

(A) CARNATIC (PERCUSSION INSTRUMENTAL)MRIDANGAM (CODE NO. 033)
CLASS–XI (2024-25)

Total Marks: 100

Theory

Marks: 30

Time: 2 Hours

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 Natya Sastra, Brihaddesi, Sangita, Sampradaya Pradarshini.	4
(ii)	Short life sketch and contributions of the following: Patnam Subramany Iyer, and Syama Sastry, Tyagaraja.	4
(iii)	Unique contribution of the following luminaries: Narayana Swamy Appa, Mamunidiya Pillai, Dakshinamurti Pillai and Alagunambi Pillai.	5
II	Definition and explanation of the following: Nada, Laya, Tala, Jati, Gati, Suladi Sapta Talas, Karani, Vettu Thattu, Hechchu, Taggu, Mohra, Korvai, Meettu, Chapu and Arachapu.	08
III	The candidates should be able to write in notation of the percussion korvais in Adi and Rupakatalas.	07
IV	Knowledge of construction of the chosen playing percussion instrument.	02
V	Basic knowledge of the construction and techniques of Mridangam. The candidate should also be able to describe the Kanjira, Taval, and Ghatam.	05
VI	Tattakarams (or Konnakol) of the talas learnt. Excluding ChapuTala	05
	Total Periods	40

CLASS–XI

Practical

B	Practical Activities	No. of Periods
1.	Ability to play the following talas with elaboration. Adi and Rupakam Talas covering atleast two Nadais.	32 periods
2.	Thekas and Mohras in different talas with Teermanam and Korvais.	32 periods
3.	Tuning of the instrument.	04 periods
4.	Ability to render orally the sollukattus of the various patterns in Adi, Rupaka tala.	32 periods
	Total	100 periods