] Part – I(Common to Vocal, Veena and Violin)</p> <p>1. NadaPallavi-2 2. Raga malika Pallavi – 2 [with Anuloma, Pratiloma]</p> <p style="text-align: right;">(OR)</p> <p>Part –II (Mridangam)</p> <p>1. Pallavi in Khanda - Tripura talam with Thaniyavartaam</p>	MMPR-223	5
19.	CC-14	<p>Paper –XIX (CONCERT) PART-I (Common to Vocal, Veena and Violin) Music concert: Students have to present a concert for 30 minutes consisting of compositions learnt in the 2 years syllabus.</p> <p style="text-align: center;">(OR)</p> <p>Part –II (Mridangam)</p> <p>Music concert: Students have to perform in the concert with Thaniyavarthanam.</p>	MMPR-224	5
20.	DSE	<p>Paper –XX PROJECT WORK – 100 WORDS (Common to all Disciplines)</p>	MMPW-225	5