

## **B.Tech Minor in Mridangam**

### **Semister I**

#### **Practical**

1. Sarali Swaras - 8
2. Janta Swaras - 4
3. Datu Swaras - 2
4. Alankaras - 7
5. Chinna Pala varusalu
6. Pedda Pala Varusalu
7. Practice Varusalu
8. Oral practice of saptata Jathis with Talam
9. Revision

#### **Theory**

1. Diagram of Mridangam - Names of important parts History, Importance
2. Jatis (5 Kinds) - Explanation
3. Talangas (shadangas) - Symbols
4. Origin of sapta talas - Description - Symbols

### **Semister II**

#### **Practical**

1. Oral practise of Palavarusalu learnt in 1st Semester
2. Practise of 5 Lessons, Chaturasrajati in Triputatala (Aditala) in Madhyama kala orally and in Mridangam
3. Playing techniques of different types of small finishings
4. Oral rendering of Panchajatiesand also in Mridangam
5. Revision

#### **Theory**

1. Name of Taladasapranas - Discription of 1st three pranas i.e, Kala, Marga, Kriya
2. Playing procedure of last three shadangas
3. Procedure of change of jati in saptatalas
4. Names of ancient Mridanga vidwans and their autobiographies

## Semister III

### Practical

1. Oral practise of 5 Lessons in chaturarajati Roopakatala and also in Mridangam
2. Oral rendering of panchagaties in Aditala by playing talam
3. Oral practise and also in Mridangam the Taggimpu varusalu
4. Sadhana varusalu, Mohara Muktai and Mugimpu
5. Playing saptatala talajatis in this Tattakara in Mridangam
6. Revision

### Theory

1. Description of Angas, Graha, Jati pranas from Dasapranas
2. Explanation of Pancha gaties
3. Description of the Laya vidyas that are used in Karnatic Music
4. Writing method of the lesson in Notation with Tala symbols

## Semister IV

### Practical

1. Oral and in Mridangam practise of Taggimpu varusalu, Sadhana varusalu, Mohara, Muktai and Mugimpu in Chaturarajati Rupakatalam
2. Practise of 5 Lesson from Misrachapu talam orally and also in Mridangam
3. Some laya patterns in Chaturasra, Tisra and Misra gatis
4. Practise of Taggimpu varusalu, Sadhana Varusalu, Mohara, Muktai and Mugimpu in misrachaputalam orally and also in mridangam
5. Revision

### Theory

1. Description of Kala, Laya, Yati, Prastaram from taladasapranas
2. Procedure of manufacturing of Mridangam
3. Trikala sutramu
4. Explanation of Chaputalas

## Semister V

### Practical

1. Playing procedure of 5,6,7,8 and 9 akshara sabdas in different Talas
2. Practise of oral and in mridangam the different aspects which are learnt in previous semesters in three speeds
3. Practise of oral and in mridangam the 5 lessons from Khanda Chapu talam
4. Learning of panchajatis in trikalam orally and in mridangam
5. Revision

### **Theory**

1. Description of Vishesha Laghuvus
2. Description of Shodashangas
3. Names of present Mridangam Vidwans - Their autobiographies
4. Calculation of Muktaies in Trikalam and writing them in Notation (Tala Symbols)

## **Semister VI**

### **Practical**

1. Oral and in Mridangam practise of Taggimpu varusalu, Sadhana varusalu, Mohara, Muktai and Mugimpu
2. Mridangam following for Aditala and Ripakatalas
3. Mridangam following for Small varnas (Aditala)
4. Learning of muginpulu in between Pallavi, Anupallavi 5/21/2011 and charanam while following for Keertana
5. 5. Playing of Taniavartanam in Aditalam and also playing Muktais , Mohara, and Muktai Mugimpulu by doing Gatibhedam
6. Revision

### **Theory**

1. 35 Tala table and Names
2. Description of Shodashangas Anuloma, viloma methods - Deshadi, madhyadi talas
3. Marga, desi talas
4. An essay about Mridangam