

CARNATIC (PERCUSSION INSTRUMENTAL) MRIDANGAM (CODE NO.033) CLASS-IX (2021-22)

Term-I

Theory

Marks -15

A	History and Theory of Indian Music	No. of Periods
I.	Definition of the following terms: Sangeetam, Nada, Sruti, Swara, Raga-arohana, Avarohana and Tattakaram.	4
II.	Brief history of Carnatic music with reference to the contributions of the following: Purandara dasa and Annamacharya.	4
III.	Basic knowledge of opted instrument.	3
IV.	Brief lakshanas of musical forms - Geetam and Swarajati,	3
V.	Description and writing notation of Sollukattus in Adi tala.	3
VI.	Basic knowledge of Mohra and Korvai.	3
	Total Periods	20

Practical Syllabus for Class IX

Term -I

Practical

B.		Periods
I.	Ability to recite Sollukattus for the prescribed one tala and in one speed.	15
II	Knowledge of preparing Tattakaram for the Sapta Tala Alankaras in Triputa, Rupaka and Eka in three degrees of speed.	10
III.	Ability to play Sollukattus (simple) in Adi tala.	10
IV	Basic knowledge of the construction and playing techniques adopted in the instrument opted.	15
	Total Periods	50

Format for Class IX Examination

Practical		Marks: 25
I.	Reciting of Sollukattus for the prescribed one tala in one speed.	7
II.	Questions based on the Sapta tala alankaras.	5
III.	Ability to play simple Sollukattus for Adi tala.	6
IV.	Questions based on the construction and playing techniques adopted in instrument opted	7
Total Marks		25

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

Term-II

Theory		Marks -15
A	History and Theory of Indian Music	No. of Periods
I.	Definition of the following terms: Tala, Laya, Avartana, Kala, Kaala, Graha- Sama Atita- and Anagata.	4
II.	Short life sketch and contributions of the following: Saint Tyagaraja, Muttuswamy Dikshitar and Shyama Shastri.	4
III.	Brief lakshana of musical forms - Jatiswaram and Varnam.	4
IV.	Description and writing notation of Sollukattus in Adi, Roopaka tala and its varieties.	4
V.	Basic knowledge of Kuraipu and pharan.	4
Total periods		20

Class - IX

Practical

Max. Marks: 25

B		Periods
I.	Ability to recite Sollukattus for the prescribed one tala and in one speed.	10
II.	Ability to play Sollukattus (simple) in Rupaka tala.	10
III.	knowledge of the Sapta Tala Alankaras in Dhruva, Mathya, jhampa and Ata in three degrees of speed.	10
IV.	Basic knowledge of the construction and playing techniques adopted in the instrument opted.	10
V.	Basic techniques adopted for Mridangam play and short bouts of accompanying in the format of Tattakaramas for Janta Swaras, Patterns, Alankarams, Geetam.	10
	Total Periods	50

Format for Examination

Practical

Max. Marks: 25

1.	Reciting of Sollukattus for the prescribed one tala in one speed.	5
2.	Ability to play simple Sollukattus for Roopaka tala.	5
3.	Questions based on the Sapta tala alankaras.	4
4.	Questions based on the construction and playing techniques adopted in instrument opted	5
5.	Ability to explain the special technical knowledge, employed in Mridangam and following it up with Tattakaram accompariment for Janta Swaras, Alankaras, Geetam	6
	Total Marks	25 Marks

Internal Assessment- 10 marks

Total- Theory + Practical + IA - 50 marks