

MRIDANGA

PRIMARY COURSE

ADYA

Full marks in practical – 100

Practical

1. Recite and play Balavarase for Saptha Tala
2. Explain basic hand movements with boles
3. Recite and play Saptha Tala's Laghu and Dhruta, Counts of Akshara and Tha, Dhi, Thom, Nam
4. Play Mohara and Muktaya in Chaturashra Jaathi Triputa Tala (Adi Tala)
5. Mention the parts of Mridanga

Oral Theory

1. Name the Saptha Talas
2. Name few Mridanga Artists

MADHYA

Full marks in practical – 100

Practical

1. Recite and play Balavarase for Saptha Talas in Thishra Jaathi
2. Play varieties of Tha, Dhi, Gi, Na, Thom
3. Play Mohara and Muktaya in Adi Tala and Rupaka Tala
4. Demonstrate the count of Aksharas and Laghu – Dhruta for Saptha Talas in 5 Jaathies

Oral Theory

1. Name the Saptha Talas and five Jaathies
2. Name the Carnatic percussion instruments
3. Explain any one of Mridanga Artist's life history

PURNA

Full marks in practical – 100

Practical

1. Recite and play Balavarase for Adi Tala, Rupaka Tala and Mishrachapu Tala
2. Play Nedai and Mukmaya in Adi Tala
3. Play Mohara and Mukmaya in Mishrachapu Tala
4. Play all types of Tha, Dhi, Gi, Na, Thom in Adi Tala, Rupaka Tala and Mishrachapu Tala
5. Recite and play Tha, Dhi, Thom, Nam in Khandachapu Tala

Oral Theory

1. Explain Origin of Mridanga
2. Name the materials used to manufacture Mridanga
3. Terminologies: Shruti, Meetu, Chapu, Ara Chapu and Dhim.

Note: Previous years portions also to be covered.

SANGEET MANJARI

(JUNIOR DIPLOMA)

Full marks in practical – 100

Practical

1. Play Mohara and Mukmaya in Adi Tala, Rupaka Tala, Mishrachapu Tala and Khandachapu Tala
2. Recite and play all types of Tha,Dhi,Gi,Na,Thom for all Saptha Talas
3. Recite and play Tha,Dhi,Thom,Nam for Saptha Talas in (1/4) Kaal Edapu and (1/2) Ardha Edapu.
4. Play Thani for Adi tala
5. Play Mohara and Mukmaya in Chaturashra Jaathi Dhruva Tala

Oral Theory

1. Explain the system of tuning Mridanga
2. Knowledge about two renowned Mridanga Artists
3. Terminologies: Laya and its varieties, Mohara, Mukmaya , Avartan, Edapu
4. Explain the angas of SapthaTalas in details

SANGEET SREE (I)

Full marks in practical – 100

Full marks in Oral Theory – 50

Practical

1. Recite and play Mohara and Mukmaya for Saptha Tala in (1/4) Kal Edapu, (1/2) Ardha Edapu and (3/4) Mukkal Edapu
2. Play Tani avartana of Adi Tala and Rupaka Tala in (3/4) Mukkal Edapu
3. Play the varieties of Tha , Dhi, Gi, Na, Thom in Khandachapu Tala
4. Play the Korapu in Mishrachapu Tala and Khandachapu Tala
5. Play the varieties of Tha , Dhi, Gi, Na, Thom in Mishrachapu Tala
6. Recite and play any two Talas in two different Jaathies

Oral Theory

1. Terminologies: Graha, Tala, Jaathi and Tani
2. Explain Dashaprana in detail
3. Name the Thirty-Five Talas
4. Explain the five Jaathies of Tala
5. Explain the method of Making Korapu

SANGEET SREE

(SENIOR DIPLOMA)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Play Tha , Dhi, Gi, Na, Thom for Adi Tala and Rupaka Tala in Tishra Nedai
2. Play the Chaturashra Mukmaya which can be played as Tishra Nedai in Adi Tala and Rupaka Tala
3. Play the Chaturashra Nedai Mukmaya in Saptha Tala using 8 Aksharas per beat (4 th speed)
4. Recite and play Tha,Dhi,Thom,Nam in Tishra Nedai of Adi Tala and Rupaka Tala
5. Play Khanda Nedai in Adi Tala and Rupaka Tala

