

Punjab Board

SYLLABUS

2024-2025

CLASS-XII

MUSIC - DANCE

2024-2025

SYLLABUS (DANCE)

PART-A

1. Knowledge of the Kathak dance.
2. Definition of the following terms: Laya, Taal, Theka, Paran, Chakkardaraparan, Kavit, Gat-nikas.
3. Knowledge of Hasta Mudras (Sanyukta) based on Abhinaya Darpana.
4. Knowledge of the following Dances :
   (i) Bharata Natayam
   (ii) Lasya
5. Life sketch of Udey Shanker.
6. Knowledge of Rasa and Bhava and their application in Dance.
7. Knowledge of folk dance of Punjab.

PART-B

8. Definition and comparative study of Teen Taal and Jhap Taal.
9. Ability to write the following material in prescribed Taals given below:
   i. Teen Taal: One Thaat, one Amad, Two Tukras, one Salami, one Paran, two Toras, one Kavit.
   ii. Jhap Taal: One Thaat, one Tehai, one Amad, one salami, one Tora.
10. Ability to recognize the Layakari (Ikgun, Dugun, Tigun and Chougun) through some Bole from Teen Taal and Jhap Taal.

STRUCTURE OF QUESTION PAPER (PRACTICAL)

There should not be more than 9 students in a batch of practical examination. The examiner will set the question paper on the spot. While setting the question paper in practical examination, the examiner must consider the syllabus in theory and will follow the following instructions.

1. A systematic dance performance in any Taal out of the prescribed syllabus as per the choice of student. It will be for 6 minutes .
2. A systematic dance performance in any Taal out of the prescribed syllabusas per the choice of the examiner. It will be for 4 minutes .
3. Demonstration/performance of any Taal in Ikgun, Dugun layakaries. It will be for 4 minutes .
4. Student will be given some Bols out of the prescribed Taals.m He/She will have to recognize two out of these. It will be for 2 minutes .
5. Padhant of prescribed Taal and layarkries on hand. It will be for 4 minutes .

SYLLABUS (PRACTICAL)

Systematic performance of the following Taals:

I. (a).Teen Taal:

(i) Four varaties of advance Tatkar, in Ikgun and Dugun layakaries.

(ii) One Thaat

(iii) One Amad

(iv) two simple Tukras

(v) One Salami

(vi) One Paran

(Vii) One Kavit.



(b) Jhap Taal:-

(i) One Thaat

(ii) one Tehai

(iii) one Amad

(iv) one Salami

(v) one Tora.

II. Padhant of Thekas of Teen Taal and Jhap Taal in Ikgun, Dugun and Chougun layakaries by hand.

III. Padhant of all material in Teen Taal by hand.

CLASS-XII

GURMAT SANGEET

2024-2025

SYLLABUS (THEORY)

SECTION-A

Unit-1

1. Brief history of Gurmat Sangeet.
2. Contribution towards Gurmat Sangeet by Guru Arjun Dev Ji.
3. Introduction of Choukie :-
   a. Asa Di Var
   b. Sodar
4. Brief introduction of famous Kirtaniyas of Guru period.
   a. Bhai Mardana
   b. Bhai Shahzad
   c. Bhai Satta.
   d. Bhai Balwand.
5. Raag Parkar and Mishrit (mixed) Raags of Guru Granth Sahib.
6. Life sketch and contribution of towards Gurbani Sangeet.
   a. Bhai Chand
   b. Prof. Tara Singh
   c. Bhai Hira Singh
7. Definition of following music terms used in Gurmat Sangeet Raag: Mahalla, Shabad Ank, Rahao, Dhuni (Dhun), Partal, Ghar.

SECTION-B

1. Description of the prescribed Raags: Todi and Dhanasari, Sarang, Baharaiv.
2. Description with Ikgun, Dugun and Chougun of Ek Taal, Jhap Taal, Rupak Taal and Teen Taal.
3. Recognition of prescribed Raags: Asavari, Dhanasari, Bhairav, Sarang Raags from given Swar- Sangaties.
4. Notation of Shabad- Gayan only Sathai Antra.

