

CARNATIC MUSIC – PERCUSSION INSTRUMENTS

Subject Code- 033

Class IX-X (2025-26)

Introduction

The course in Carnatic music - Percussion Instruments at Secondary and Senior Secondary level is being offered for the students, who develop an aptitude and creative ability in the art of Percussion Instruments and carry forward their capabilities in Percussion music through education. The syllabus offered in this course envisages the holistic development of the students by introducing to them, the intangible values and rich cultural heritage of our country, which have been in coexistence with music and art forms practiced through ages. The ethos and philosophical concepts that are mirrored in the ancient system of Indian music, can be appreciated by the students who learn this course. Along with the intricacies as well as cadences of musical rhythm, this course induces a historical consciousness among the students who wish to pursue higher studies in Music. To some extent this course may even be considered as a stepping stone to vocational studies.

Objectives

- To introduce to students, an understanding of certain principles related to the origin and development of Indian music through ages and to familiarize students with the rich history and diversity of Carnatic music and Percussion instruments.
- To inculcate curiosity about the formation of Tala and its various Jaatis, angas etc and further development to the intricate tala system etc.
- Music is very closely associated with many Science and Arts disciplines. One of the objectives is to make the students focus on the interdisciplinary approaches in various musical concepts.
- To develop the ability, techniques and skills of playing the instrument opted for, thus grooming the students to become professional artists of their respective fields.
- To motivate students to take up percussion instrumental music as a career as well as to open avenues for different careers in related fields.
- To make students aware and efficient in other subjects through integrated learning.
- Students not only learn a vital aspect of Indian culture but also develop skills and qualities that benefit their overall growth and personality development.

Learning Outcome

By learning this course, students:

- Will be able to understand the concepts of Percussion Instruments in Carnatic Music
- Will be able to understand the Tala and its various systems in Carnatic music.
- Will be able to learn the art of playing Carnatic percussion instruments, its techniques and skills
- Will be able to assimilate musical concepts with other disciplines
- Will be able to develop a scientific approach in all aspects, through systematic training opportunities offered during teaching – learning process
- Will be able to appreciate Percussion music as a career oriented subject.

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Assessment Design

Sr.no	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

(A)Theory

Max. Marks: 30

Time: 2 Hours

S.No	Topic	Marks
1.	Definition of the following terms : Tala, Laya, Avartana, Kala, Kaala, Graha (Atita - Anagata - Sama), Sangeetam, Swara, Raga, Alankara, Arohana, Avarohana,	6
2.	Brief history of Carnatic music with reference to Purandara Dasa, Tyagaraja, Muthuswamy, Dikshitar and Syama Sastry.	3
3.	Basic knowledge of opted instrument. Minute Nuances of playing Techniques is deleted.	6
4.	Description and writing notation of sollukattus in Tala - Adi, Rupakam and its varieties.	6
5.	Brief lakshanas of musical forms - Geetam Swarajati, Varnam.	3
6.	Basic knowledge of Mohra, Korvai, Kuraippu & Pharan.	6
	Total	30

(B) Practical**Max. Marks: 50**

S.No.	Topics	Marks
1.	Ability to recite Sollukattus for the prescribed one tala and in one speed.	10
2.	Ability to play Sollukattus (simple) in Adi, Rupaka.	10
3.	Knowledge of Sapta Tala Alankaras in three degrees of speed.	10
4.	Basic knowledge of the construction and playing techniques adopted in the instrument opted.	8
5.	Basic technical knowledge adopted for opted percussive instrument and short bouts of accompanying in the format of Tattakaramas for Janta Swaras, Pattern, alankarams, geetam.	12
Total		50

* Teachers will refer to the distribution of marks while examining the candidate for practical examination.

(C) Internal Assessment**Max. Marks: 20****1. Project- File****(05 Marks)**

- Writing the Sollukettu in Talam-Adi and Rupakam.
- Draw and label any one instrument (percussion).
- Identifying and interviewing neighborhood Artists.
- Knowledge about any one of the percussion artist.

2. Project- Suggestive Topics* Interrelationship of the following: (05 Marks)

- Music and Physics (Sound- Frequency, vibration, pitch, intensity, timbre)
- Music and Mathematics (Mathematical Calculation of laya.
- Music and History (Development of Music during the medieval period.
- Music and Geography (Development of Music in varied cultural zones e.g. songs, instruments in mountainous or hilly areas).

* Students may choose any one of the above topic for project in consultation with the teacher.

3. Periodic practical Test, restricted to three in an academic year. (10 Marks)

Average of best two tests to be taken for final marks submission. Each test will examine a candidate to perform Solo recital in prescribed Talas with Adi and Rupakam.

CARNATIC MUSIC – PERCUSSION INSTRUMENTS

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Class X (2025-26)

Assessment Design

Sr.no	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

Curriculum & Examination Structure

(A) Theory

Max. Marks: 30

Time: 2 Hours

S.No.	Topics
1.	Detailed Knowledge about the structure and components of the instruments opted.
2.	Playing techniques adopted for Sapta tala alankaras in three speeds.
3.	16 Angas of Talas, Korvai, Koraippu etc. <i>In preparing Korvai and Koraipu, only Adi and Roopka talas expected. Other talas are deleted</i>
4.	Basic knowledge of Jaati and Gati Bhedas in detail.
5.	A brief outline of different schools of playing Mridangam. Deleted the detailed explanation of different schools of Mridangam <i>but only Brief explanation is expected.</i>
6.	Life sketch and contribution of Palghat Mani Iyer and Palani Subramania Pillai

(B) Practical**Max. Marks: 50**

S.No.	Topics	Marks
1.	Knowledge of tuning Mridangam.	6
2.	To prepare and play Sollukattu for Adi, Rupaka, Triputa and Chapu tala varieties.	14
3.	Accompaniment for musical form like Varnam, and Tillana. <i>Deleted slow tempo accompaniment to Padam in addition to jati swram and Kriti</i>	8
4.	Knowledge to prepare Mohra and Korvai in Adi, Rupaka, Chapu and Triputa talas.	12
5.	Play "Tani Avartanam" for at-least 6 to 8 avartanas in only Adi and Roopaka tala are expected and other varieties of tala are deleted.	10
	Total	50

(C) Internal Assessment and Project Work**Max. Marks: 20**

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