



Indian Conservatory of Paris

MoU with

Tamil Nadu Dr J Javalalitha Music and Fine arts University



SYLLABUS FOR MRIDANGAM GRADE COURSES

SUBJECT: CARNATIC MUSIC

BRANCH: MRIDANGAM

GRADE 1

UNIT-1 Adi Tala Basic Lessons

UNIT-2 Introduction of 5 jati-s and basic lessons

UNIT-3 Saptha Tala-s Thathakaram and Basic Exercises

UNIT-4 Rupaka Tala Basic Exercises

UNIT-5 Ability to express notations of the lessons learnt so far in writing and orally

UNIT-6 Theory:

Basic Technical Terms and its Explanations -Talam, Avartanam, Aksharam -Mridangam, Its Origin and History- Saptha Tala-s, Jati-s, Tala Anga-s & its Symbols

GRADE 2

UNIT-1 Adi Tala Tisra Nadai Exercises

UNIT-2 Rupaka Tala Tisra Nadai Exercises

UNIT-3 Adi Tala and Rupaka Talam SarvaLaghu Varieties

UNIT-4 Theermanam-s for Adi and Rupaka Talam

UNIT-5 Tani avartanam- Adi and Rupaka Talam

UNIT-6 Theory Concepts

Nadai-s -Nadam- Kalam-Korvai-Theermanam-Mohra-Life History of Mridanga Vidwans

GRADE 3

UNIT-1 Misra Chapu and Kanda Chapu Basic Exercises

UNIT-2 Misra Chapu and Kanda Chapu Tisra Nadai and Exercises

UNIT-3 Misra Chapu and Kanda Chapu SarvaLaghu Varieties

UNIT-4 Misra Chapu And Kanda Chapu Theermanams

UNIT-5 Tani avartanam- Misra Chapu and Kanda Chapu

UNIT-6 Theory:

35 Tala-s -Concept of Gathi-s and 175 Tala-s -Five Dasa Pranas of



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Mridangam-Mridangam - Detailed Study about its Structure, Construction, Making and Maintenance

GRADE 4

UNIT-1 Advanced Exercises in Adi and Rupaka- Anulomam and Pratilomam

UNIT-2 Advanced Exercises in Kanda chapu and Misra Chapu Tala- Anulomam and Pratilomam

UNIT-3 Advanced Sarva laghu patterns for Adi and Rupakam

UNIT-4 Advanced Sarva laghu patterns for Kanda Chapu and Misra Chapu

UNIT-5 Ability to create and apply Theermanams for Adi, Rupakam, Kanda Chapu and Misra

Chapu tala-s

UNIT-6 Theory

Differences between Mathalam, Thavil, Mridangam-Classification of Instruments-String Instruments, Wind Instruments, Other Percussion Instruments

GRADE 5

UNIT-1 Ability to create korvai-s for adi, rupakam, kanda chapu and misra chapu (samam to samam)

UNIT-2 Creating Mohra-s for all the 35 tala-s

UNIT-3 Misra kuraippu for Adi Talam and Kanda Kuraippu for Rupaka Talam

UNIT-4 Tisra Kuraippu for Misra Chapu Talam and Sankirna kuraippu for Kanda Chapu

UNIT-5 Chatusra kuraippu for Khanda Jathi Triputa tala and Ability to write notations for the lessons learnt.

UNIT-6 Theory

Yathi types-Tala Dasa Prana-s-Evolution of the system of Notations in Carnatic Music-References of Percussion Musical Instruments in Tamil Musical Treatises such as Silapathikaram, Panchamarabu and Tala Samuthiram

GRADE-6

UNIT-1 Adi Tala Varnams - 2

UNIT-2 Accompanying Kriti-s in Adi tala and Rupaka Talam

UNIT-3 Accompanying Kriti-s in Misra chapu and Kanda Chapu

UNIT-4 Accompanying for Tevaram and Thiruppugazh(Chanda talam)



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UNIT-5 Accompanying for a Thillana

UNIT-6 Theory

108 Tala-s- Chandams of Thiruppugazh- A study of the Upa pakkavadhya-s

GRADE-7

UNIT-1 Ability to play an Ata Tala Varnam

UNIT-2 Ability to create Abhiprayam and Korvai-s from Samam to Edam

UNIT-3 Ability to create Theermanams for Kriti-s having different eduppu

UNIT-4 Ability to render a Tani avartanam for talas- Adi, Rupakam, Kanda Chapu, Misra Chapu with different eduppu

UNIT-5 Ability to play a Pancharatna Kriti of Tyagaraja

UNIT-6 Theory

Varieties of percussion instruments of South India-Hindustani percussion Instruments

GRADE-8

UNIT -1 Handling of Neraval and Kalpana Swaram

UNIT-2 Pallavi In Adi Talam

UNIT-3 Pallavi in Kanda jathi Triputa Tala followed by Tani Avartanam

UNIT-4 Pallavi in any nadai with different eduppu followed by a Tani Avaratanam

UNIT -5 To accompany for a Kucheri (1 hour)

UNIT-6 Theory

Seats of Music in South India-Technology and it's advancement in the field of Carnatic Music