

# HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS

**Subject Code - 036**

**Class IX- (2025-26)**

## Introduction

The course in Percussion Instruments at Secondary and Senior Secondary level, is being offered to students for the holistic development of their personality. Percussion Instruments like Tabla/Pakhawaj are some of the finest Indian drum instruments around the world. Enriched with soulful acoustic sound and beautifully crafted features, these instruments produce sound based on scientific principles.

Inheriting the concept of Layas and Talas as the key features, Hindustani Music distinguishes itself from any other rhythmic patterns in the world, representing India's unique rich cultural heritage. It is one of the two major Tala traditions of Indian classical music, the other being the Carnatic tradition. Hindustani Percussion Instruments have developed in India with roots tracking back to the Vedic period, and evolved significantly during the medieval era. Initially being accompanying instruments to various musical forms, percussion instruments have established themselves as solo instruments today.

## Objectives

- It is important to carry forward the rich heritage and tradition of Hindustani Classical - Percussion Music to the next generation and to familiarize students with its rich history and diversity.
- To ensure the correct rendering of nuances of percussion syllables and Hindustani talas, pedagogical interventions involving the indigenous, traditional face-to-face Guru- Shishya (teacher – student) style are incorporated.
- Students learn the techniques of performing Tala and its cycle (Theka), Kayada, Rela, Baant, Uthan, Peshkar, Tihai and various other compositions, keeping in mind the aesthetics of Tala presentation, playing style, clarity of bols and the overall performance.
- Students not only learn a vital aspect of Indian culture but also develop skills and qualities that benefit their overall growth and personality development. Further the nerve endings of the performer get pressurized while performing Hindustani Classical - Percussion Music, which channelizes positive energy in the body. This may help students enhance their capabilities, both physically and mentally.
- Music is very closely associated with many Science and Arts disciplines. The aim is also to focus on making students aware of the interdisciplinary approaches in various musical concepts.

## Learning Outcomes

- Understanding the concepts of Indian Tala system.
- Ability to understand the concept of rhythm and the techniques of instrumental percussion music.
- Ability to handle and perform solo recital on the percussion instrument opted for.
- Ability to understand Laya, Tala, various compositions and Layakarīs.
- Developing a scientific approach in all aspects, through the systematic training adopted during the teaching – learning process.
- Understanding other disciplines and their relation to various aspects of Hindustani Classical Percussion Music.



## HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS

Subject Code - 036

Class IX (2025-26)

### Assessment Design

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

### Curriculum & Examination Structure

#### (A) Theory

Max. Marks 30

Time: 02 hours

1. Questions to be set with internal choice covering the entire syllabus unit wise.
2. Candidate has to attempt at least one question from each unit.

S.No	Units	Marks
<b>Unit 1</b>		6
1.1	Definition of the following: Tala, Laya, ,Sam,Tali, Khali	
1.2	Theka, Kayada ,Rela, Palta, Tihai,Tukra,and Paran.	
<b>Unit 2</b>		6
2.1	Basic Knowledge of the structure and various parts of any one percussion instrument from prescribed syllabus.	
2.2	Basic knowledge of Varnas (bols) of the instrument opted for.	
<b>Unit 3</b>		6
3.1	Elementary knowledge of the origin of Tabla	
3.2	Elementary knowledge of various Gharanas of Tabla	
<b>Unit 4</b>		6
4.1	An outline History of Hindustani Music of Modern Period with special reference to the works of V.N. Bhathande.	
4.2	Notation system of V.N. Bhatkhande	
<b>Unit 5</b>		6
5.1	Description and ability to do Tala Notation with Thah and Dugun Laya in Teental or Aditala, Ektala or Chautala	
5.2	Ability to write Rela, Sadharan Tukra or Sadharan Paran, Chakradar Tukra or Chakradar and Paran in Tala Notation system in Teental or Aditala.	



**(B) Practical****Max. Marks 50****(i) Topics**

1.	Knowledge of basic techniques and bols of Tabla or Pakhawaj and ability to do combinations of syllables.
2.	Ability to play one Kayadas or Rela with four paltas and Tihai. One sadharan Tukras or Parans, one Chakradar Tukras or Parans, Two Mukharas, Two Damdar Tihais in Teentala or Adi Tala.
3.	Ability to play One Kayada or Rela in Sultala with two paltas and Tihai, One Tukra or Paran and One Damdar Tihai.
4.	Ability to play one Advance Kayada or Rela, one Advance Chakradar Tukra or Paran, one Damdar and one Bedamdar Tihai in Teentala or Adi tala.
5.	Ability to play Thekas of Teentala or Aditala, Jhaptala or Sultala, with Thah and Dugun laya.
6.	Ability to play Ektala or Chautala, Keharwa or Chautala and Dadra with two variations in Thah and Dugun Layas.
7.	Ability to play variations of Thekas in prescribed Talas.
8.	Solo performance of at least 8-10 minutes in Teentala or Aditala.

**(ii) Distribution of Marks****Time: 15-20 Minutes for each candidate**

- Examiners are requested to ask questions directly related to the syllabus.
- Marks should be awarded in accordance with the marking scheme.

S.No	Value Points	Marks
1.	Basic techniques and Varnas (bols) of Tabla or Pakhawaj.	05
2.	Basic knowledge of Kayadas or Relas, Tihai Sadharan Tukras or Parans Chakradar Tukras or Parans Mukharas and Damdar Tihais in Teentala or Aditala.	08
3.	Knowledge of Kayada or Rela, Paltas, Tihai Tukras or Parans in Jhaptala or Sultala	08
4.	Ability to perform Kayadas or Relas, Paltas, Tihai Tukra or Paran, Damdar and Bedamdar Tihais in Teentala or Aditala.	08
5.	Demonstration of Thekas of Teentala or Aditala, Jhaptala or Sultala, Ektala or Chartala with hand beats	05
6.	Thekas of Keharwa and Dadra with few variations	03
7.	Variations of Thekas in the following prescribed Talas:- Teentala or Aditala Jhaptala or Sultala.	03
8.	Solo Performance in any one of the Prescribed Tala: Teental or Aditala, Jhaptala or Sultala	10

\* Teachers will refer to the distribution of Marks while examining the candidate for Practical Examination.



