

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

**Total Marks: 100**

**Theory**

**Marks: 30**

**Time: 2 Hours**

<b>A.</b>	<b>History and Theory of Indian Music</b>	<b>No. of Periods</b>
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, Tavil, and Ghatam.	05
VI	Tattakarams (or Konnakkol) of the talas learnt. <b>Excluding ChapuTala</b>	05
	<b>Total Periods</b>	<b>40</b>

## CLASS-XI

### Practical

<b>B</b>	<b>Practical Activities</b>	<b>No. of Periods</b>
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
	<b>Total</b>	<b>100 periods</b>

**CARNATIC (PERCUSSION INSTRUMENTAL)MRIDANGAM (CODE NO. 033)**  
**CLASS–XII (2024-25)**

**Total Marks: 100**

**Theory**

**Marks: 30**

**Time: 2 Hours**

<b>A.</b>	<b>History and Theory of Indian Music</b>	<b>No. of periods</b>
I	An outline knowledge of following Lakshana Granthas with special reference to Tala and percussion in Chaturdandi Prakashika, Sangita Ratnakara, Ragavibhodha, Svaramela Kalanidhi	2
i		
ii	Short life sketch and contributions of the following luminaries: Needamangalam Meenakshi Sundaram Pillai, Tanjore Vaidyanatha Iyer, Palghat Mani Iyer, Umaiyaipuram KodandaRamaier, Palani Subramania Pillai, Vilvadrilyer.	5
iii	Study of the musical forms, Pallavi, Sollukattu, Tillana, Padamand Javali	08
II	Definition and explanation of the following: Arudi, Eduppu, Gati-bheda, Anuloma, Pratiloma, Tisram, Trikalam, Theka, Shadangas, Talas.	08
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	5
IV	Technical Terms: Vilamba, Madhya, Druta, Atitam, Anagatam, Pharan, Kalapramanam, Ghumki, Konnakkol, Choru, Varu, Toppi	06
V	The candidate should possess knowledge of the fundamental structure, technique and playing of other percussion instruments like Morsing, Tabla, Chenda, Edakka and Gettu Vadyam.	06
	<b>Total Periods</b>	<b>40</b>

**CLASS–XII****Practical****Marks: 70**

<b>B.</b>	<b>Practical Activities</b>	<b>No of periods</b>
I.	Ability to construct Mohra and Korvai to Khanda jati Ataalam and Triputa tala.	25
II.	An exhibition of accompanying ability	25
III.	Demonstration of the various types and usages of Gumki.	25
IV.	Ability to play Tani Avartanam in Misra and Khanda Chapu Talas .	25
	<b>Total Periods</b>	<b>100</b>

**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**

**Marks: 70**

**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:**

<b>S.No</b>	<b>Value Points</b>	<b>Marks</b>
1.	Tuning of the instrument and questions regarding instrument	05
2.	Taniavartanam of choice Tala	06
3.	Tala of Examiner's choice	10
4.	Reciting the sollukattu with tala	06
5.	Accompanying techniques for Vocal Music and Instrumental Music	10
6.	Accompanying techniques for Triklam in pallavi singing	10
7.	Questions regarding laya and tala	03
8.	Project work	
	<b>TOTAL</b>	<b>50</b>

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

**Internal Assessment & Project Work:****20 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: 70**

**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.