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FOR CBSE SENIOR SECONDARY EXAM PREPARATION

CBSE Senior Secondary 2027 Syllabus · Carnatic Percussion

EXAM	YEAR	TYPE	SUBJECT
CBSE Senior Secondary	2027	Syllabus	Carnatic Percussion

CARNATIC MUSIC – PERCUSSION INSTRUMENTS
Subject Code- 033
Class XI-XII (2026-27)

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 Outcomes

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

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

Curriculum & Examination Structure

(A) Theory **Max. Marks: 30**

Time: 2 Hours

	History and Theory of Indian Music
1. (i)	An outline knowledge of following Lakshana Granthas with special reference to laya and percussion in Natya Sastra, Brihaddesi, Sangita, Sampradaya Pradarshini.
(ii)	Short life sketch and contributi ons of the following: Patnam Subramany Iyer, and Syama Sastry, Tyagaraja.
(iii)	Unique contribution of the following luminaries: Narayana Swamy Appa, Mamunidiya Pillai, Dakshinamurti Pillai and Alagunambi Pillai.
2.	Definition and explanation of the following: Nada, Laya, Tala, Jati, Gati, Suladi Sapta Talas, Karani, Vettu Thattu, Hechchu, Taggu, Mohra, Korvai, Meettu, Chapu and Arachapu.
3.	The candidates should be able to write in notation of the percussion korvais in Adi and Rupaka talas.
4.	Knowledge of construction of the chosen playing percussion instrument.
5.	Basic knowledge of the construction and techniques of Mridangam. The candidate should also be able to describe the Kanjira, Tavil,and Ghatam.
6.	Tattakarams (or Konnakkol) of the talas learnt. ***Excluding ChapuTala***

(B) Practical — Max. Marks: 50

S.No	Practical Activities	Marks
1.	Ability to play the following talas with elaboration. Adi and Rupakam Talas covering at least two Nadais.	15
2.	Thekas and Mohras in different talas with Teermanam and Korvais.	15
3.	Tuning of the instrument.	5
4.	Ability to render orally the sollukattus of the various patterns in Adi, Rupaka tala.	15
	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)**

- Prepare Thirumanam, Mohra and Korvai for the Talas prescribed.
- Draw and labelling the Various parts opted instrumental (percussion).
- Identifying and interviewing neighborhood Artists.
- Knowledge about any one percussion artist.

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

Analyse the style of any two contemporary musicians in classical percussion music concert.

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 for one Raga from the syllabus, one Folk song or Patriotic song.

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CARNATIC MUSIC – PERCUSSION INSTRUMENTS
Subject Code- 033
Class XII (2026-27)

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: 2 Hours

	History and Theory of Indian Music
1.	An outline knowledge of following Lakshana Granthas with special reference to Tala and percussion in Chaturdandi Prakashika, Sangita Ratnakara, Ragavibhodha, Svaramela Kalanidhi
2.	Short life sketch and contributions of the following luminaries: Needamangalam Meenakshi Sundaram Pillai, Tanjore Vaidyanatha Iyer, Palghat Mani Iyer, Umaiyalpuram Kodanda Rama Iyer, Palani Subramania Pillai, Vilvadri Iyer.
3.	Study of the musical forms, Pallavi, Sollukattu, Tillana,Padam and Javali
4.	Definition and explanation of the following: Arudi, Eduppu, Gati-bheda, Anuloma, Pratiloma, Tisram, Trikalam, Theka, Shadangas, Talas.
5.	The candidates should have an outline knowledge of the classification of Percussion instruments in general and a brief history of the instrument opted for
6.	Technical Terms: Vilamba, Madhya, Druta, Atitam, Anagatam, Pharan, Kalapramanam, Ghumki, Konnakkol,Choru, Varu, Toppi
7.	The candidate should possess knowledge of the fundamental structure, technique and playing of other percussion instruments like Morsing, Tabla, Chenda, Edakka and Gettu Vadyam.

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

	Practical Activities
1.	Ability to construct Mohra and Korvai to Khanda jati Ataalam and Triputa tala.
2.	An exhibition of accompanying ability
3.	Demonstration of the various types and usages of Gumki.
4.	Ability to play Tani Avartanam in Misra and Khanda Chapu Talas .

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

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GUIDELINES TO THE EXAMINERS FOR EVALUATION OF PRACTICAL

Practical

Duration: 30 to 45 minutes per candidate **Max. Marks: 50**

General Instructions:

1. Just before starting the test, the students should be asked to submit a list of what they have been taught from the course.
2. External Examiners are required to ask questions which are directly related to the syllabus.
3. Marks should be given in accordance with the marking scheme.

Distribution of Marks:

S.No	Value Points	Marks
1.	Tuning of the instrument and questions regarding instrument	05
2.	Taniavartanam of choice Tala	06
3.	Tala of Examiner's choice	10
4.	Reciting the sollukattu with tala	06
5.	Accompanying techniques for Vocal Music and Instrumental Music	10
6.	Accompanying techniques for Trikalam in pallavi singing	10
7.	Questions regarding laya and tala	03
	TOTAL	**50**

Note: External examiners have to be arranged for 50 marks of the practical examination.

Internal Assessment & Project Work **Max. Marks: 20**

Project Work Guidelines:

Minimum four reports and maximum ten reports have to be submitted. Best four will be considered for evaluation.

- Must attend and report live concerts (both Vocal and Instrumental).
- Details of the organization (i.e. notices informing the concert has to be included in the project).
- Presentation of items in order
- Details of each item presented (whether creative or Manodharma aspects included).
- Audience response and duration of each item.
- Details about the item in which Tani avartanam was played.
- Photographs of the live concert. (If possible)

Note: In absence of live classical concerts, students can make report on Devotional Bhajans, T.V. live shows,etc.

List of Topics for Reference:

- The student should be asked to tune the instrument to a particular pitch. He/she may be asked about the structure and parts of the instrument: problems faced in maintaining the instrument in good condition during change of weather.
- Choice Tala: The student should be asked to play full-fledged tani avartanam in a talaof his/her choice.
- Tala of Examiner's choice: The student should be asked to play tani avartanam to one or two talas of the examiner's choice not necessarily the whole course of the tani avartanam but only selected phrases.
- The candidate may be asked to recite Mohra, Korvai, Tirmanam for different talas learnt.
- The candidate should be asked to accompany vocal music, instrumental music or both. The music may be provided either by the examiners themselves or by an artist specifically engaged for the purpose.
- Questions like (a) differentiation between laya and tala, (b) various Angas of the talas, (c) Explanation of technical terms like Thekka, Pharan, Gumki, Meettu, Chappu,etc.

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