

**(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>    |