

**CARNATIC PERCUSSION INSTRUMENTAL) MRIDANGAM (CODE NO.033) CLASS–XI
(2021-22)**

Term-I

Theory

Marks -15

A	History and Theory of Indian Music	No.of Periods
I.	An outline knowledge of following Lakshana Granthas with special reference to laya and percussion: Natya Sastra and Brihaddesi.	3
II.	Short life sketch and contributions of the following: Saint Tyagaraja, Muttuswami Dikshitar, and Shyama Shastry.	3
III.	Unique contribution of the following luminaries: Narayana Swami Appa and Mamundiya Pillai	3
IV.	Definition and explanation of the following: Nada, Shruti, Swara, Laya, Raga, Tala, Jati, Gati, Suladi Sapta Talas.	4
V.	Basic knowledge of the construction and techniques of Mridangam. The candidate should also be able to describe the Kanjira, Taval and Ghatam.	4
VI.	Tattakarams (or Konnakol) of the talas learnt.	3
	Total Periods	20

**CARNATIC MUSIC (PERCUSSION INSTRUMENT) (CODE NO:033) CLASS – XI (2021-22)
Term -I**

Practical

Marks – 25

B		No. of Periods
I.	Ability to play Adi Tala elaborately covering at least two Nadai.	10
II.	Thekas and Mohras in Adi and Roopka talas with Teermanam and Korvais.	15
III.	Tuning of the instrument.	10
IV.	Ability to render the Sollukattus of the various patterns in Adi tala.	15
	Total Periods	50

Format of Examination (Practical)

1.	Ability to play two Nadais in Adi tala. One of candidate's choice & another of examiner's	6 marks
2.	Questions based on Thekas, Mohra, Teermanam & Korvai	6 marks
3.	Tuning of the instrumental for various Shrutis	5 marks
4.	Viva voce based on the rendering of Tattakaram and Sollukkattus in Adi Tala.	8 marks
Total Marks		25 marks

Internal Assessment – 10 Marks
Total – Theory + Practical + IA – 50 Marks

Term-II

Theory

Marks -15

A	History and Theory of Indian Music	No.of Periods
I.(i)	An outline knowledge of following Lakshana Granthas with special reference to laya and percussion in Sangita Sampradaya Pradarshini.	3
(ii)	Short life sketch and contributions of the following: Patnam Subramanya Iyer and Poochi (Ramnad) Srinivasa Iyenger.	3
(iii)	Unique contribution of the following luminaries: Dakshinamurti Pillai and Azhagunambya Pillai.	3
II.	Definition and explanation of the following: Karani, Vettu Thattu, Hechchu, Taggu, Mohra, Korvai, Meettu, Chapu and Arachapu.	4
III.	Basic knowledge of the construction and techniques of the Upa pakka Vadyas like -Kanjira, Taval, and Ghatam.	3
IV.	The candidates should be able to write in notation of the percussion korvais in Adi and Rupaka talas.	4
Total Periods		20

CLASS–XI

Practical

No. of Periods

B	Practical Activities	No. of Periods
I.	Ability to play Roopaka tala elaborately covering at least two Nadais.	10 periods
II.	Thekas and Mohras in Mishra and khanta Chapu talas with Teermanam and Korvais.	15 periods
III.	Tuning of the instrument opted.	10 periods
IV.	Ability to render orally the sollukattus of the various patterns in Rupaka tala.	15 periods
	Total	50 periods

Format of Examination (Practical)

1.	Ability to play two Nadais in Roopaka tala. One, candidate's choice & another of examiner's	6 marks
2.	Questions based on Thekas, Mohras Teermanam & Korvai	6 marks
3.	Tuning of the instrumental for various Sruthis	5 marks
4.	Viva voce based on the rendering of Tattakaram and Sollukkattu in Roopaka tala.	8 marks
	Total Marks	25 marks

Internal Assessment: - 10 marks

Total Marks – Theory + Practical + IA: - 50 mark