Theory

1. Write the symbol and counts of Suladi Saptha Talas
2. Write the Balavarase lessons in 1st and 2nd speed of Saptha Talas
3. Write the Shloka of Saptha Tala
4. Write the life history of any 3 Mridanga Artists
5. Draw a neat diagram of Mridanga and label the parts
6. Knowledge of accompaniment with Vocal, Dance and Instruments
7. Short note on place of your Instrument in Indian Music

SANGEET VIBHAKAR (I)

Full marks in practical – 100

Full marks in Theory – 50

Practical

1. Recite and play Tha,Dhi,Thom,Nam in Tishra Nedai of Mishrachapu and Khandachapu Talas
2. Play the Tishra Nedai as Chaturashra Mukmaya in Mishrachapu and Khandachapu Talas
3. Play the Tishra Nedai as Chaturashra Nedai Mukmaya in Saptha Talas
4. Recite and play Tha , Dhi, Gi, Na, Thom in Tishra Nedai of Mishrachapu and Khandachapu Talas
5. Recite and play Khanda Nedai in Mishrachapu and Khandachapu Talas

Theory

1. Which are the six types of Tha , Dhi, Gi, Na, Thom ? Write using suitable Aksharas according to order
2. Write the Mukmaya of Saptha Talas in Notation system
3. Write the short note on Deshadi and Madhyadi Talas
4. Write a note on Dashaprana, explain Kala and Yathi
5. Define technical terms of Korvai, Arechapu, Karne, Shadangas and Laya
6. Write Mohar and Mukmaya of Mishrachapu and Khandachapu Talas in Notation system

SANGEET VIBHAKAR

Full marks in practical – 200

2 papers (100 + 100)

Full marks in Theory – 100

2 papers (50 + 50)

Practical - First paper

1. Recite and play Tha , Dhi, Thom, Nam in Khanda Nedai for Adi Tala and Rupaka Tala
2. Play the Chaturashra Nedai Mukmaya as Khanda Nedai in Adi Tala and Rupaka Tala
3. Play Chaturashra Nedai and Mishra Nedai in Saptha Talas
4. Play Mishra Nedai for Mishrachapu and Khandachapu Talas
5. Recite and play Tani Avartana in Mishra Jaathi Jhampe Tala and Khanda Jaathi Atta Tala

Practical - Second paper

1. Do the accompaniment of following Talas for singing
 - Adi Tala, Rupaka Tala, Mishrachapu Tala and Khandachapu Tala
2. Play Tani Avartana in Mishra Jaathi Jhampe Tala and Khanda Jaathi Atta Tala while doing accompaniment with singing
3. Demonstrate the structure of playing Swaravinyasa and Mukmaya
4. Demonstrate the structure of playing Tillana Jathies for Tillana
5. Tune the Mridanga and sing some Varnas

Theory – First Paper

1. Explain all previous year's terms and place of Fine-Arts in Music
2. Write about Ashtothara Shatha Tala
3. Define : Tani, Anga Sangane, Aradhi, Kaaka Padha, Avarta, Marga, Deshi Tala and Kaala Pramana
4. Explain the major difference between Five Laghus
5. What is Shruti ? Method of tuning Mridanga, Ghata and Morching

Theory - Second paper

1. Notice the Pallavi, Anupallavi and Aradhi in Pancharatna Kriti
2. Explain the place of Percussion instrument in Classical music and Folk music
3. Responsibilities and Defect expressive of Percussion Artist in Light music and Classical Dance.
4. Explain the similar Talas of Carnatic and Hindustani Music
5. Write a Mukhtaya for Chaturashra Jaathi Matya Tala and Tishra Jaathi Triputa Tala in Notation system
6. Write life history of following Mridanga Artists.
 - Palani Krishna Iyer
 - M L veerabhadraiah
 - Palghat Mani Iyer
 - Palani Subramanya Iyer
 - Kumbakonam Alaganambi Pillai
 - T M Venkatesha Devaru