

**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

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

Term-I

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: Sangita Ratnakara and Swaramela Kalanidhi.	3
(ii)	Short life sketch and contributions of the following luminaries: - Needamangalam Meenakshi Sundaram Pillai, Tanjore Vaidya Natha iyer and Palghat Mani Iyer.	3
(iii)	Study of the musical forms: - Padam, Javali and Tillana	3
II.	Definition and explanation of the following: Shadangas, Laya – Vilamba-Madhya-Druta, Eduppu – Atita-Anagata, Arudi, and Kalapramanam.	4
III.	The candidates should have an outline knowledge of the classification of Percussion instruments in general and a brief history of the instrument opted for	3
IV.	The candidates should possess knowledge of the fundamental structure, techniques of playing other percussion instruments: - Morsing, Chenta and Edakka.	4
	Total Periods	20

Term -I

Practical

Marks – 25

B	Practical Activities	No: of Periods
I.	Ability to play Mohra and Korvai to Some of the Sapta talas	10
II.	An exhibition of accompanying ability	15
III.	Demonstration of Pharan, Gatibheda, Anuloma -Pratiloma etc.	15
IV.	Ability to play Tani Avartanam in Misra chapu tala	10
	Total	50
	Periods	

Format of Examination

I	Ability to play Mohra and Korvai in Some of the Sapta talas evaluated.	6
II.	Accompanying capability of the candidate to Vocal or Melodic Instrument is evaluated	6
III.	Ability to demonstrate Pharan, Gatibheda & Anuloma-Pratiloma etc.	6
IV.	Candidate's ability to play Tani Avartanam is evaluated	7
	Total Marks	25 Marks

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

Term-II

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: Raga Vibodha and Chatur Danti Prakasika.	4
II	Short life sketch and contributions of the following luminaries: - Umayalpuram Kodandarama Iyer, Palani Subramania Pillai and Vilwadri Iyer.	4
III	Study of the musical forms: - Ragam-Tanam-Pallavi, and Sollukattu,	4
IV.	Definition and explanation of the following: Aruti, Gatibheda, anuloma – Pratiloma, pharan, Ghumki, Konnakol, Choru, Varu, and Toppi.	4
V.	The Candidate should possess the knowledge of the fundamental structure and techniques of playing of other percussion instruments: Pakhavaj, Tabla and Gettuvadyam.	4
	Total Periods	20

CLASS–XII Term -II

Practical

Marks: 70

B.	Practical Activities	No of periods
I.	Ability to construct Mohra and Korvai to Khanda jati Ata talam.	15
II.	An exhibition of accompanying ability	10
III.	Demonstration of the various types and usages of Gumki.	10
IV.	Ability to play Tani Avartanam in Khanda Chapu Talas .	15
	Total Periods	50

C. Project Work

Marks: 10

Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

1. Must attend and report live concerts (both Vocal and Instrumental).
2. Details of the organization (i.e., notices informing the concert has to be included in the project).
3. Items presented in order.
4. Details of each item presented (whether creative or Manodharma aspects included).
5. Audience response and duration of each item.
6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert. (If possible).

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

CARNATIC MUSIC (PERCUSSION INSTRUMENTAL)
MRIDANGAM PRACTICAL
GUIDELINES TO THE EXAMINERS FOR EVALUATION OF PRACTICAL
CLASS–XII

Practical

Max Marks:25

Duration: 30 to 45 minutes per candidate

General Instructions:

1. Just before starting the test, the students should be asked to submit a list of what they have been taught from the course.
2. External Examiners are required to ask questions which are directly related to the syllabus.
3. Marks should be given in accordance with the marking scheme.

Distribution of Marks:

S.No	Value Points	Marks
I.	Taniavartanam of choice Tala	7
II.	Accompanying techniques for Vocal Music and Instrumental Music	6
III.	Accompanying techniques for Trikalam in pallavi singing	6
IV.	Questions regarding laya and tala	6
	Total	25
	Project work	10

Note: External examiners have to be arranged for 50 marks of the practical examination.

Internal Assessment & Project work:

10 marks

Project Work Guidelines: Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

1. Must attend and report live concerts (both Vocal and Instrumental).
2. Details of the organization (i.e., notices informing the concert has to be included in the project).
3. Presentation of items in order
4. Details of each item presented (whether creative or Manodharma aspects included).
5. Audience response and duration of each item.
6. Details about the item in which Tani avartanam was played.
7. Photographs of the live concert. (If possible)

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows, etc.

Total Marks: 35

List of topics for the reference

1. The student should be asked to tune the instrument to a particular pitch. He/she may be asked about the structure and parts of the instrument: problems faced in maintaining the instrument in good condition during change of weather.
2. Choice Tala: The student should be asked to play full-fledged tani avartanam in a tala of his/her choice.
3. Tala of Examiner's choice: The student should be asked to play tani avartanam to one or two talas of the examiner's choice not necessarily the whole course of the tani avartanam but only selected phrases.
4. The candidate may be asked to recite Mohra, Korvai, Tirmanam for different talas learnt.
5. The candidate should be asked to accompany vocal music, instrumental music or both. The music may be provided either by the examiners themselves or by an artist specifically engaged for the purpose.
6. Questions like (a) differentiation between laya and tala, (b) various Angas of the talas, (c) explanation of technical terms like Thekka, Pharan, Gumki, Meettu, Chappu, etc.