

SOLKATTU: THE ART OF RHYTHMIC RECITATION IN SOUTH INDIAN PERCUSSION PERFORMANCE AND PEDAGOGY

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Modern musical pedagogy in South India depends entirely on oral communication within the guru-disciple relationship (teacher-student), called the Guru-Sishya Parampara. Having studied in this manner, I plan to outline the origins of oral communication as pedagogy and its manifestations in the performance of classical Karnatak Music. The techniques of solkattu and their applications to percussion instruments are demonstrated most effectively on the mrdangam and kanjira, two drums native only to South India. I will conclude with a short rendering of a Karnatak composition, displaying the intricate variations and highly improvisational phrasings that result from the recitation of solkattu and the benefits of oral communication in percussion pedagogy.