STRUCTURE OF QUESTION PAPER (PRACTICAL)

There should not be more than 9 students in a batch of practical examination. Harmonium is allowed as accompaniment in music (Vocal). The examiner will set the question paper on the spot. While setting the question paper in practical, the examiner must consider the syllabus in theory and will follow the following instructions.

1. Demonstration/performance of any one Raag out of the prescribed syllabus. The students can exercise the choice of Raags. It will be for 4 minutes .
2. Demonstration/performance of one Raag from prescribed syllabus. The choice will be of examiner. It will be for 4 minutes .
3. Demonstration/performance of prescribed Taals in Ikgun and Dugun Layakaries by hand. It will be for 4 minutes .
4. Recognition of one Taal and one Raag out of the prescribed syllabus. It will be for 4 minutes .
5. Demonstration/performance regarding Tarana/Tappa/ Lok geet/Patriotic song. It will also be for 4 minutes .

SYLLABUS (PRACTICAL)

1. Shabad Gayan in Bhairav, Sarang, Asavari and Dhanasari according to the traditional style of Gurbani Gayan.
2. Capability to demonstrate: Ek Taal, Jhap Taal, Rupak Taal and Teen Taal.
3. Five Alankaras: (Sargam and Akaar) in Bhairav and Todi Raags.
4. Recognition of prescribed Raags by given Swar-Sangities.
5. Gayan of one Gurbani Salok in vilambat laya according to Vandana style.



CLASS-XII

MUSIC (INSTRUMENTAL)
2024-25
SYLLABUS (THEORY)

PART-A

1. History of Modren Period of Hindustani Music.
2. Detailed knowledge of the following instruments:-Sitar,Tabla.
3. Time Theory of Ragas.
4. Definition of the following music terms:-

   Varna, kan, meend, Mizrab, jhalla, chikari, gamak, soot, krintan, zamjama, Shudh, chayalag, sankeeran raags.

5. Vadak ke Gun or Dosh.
6. Definition and Principles of Thaats. Ten Thaats of Pandit Bhatkhande.
   Comparision between raags and thaats rules.
7. (a) Importance of taal in music
   (b) Music and other Fine-Arts
8. Contribution towards music by the following schotars:-
   (a) Ustad Allaudin Khan
   (b) Sh. Nikhil Banerjee
   (c) Pandit Harwinder Kumar Sharma
   (d) Ustad Vilayat Khan
9. Development of vadan styles in Indian Music.
10. Instruments used in solo performance in Indian Music.

    Sitar, Sarood, Sarangi, Dilruba, Shehnai, Flute, Jat tarang, Harmonium,Tabla, Dhol

PART-B

1. 10 Alankaars.
2. To write the notation of Razakhani Gats in Bhairav, Malkauns, Bhimplasi and Khamaj Raags.
3. One slow Gat in prescribed Raags.
4. One composition in Ek Taal or Jhap Taal in prescribed Raags.
5. One Dhun in any Raag.

6. Description of Rupak Tal, Ek Taal, Tilwada Taal, Dhamaar Taal, Sultal and Jhap Taal with Ekgun and Dugan layakaries.
7. Knowledge of the structure of your Instrument.

STRUCTURE OF QUESTION PAPER (PRACTICAL)

There should not be more than 9 students in a batch of practical examination. Harmonium is allowed as accompaniment in music (Vocal). The examiner will set the question paper on the spot. While setting the question paper in practical, the examiner must consider the syllabus in theory and will follow the following instructions.

1. Demonstration/performance of any one Raag out of the prescribed syllabus. The students can exercise the choice of Raags. It will be for 4 minutes .
2. Demonstration/performance of one Raag from prescribed syllabus. The choice will be of examiner. It will be for 4 minutes .
3. Demonstration/performance of prescribed Taals in Ikgun and Dugun Layakaries by hand. It will be for 4 minutes .
4. Recognition of one Taal and one Raag out of the prescribed syllabus. It will be for 4 minutes.
5. Demonstration/performance regarding Tarana/Tappa/ Lok geet/Patriotic song. It will also be for 4 minutes .

