

## Percussion Instruments (69)

### Std. XI

#### Introduction

In the subject music, the Percussion Instruments (Talvadya) has been given a very significant role in National and State Boards Art Education Curriculum. Since Art Education has a lot of scope to develop to develop the creativity of the students, the curriculum of music would definitely help in developing the hidden qualities of the students.

Human life gets enriched due to Art that's why the subject 'Talvadya' has been given significance in the curriculum.

While restructuring the curriculum, the students have been given the opportunities, as per their age and interest. And due to that his ability to express and stage daring would develop surely. The student would gain pleasure after the study of each unit. They would do introduction. In this way only they would become professionals like artists, teachers, accompanists etc.

It is also possible to make use of music in the co-curricular activities. Self study has a great importance in music and thus the curriculum also aims to inculcate the value and importance of 'RIYAZ' in the students.

#### Instructional Objectives

After completing the syllabus in 'Indian Music' the students would be able to get the information regarding Talvadya (Theory & Practical) to. After Studying this subject the students will be able to-

1. Study about different schools of Tabla (Gharanas), the study and analysis of their tradition and of the characteristics of playing tabla.

2. Study about the biographical sketches of Percussion Masters along with their Riyaz and style of playing etc.
  3. Explain the importance of 'Laya' in music and learn it too as when we talk of Music, Laya and Layakari naturally comes with it.
  4. Tell the definition and explanation of different styles in Talvadya playing.
  5. Do the classification of different Percussion instruments.
  6. Get the basic knowledge or basic introduction about how to give sequential solo performance.
  7. Information regarding writing notation in music and the process of 'PADHANT'
  8. Encourage students for accompaniment alongwith various vocal music styles.
- For Teaching Percussion Instruments (Sub-69) The maximum number of students in one batch should be Twenty only.

### Std. XI

#### Theory

#### Sr.No. Unit Sub - unit

- |    |   |     |                             |
|----|---|-----|-----------------------------|
| 1. | Rhythm (Laya) and Music                     | 1.1 | Definition of Laya (Rhythm) |
|    |   | 1.2 | Importance of Laya in music |
| 2. | Introduction of Indian Rythmic Instrument   | 2.1 | Pakhawaj                    |
|    |   | 2.2 | Dholki                      |
|    |   | 2.3 | Sambal                      |
| 3. | Introduction of Western Rythmic Instruments | 3.1 | Kongo                       |
|    |   | 3.2 | Bongo                       |



4.	Anatomy of Tabla		Various parts of Tabla Dugga	<b>Practical</b>		
				<b>S.No.</b>	<b>Unit</b>	<b>Subunit</b>
5.	Alphabets, Script and Language of Tabla	5.1	Various sounds produced on the different parts of Tabla Dugga	1.	Tal Notation Writing (only single laya)	1.1 Dadra 1.2 Keharwa 1.3 Rupak 1.4 Trital 1.5 Zaptal 1.6 Ektal 1.7 Tevara 1.8 Bhajani
		5.2	Sound produced in multiple combinations of Tabla Dugga.	2.	Presentation	2.1 Various Bol playing on Tabla and Dugga 2.2 Playing talas given in unit – 1 and oral presentation 2.3 Kayda, Tihai, Mukhada, Laggi
6.	Matrices of Tala	6.1	Definition			
		6.2	Analysis of Talas			
		6.3	Notation Writing			
7.	Definitions of the following Terms with illustrations	7.1	Kayda			
		7.2	Rela			
		7.3	Tihai			
		7.4	Mukhada			
8.	Schools Tabla (Gharanas) short history and peculiarities	8.1	Delhi	3.	Tabla Solo	3.1 Trital 3.2 Zaptal
		8.2	Lakhnaw	4.	Various Rhythmic Instrument Solo	4.1 Pakhawaj 4.2 Dholki 4.3 Kongo 4.4 Bongo 4.5 Sambal
		8.3	Farukhabad			

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## Std. XII

### Theory

Sr.No.	Unit	Sub - unit
1.	Schools Tabla (Gharanas)	1.1 Ajarada
		1.2 Banaras
		1.3 Punjab
2.	Biographical sketches and contributions of the following Percussionist Masters.	2.1 Ustad Zakir hussain
		2.2 Pt. Anindo Chatterji
		2.3 Pt. Bhawani-shankar (Pakhawaj)
3.	Laya and Typs of Laya	3.1 Vilambit Laya
		3.2 Madhya Laya
		3.3 Drut Laya
4.	Details study of Rhythmic Instrument	4.1 Pakhawaj
		4.2 Dholki
		4.3 Dholak
		4.4 Drumset
		4.5 Rhythms Macchine
5.	Study of the following Terms with illustrations	5.1 Damdar Tihai
		5.2 Bedam Tihai
		5.3 Mohara
		5.4 Tukada
		5.5 Paran
		5.6 Laggi
6.	Utility of various Rhythmic Instruments	6.1 Classical music
		6.2 Semi classical music
		6.3 Light music
		6.4 Folk music
		6.5 Western music
7.	Solo recital	—
8.	Information about Talas and their	8.1 Dadra
		8.2 Keharwa
		8.3 Rupak



Notation writing	8.4	Zaptal
	8.5	Trital
	8.6	Ektal
	8.7	Tevara
	8.8	Chowtal

Laggi, Paran,  
etc. Forms of  
presentation.

2.2 11th Std. of all  
Talas information  
and presentation.

2.3 11th Std. of all  
Talas by showing  
Tali and Khali on  
hand.

### Practical (XII)

#### Sr.No.Unit

#### Sub-Unit

1.	Write Notation of following Terms in the given talas. One Kkayda and one Chakradar	1.1 Trital 1.2 Zaptal	3. Accompaniment —
2.	Presentation	2.1 Kayda, Mohara, Tukada, Chakradar,	4. Solo recital with Lehara accompaniment. 5. Various Rhythmic Instrument solo
			4.1 Trital 4.2 Zaptal 5.1 Pakhawaj 5.2 Dholki 5.3 Kongo 5.4 Drumset
			6. Practical Record Book —

