

MARKING SCHEME
SUBJECT: Carnatic Music Percussion Instruments (CODE-033)
CLASS X (2021-2022)
TERM -II

Answers/ Hints		
1.	Etam talai is the left side of the Mridangam comprising Toppi Mootu	2
2.	Varu is the leather straps which used to tie the leather covering of both side in a Mridangam.	2
3.	Tattakaram is the syllables of each fingering notes in Mridangam.	2
4.	KARANAI is the other name for Choru. OR A mixture of Manganese powder and Rice paste is the ingredients of Choru.	2
5.	Mridangam is performed either as an accompaniment or as solo. As an accompaniment it follows rhythmically the main performer with comfortable finishing touches like Teermanam or Muktayippu. In the solo performances, it is comprised of several articulations such as Faran, Kuraipu, Mohra, Korvai etc. to exhibit the tala well. OR Shadanga is the basic six angas which instrumental in constituting the Tala. These Angas are Anudrutam, Drutam, Laghu, Guru, Plutam and Kakapadam out of which only the first three are utilized these days. Their Akshara kala of these Angas are one, Two, Four, Eight, twelve and Sixteen respectively. The basic seven talas and other talas are the perfect combination of these angas. The permutation -combination of these angas, further give rise to Sixteen angas collectively known as Shodasa Anga.	3
6.	1. Pazhani Subramania Pillai was born on 20 April 1908 Palani mutthayya Pillai and Unnamulai Ammal. He learned mridangam under the tutelage of his father and also from renowned mridangist at the time, Dakshinamurthy Pillai. Though he brought up in the putukotai School of music, latter on he made a bench mark as Palani School.	4

While Palani would highlight the different parts of the song such as "Eduppus" of Pallavi, Anupallavi, and charanam with sufficient emphasis, he would rather follow the mood and trend of the song rather play the "Prayogas" of the songs themselves. This mode of playing gave a wholesomeness to the song renderings rather than the "Starts and stops" that would otherwise have arisen. His Sarvalaghu was the spontaneous flow of "Nadais", "Sollus", and "Sollukkatus" rather than any patternised formats. The Sarvalaghu used to be "Amorphous" rather than "Crystalline". Occasionally when certain arithmetic combinations arose, they too were spontaneous and blended seamlessly into the scheme of things. He specialized in "Vallinam" and "Mellinam" strokes in even the smallest passages. In layman's language these are Hard and Soft Strokes. His playing gave the effect of his indulging in a musical conversation with the main artist throughout the tenure of the concert. In his Solo interludes-"Thani Avarthanams"- he displayed both intellectual and aesthetic aspects in equal measure which pleased all sections of the audience but he never played to the gallery.

Subrahmanya Pillai left the mortal coil in the year 1962.