

# HINDUSTANI MUSIC – PERCUSSION INSTRUMENTS

Subject Code - 036

Class XI (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 pressurize 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 Layakaris.
- 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.



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## Assessment Design

| S.No | Component | Marks |
|------|-----------|-------|
| A    | Theory    | 30    |
| B    | Practical | 70    |

## 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.

### Distribution of Marks

| S. No         | Units  | Marks |
|---------------|--|-------|
| <b>Unit 1</b> |  |       |
| 1.1           | Description of the Talas prescribed for Class XI.  | 06    |
| 1.2           | Description of the following: Kala ,Laya Sangeet   |       |
| <b>Unit 2</b> |  | 06    |
| 2.1           | Brief knowledge of Natyashastra with special reference to Awanaddha Vadya.   |       |
| <b>Unit 3</b> |  | 06    |
| 3.1           | Short life sketch of Kudau Singh, Nana Panse,  |       |
| <b>Unit 4</b> |  | 06    |
| 4.1           | Brief knowledge on Banaras Gharana   |       |
| 4.2           | Salient feature of Kudau Singh Gharana of Pakhawaj   |       |
| <b>Unit 5</b> |  | 06    |
| 5.1           | Ability to write in notation of the prescribed Talas and compositions in Thah (Barabar), Dugun. Chaugunlaya.                   |       |
| 5.2           | Ability to do Tala Notation of compositions in prescribed Talas.<br>Prescribed Talas: Teentala or Adi TalaJhaptala or Sultala. |       |



**(B) Practical****Max. Marks 70****(i) Topics**

|    |  |
|----|--|
| 1. | Knowledge of Playing Thekas of Teentala or Aditala, Jhaptala or Sultala, Ektala or Chautala.                         |
| 2. | Ability to play one Kayada / Rela two Chakradar Tukras or Parans, two Sadharan Tukras or Paranin Jhaptala or Sultala |
| 3. | Ability to play two advance Kayadas, one Rela, two Chakardar Tukras or Parans, in Teentala/Aditala                   |
| 4. | Knowledge of playing Bedam Tihai in prescribed Talas   |
| 5. | Accompaniment of Vocal or Instrumental Music with Ektala or Chautala in different layas.                             |
| 6. | Solo performance of 10-15 minutes in Teental/Aditala.  |

**(ii) Distribution of Marks****Time: 20-25 Minutes for each candidate**

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

| <b>S. No.</b> | <b>Value Points</b>   | <b>Marks</b> |
|---------------|---|--------------|
| 1.            | Solo Performance with Peshkar, Uthan, Kayda, Rela, Tukra, Chakradar Paran in Teentala or Aditala                  | 10           |
| 2.            | Talas of examiner's choice from the prescribed syllabus Teentala/Aditala/ Jhaptala/Sultala                        | 10           |
| 3.            | Ability to perform Kayada or Rela, Chakradar Tukra/Paran, Stuti Paran/ Farmaishi Chakradar in Jhaptala or Sultala | 10           |
| 4.            | Adalaya Kayada / Rela with Palta in Teentala / Aditala  | 10           |
| 5.            | Damadar and Bedamdar Tihai in prescribed Talas  | 10           |
| 6.            | Accompaniment of Eklata of Chautala in different layas  | 10           |
| 7.            | Reciting of Tala and Composition with hand boats in different layas.  | 10           |

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

