

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.

ELIGIBILITY FOR ADMISSION

1. Passed 12th standard with Music Degree from any recognized institution.

OR

2. Passed 12th standard with any degree from a recognized institution with sufficient knowledge in music or equivalent

OR

3. Passed 10th standard with three year Diploma in music and any degree from recognized institution with sufficient knowledge in music.

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 INDIAN 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) 1. Music Aspects inSilappathikaram 2. Reference to Music in the following works Pattupattu,Ettuthokai, Nigandu and Periyapuranam 3. The difference view on Pan and Palai system of ancient Tamil music by Dr S Ramanathan and V P K Sundaram. 4. Technicalterm : 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 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,Veenaand Violin) 1. AdiTalaVarnam– Begada and Saranga. 2. Ata TalaVarnam – Kanada. 3. GanaragaPancharatnam–Goula. 4. NavagrahaKrithi – Natakurinchi. 5. Tevaram– 1, Thirupugazh – 1 (OR) Part – II (Mridangam) 1. Ability to play Thaniyavarthanam in ChaturasrajathiTriputaTalam. 2. Fingering lessons to two of the any talas in 108 talas system. 3. Ability to play Thaniyavarthanam in AdiTalamtwo mathiraiEdam. 4. MeettuNadai with muthayippu and korvai in misrachapuTalam two mathirai Edam. 5. MeettuNadai with muthayippu and Korvai in MisraChapuTalamfourmathirai Edam (Anagatha Graham)	MMPR-113	5

4.	CC – 4	Paper – IV – Practical – II Part – I (Common to Vocal, Veena and Violin) 1. SyamasatriSwarajathi– Todi/ Yadukulakamboji. 2. KshetrangnarPadam – Husaini. 3. KamalambaNavavarnam– Bhairavi / Anandabharavi. 4. Navaratri Krithi– Saveri. 5. VilambakalaKrithi(Ragalapana and Kalpanaswaram): Kalyani, Bilahari and Todi. (OR) Part – II (Mridangam) 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	Paper – V – Elective Practical – I (Common to all disciplines) Bharathiyar and Bharathidasan – Each 3 songs	MMEP-115	5

Ist YEAR M.P.A – IInd SEMESTER

TOTAL MARKS – 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
6.	CC-5	Paper – VI – Theory of music – II (Ancient Tamil Music – II) 1. Thondakam, NaaNMuzhavu, EenthenMuzhavu, AnkanMuzhavu – Study. 2. The musical instruments mentioned in ImperimKappiyangalil(5 great literary works in tamil literature. 3. Study of the musical aspects of : Thiruvasakam, Thiruisaippa, Thiruppallandu, Thirumandiram. 4. A study of PanniruThirumurai. 5. Music in Paripadal.	MMMT-121	4
7.	CC-6	Paper – VII –History of Indian Music – II 1. KudumiyanMalaiinscription. 2. The origin 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	Paper – VIII – Practical – III Part – I (Common to Vocal / Veena / Violin) 1. PanchalingaKrithi – Kedaram. 2. LalkudiPancharatnam– Bhairavi. 3. SrirangaPancharatnam – Todi. 4. Navaratnamalika of Syamasatri–Sankarabharanam. 5. Kovur Pancharatnam –Pantuvrali. (OR) Part – II (Mridangam) 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	Paper – IX – Practical – IV Part – I (Common to Vocal / Veena/ Violin) 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. (OR) Part – II (Mridangam) 1. Korvai in ChaturasraTriputaTalam with chaturasratiragathibedam. 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	Paper – X - Elective Practical – II (Common to all Disciplines) Any five Keerthanai from RamaNatakam – Arunachala Kavirayar.	MMEP-125	5

