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FOR UTTARAKHAND CLASS 12 PREPARATION

Uttarakhand Board Class 11-12 Syllabus 2027 Carnatic Instrumental Percussion

EXAM	YEAR	TYPE	SUBJECT
Uttarakhand Class 12	2027	Syllabus	Music

2026-27

Carnatic Music (Percussion Instrumental)

Code:119

Class XI

One Theory Paper **3 Hours** **Marks: 30**

A. History and theory of Indian Music

1. (a)Brief history of Karnatak music with special reference to laya and percussion silappadikaram, Natya, Sastra Tala Deepikai.
   (b) Short life- sketch and contributions of the following:

   Purandar Dasa, and the trinity Tyagaraja Dikshitar & Syamasastry.

   (c) Unique contribution of the following luminaries Nayayana Swamy Appa, Mamunidya Pillai, Dadshinamurti Pillai & Alagunambi Pillai.
2. Defination and explanation :

   Nada, Sruti, Svara, Laya, Raga, Tala, Jati, Suladi, Sapta, Talas Karani, Vettu Thattu, Hechchu, Tangu Mohra and Korvai.
3. The candidate should be able to write in notation the percussion korvais in Adi & Rupaks Talas.
4. Knowledge of the construction of the chosen percussion instrument.
5. Basic knowledge of the construction and Technique of Ghatam. The candidate should be able to describe the kanjira and Tavali.
6. Basic knowledge about other percussion instruments. Its construction and technique .

One Practical Paper **Marks: 70**

1. Ability to play the following talas with

   elaboration Adi and

   Rupkam Talas powering at least two

   nadais
2. Thekas and Moharas in different talas with Timanams and Korvais
3. Tuning of the instrument.
4. Ability to render orally the sollukattus of the various patterns in Adi, Rupaka and Chapu Talas :
5. Continuous Assessment (Unit Test)

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Carnatic Music
(Percussion Instrumental)
(119)
CLASS XII

Time : 3 Hours

One Theory paper **Marks : 30**

Part A : Theory

History and Theory of Indian Music

1- (a) Brief history of Karnatak music with special reference to Laya and percussion in chaturdandi Prakashika ,Sangita Ratanakaar ,Laya Vadhyas
(b) Short life-sketch and contribution of the following lemeneries
(c) Needemangalam Meenakshi Sundaram Pillai and
(d) Tanjore Vaidyanathe Iyer
(e) Brief History and evolution of the musical form , Pullavis ,sollukattus and Tillana

2. Definition and the explanation of the following – Padagrabham,Arudi,Eduppu,Gati-bhedaAnuloma,Pradiloma,Tisram,Trikalan, Tekka,108 Tala,Shadangas,Tiruppugazh Tala,TalaVadya ensemble.

3. The candidate should have an outline knowledge of the classification of the instruments in general and a brief history of the instrumental opted for :

4. Technical terms : (Villambra,Madhya,Druta),Atitam,Anagatam,Pharan,Kalaprama nam,Ghumki, Konnakkoi Choru,Varu

5. The candidate should possess knowledge of the fundamental structure technique and playing of other percussion instruments like moresing Tabla, Chenda, Edakka and Gettu Vadhya

Part B One Practical Paper **Marks -70**

1. Ability to construct Mohra ,Korvai to the talas from the 35 tala scheme
2. An exhibition of the accompanying ability
3. Demonstration of the various types and usage of Gumki
4. Ability to play Tani Avertanam, in Chapu Talas and some of the 35 talas.
5. Continuous Assessment (Unit Test)

कर्नाटक	**External Examiner**

संगीत (पर्कसन वादन)	1. Tuning of instrument and questions regarding instrument	10
	2. Choice tala	15
	3. Tala of Examiner's choice	10
	Internal Examiner	
	4. Reciting the sollukattu with talas.	8
	5-Accompanying vocal music and Instrumental Music in general	8
	6. Accompanying Trikalam and other pallavi techniques, and Tillanas	10
	7. Questions regarding laya and tala	4
	8. Continuous Assessment (Unit Test)	5
	Total	**70**

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