**1. Project File: (05 Marks)**

- Writing the compositions Kayada, Rela, Chakardar, Tukara or Paran, of talas prescribed in the syllabus in notation.
- Draw & label any one instrument (percussion).
- Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun, Tigun, Chaugun).
- Knowledge of any one of the Instrumental artist.

**2. Project work (05 Marks)**

Suggestive Topics \*

Analyze the style of any two contemporary artist of Percussion music of the instrument opted for.

**Interrelationship of the following:**

- 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)
- Music and languages – Dialects in folk Music

\* Students may choose any one of the above topics or any other topic for project in consultation with 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 Kayada or Rela, Tukra or Paran, Chakradar Tukda or Paran in Teentala or Aaditala.

**HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS**  
**Subject Code - 036**  
**Class X (2025-26)**

**Assessment Design**

S.No	Component	Marks
A	Theory	30
B	Practical	50
C	Internal Assessment	20

**Curriculum & Examination Structure**

**(A) Theory**

**Time: 02 hours**

**Max. Marks 30**

1. Questions to be set with internal choice covering the entire syllabus unit wise.
2. Candidate has to attempt at least one question from each unit.

S.No.	Units	Marks
<b>Unit 1</b>		<b>06</b>
1.1	Define the following: Farmaishi Chakradar Tukra or Paran.	
1.2	Short notes on Tripushkar Vadya	
<b>Unit 2</b>		<b>09</b>
2.1	Brief study of Delhi Gharana of Tabla and Nana Panse Gharana of Pakhawaj.	
2.2	Salient features of Farukhabad Gharana of Tabla or Nath Dwara Gharana of Pakhawaj	
<b>Unit 3</b>		<b>09</b>
3.1	Ability to write: Kayada or Rela, Tukra, or Paran, in Teentala or Adi Tala and Jhaptala or Sultala with Tala Notation system.	
3.2	Write one Traditional Kayada or Rela of anyone Gharana in Teentala or Adital with Tala Notation system.	
<b>Unit 4</b>		<b>06</b>
4.1	Ability to write the Kayada or Rela in Ektala or Chautala with Tala notation system.	
4.2	Ability to write the Thekas of Jhaptala or Sultala, Ektala or Chautala in Thah, Dugun and Chaugun laya.	



**(B) Practical**  
**(i) Topics**

**Max. Marks 50**

1.	a. One Kayada or Rela in Ektala or Chautala with two Paltas and Tihai. b. One Chakardar Tukra or Paran and one simple Tihai in Ektala or Chautala. two Laggi in Keharwa .
2.	Ability to play two Kayadas or Rela in Jhaptala or Sultala.
3.	Ability to play one Adalaya Kayada or Rela, two Sadharan Kayadas or Relas, one Farmaishi Chakardar and one Gat or Stuti Paran in Teentala or Aditala.
4.	Ability to play varieties of Thekas in Teentala or Adi Tala, Jhaptala or Sultala, Rupak or Teevra.
5.	Ability to play Kayada, Palta, Tihai, Rela, Tukra, Paran, Chakardar in Teentala or Adi Tala, Jhaptala or Sultala, Ektala.
6.	Ability to do accompaniment with Bhajan
7.	Solo performance with lehara at least 08-10 minutes in Teentala or Adi Tala and 05-07 minutes in Jhaptala or Sultala.

**(ii) Distribution of Marks**

**Time: 15-20 Minutes for each candidate**

1. External Examiners are requested to ask questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

S. No.	Value Points	Marks
1.	Knowledge of Kayadas or Relas, Paltas, Tihai, Chakardar Tukras or Parans in Ektala or Chautala	08
2.	Laggi in Keharwa and Dadra Talas.	05
3.	Knowledge of Kayada or Rela, Chakardar Tukras or Parans in Jhaptala or Sultala	06
4.	Demonstration of Adalaya Kayada or Rela, Farmaishi Chakardar, Sadharan Gat, Stuti Parans in Teentala or Aditala	08
5.	Demonstration of Thekas of Rupak or Tevra, Ektala or Chautala with hand beats.	05
6.	Ability to play Kayadas, Paltas, Tihais, Relas, Tukras, Parans in prescribed Talas	05
7.	Accompaniment with Bhajan and Geet	05
8.	Solo Performance in any of the prescribed Tala:- Teentala or Aditala, Jhaptala or Sultala, Ektala or Chautala	08

\* External Examiner 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 composition (Kayada, Rela, Tukra or Paran, Farmaishi, Chakradar, Tukra or Paran prescribed in the syllabus in notation
- Identifying and interviewing neighborhood artists, drawing & labeling any one instrument (percussion).
- Description and writing the notation of prescribed Talas with Layakaris (Thah, Dugun, Chaugun).
- Draw and label any one percussion instrument.

**2. Project Work**

**(05 Marks)**

Suggestive Topics \*

**Interrelationship of the following:**

- Music and Religion
- Music and cinema
- Music and electronic media
- Devotional aspects of music
- Interrelationships of Arts (Music-dance or theatre or visual arts)

\*Students may choose any one of the above topics or any other topic for project in consultation with 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 Kayada or Rela, Tukra or Chakradar, Paran in Teentala or Aaditala.

---