IInd YEAR M.P.A – IIIrd SEMESTER

TOTAL MARKS – 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
11.	CC-9	Paper – XI–History of Indian Music – III - Contribution of the following Indian scholars. MuthiyaBhagavathar, SubburamaDikshithar, Mummudy Krishna Wodaiyar, A M ChinnasamyMudhaliyar, ManikkaMudhaliyar. - Development of music notation in South Indian music in 19th – 20th century. - Musical mnemonics their history and utility. - Trends and developments in music in the 20th century with reference. Compositions, concerts, books and journals, music education, research. - LakshanaGrandhas : Swaramelakalanidhi, SangrahaSoodamani.	MMMT-211	4
12.	CC-10	Paper – XII - Advance Theory. - Ragalakshnam in the following ragas Kedaragowla, Dhanyasi, Mukhari, Ahiri, Manirangu. - Playing techniques to Veena Violin and Mridangam . - Model shift of tonic. - Details of Tevara Pans. - Modern trends in carnat Music	MMAT-212	4
13.	CC-11	Paper – XIII – Practical – V Part I (Common to Vocal, Veena and Violin) - Ata TalaVarnam– Reethigoula. - MisrajampaTalaVarnam– One. - GanaragaPancharatnam – Arabhi. - ThiruvutriyoorPancharatnam– Begada. - Traditional Tillana – One. (OR) Part – II(Mridangam) - Gumkiwith purattucholin chaturasrajathiTriputaTalam - Muthayippu and Korvai in ChaturasrajathiTriputaTalamone kalai three mathirai Edam. - Tuning in Mridangam. - Thaniyavarthanam in misrajathijampaTala single kalai. - Thaniyavarthanam in khandajathi Ata Tala one kalai.	MMPR-213	5

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
14.	CC-12	Paper –XIV – Practical – VI Part – I (Common to Vocal,Veenaand Violin) 1. VilambakalaKrithi (Ragalapana and Kalpanaswaram) Keeravani, Mukhari and Mayamalavagowla. 2. AbhayambhaNavavarnam– Dikshithar– One. 3. SwathithirunalRagamalika– One. 4. MarimuthapillaiVilambakalaKrithi–One. 5. PapanasamSivan VilambakalaKrithi–One. (OR) Part – II (Mridangam) 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	Paper – XV - Elective Practical - III (Common to all) Dhivyaprabhandam,Astapathi,Annamacharya,ThiruArutpa andSadhasivabramendrar.	MMEP-215	5

IInd YEAR M.P.A – IVth SEMESTER

TOTAL MARKS – 500

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
16.	CC-13	Paper – XVI – Practical – VII Part – I(Common to Vocal, Veena and Violin) - Varnam composed by Lalgudi G Jayaraman and T R Subramanyam - Each One. - Thilla of Lalgudi G Jayaraman–Two. - Tillana of M Balamurali Krishna – Two. - Vivadhi Melaraga Keerthana of Koteeswaralyer– Two. - Singing of Adi Tala Varnam in Khanda and Misra Nadai/ Tisram for Instruments. (OR) Part –II (Mridangam) - Gathibedham-chaturasrakhandam in aditalam. - Khandanadai in chaturasrajathitriputatalam-muthayippu and korvai. - Playing methods in traditional bhajanasampradaya Hindustani bhajans. - Playing methods in bhārathanāṭyam. - Thaniyavarthanam in chaturasrajathijampatalam.	MMPR-221	5
17.	CC-14	Paper –XVII – Practical – VIII Part – I(Common to Vocal, Veena and Violin) - Ekaika(single) Krithis of Thyagaraja – Two. - Sanskrit Krithis of Papanasam Sivan – Two. 4 Darus from Nowka Charitram of Thyagaraja - Tamil Padam 2 - Kaalinga Narthana Tillana / Lalgudi Navarasa Ragamalika Varnam. (OR) Part – II Mridangam - Playing methods in aditalavarnam. - Playing techniques to Ata talavarnam. - Playing techniques in vocal and instruments concerts. - Thaniyavarthanam in Misra jathiekatalam. - Thaniyavarthanam in chaturasrajathitriputatalam double kalai 1 1/2 edam.	MMPR-222	5

SL.NO	PAPERS	SUBJECTS	SUBJECT CODE	CREDITS
18.	CC-13	Paper – XVIII– Practical – VII [Ragam- Tanam- Pallavi] Part – I(Common to Vocal, Veena and Violin) - NadaPallavi-2 - Raga malika Pallavi – 2 [with Anuloma, Pratiloma] (OR) Part –II (Mridangam) - Pallavi in Khanda – Tripura talam with Thaniyavartaam	MMPR-223	5
19.	CC-14	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. (OR) Part –II (Mridangam) Music concert: Students have to perform in the concert with Thaniyavarthanam.	MMPR-224	5
20.	DSE	Paper –XX PROJECT WORK – 100 WORDS (Common to all Disciplines)	MMPW-225	5