SYLLABUS (PRACTICAL)

1. One Drut Gat with short Alaap, Toras and Jhalla in each of the following Raags.
   i. Bhairav
   ii. Malkauns
   iii. Bhimplasi
   iv. khamaaj

2. One slow Gat with short Alaap and Toras in any of the prescribed Raags in the syllabus.
3. Ability to demonstrate Ek taal, Tilwara Taal, Dhamaar taal, Sultal and jhap taal by hand with reciting bols in Ikgun and Dugun layakari.
4. Ability to play one gat in Ek Taal or Jhap Taal.
5. Ten Alankars.
6. One Dhun in any Raag.

Note:- The book Published and Prescribed by the Punjab School Education Board:-

Sangeet Vadan-12 (Instrumental)





CLASS-XII

MUSIC (TABLA)

2024 - 2025

SYLLABUS (THEORY)

PART-A

1. Defination of the following :- Uthan, Peshkar, Paran, Tehai, Duppali, Tippali, Rela, Nagma.
2. Principles of formation of Taal.
3. Essay on importance of Laya and Taal in music and importance of Tabla in music. .
4. Comparative study of Tabla and Pakhawaj Vadan.
5. Taal and its ten Parans.
6. Brief introduction of Gharanas of Tabla.
7. Priciples of Tabla solo Vadan.
8. Biographical sketches of the following Tabla maestro :
    a. Pt. Kanthe Maharaj
    b. Pt. Shamta Prasad
    c. Ustad Zakir Hussian
    d. Ustad Laxaman Singh Seen.



PART-B

1. Introduction and notation of the following Taals with Ikgun, Dugun, Tigun and Chougun Layakaries :(i) Rupak Taal (ii) Jhap Taal (iii) Ek Taal (iv) Deepchandi (v) Teen Taal (vi) Punjabi Theka (Chhota Teen Taal)
2. Description and comparison of the following Taals :
    a. Teen Taal- Punjabi Theka
    b. Deepchandi- Dhamar Taal

c. Rupak Taal- Tivra Taal

3. Notation of the following material in Teen Taal, Jhap Taal, Rupak Taal: Peskhar, Kayada, Tehai, Paran, Rela and Tukra.

4. Recognition of Teen Taal, Deepchandi, Punjabi Theka, Dhamar, Rupak, Tivra Taals through some Bols.

5. Notation of Nagama in prescribed Taals. STRUCTURE OF

QUESTION PAPER (PRACTICAL)

There should not be more than 9 students in a batch of practical examination. Harmonium is allowed as accompaniment in music (Vocal). The examiner will set the question paper on the spot. While setting the question paper in practical, the examiner must consider the syllabus in theory and will follow the following instructions.

1. Demonstration/performance of any one Raag out of the prescribed syllabus. The students can exercise the choice of Raags. It will be for 4 minutes .



2. Demonstration/performance of one Raag from prescribed syllabus. The choice will be of examiner. It will be for 4 minutes .

3. Demonstration/performance of prescribed Taals in Ikgun and Dugun Layakaries by hand. It will be for 4 minutes .

4. Recognition of one Taal and one Raag out of the prescribed syllabus. It will be for 4 minutes .

5. Demonstration/performance Play Nagma on Harmonium in any taal in precibed syllabus. It will be 4 minutes .

SYLLABUS (PRACTICAL)

1. System solo performance of the following Taals: Ek Taal and Teen Taal, Teewra Taal, Rupak Taal.
2. Few Laggis in Rupak Taal.
3. To play Thekas in Ikgun and Dugun Layakaries in Deepchandi, Teen Taal and Chhota Teen Taal, Rupak, Jhap Taal and Ek Taal.
4. Recognition of Taals.
5. Tuning of Tabla.
6. Ability to play Nagama on Harmonium in any Taal of your syllabus.
7. Ability to Padhant showing Tali and Khali of Taals in Ikgun and Dugun Layakaries.



CLASS-XII
MUSIC (VOCAL)
2024-2025
SYLLABUS (THEORY)

SECTION-A

1. Brief history of modern period of Hindustani music.
2. Detailed knowledge of Tabla and Harmonium.
3. Time theory of Ragas.
4. Define and explain the, following terms:
   Varna, Kan, Khatka, Murki,Gamak, Gayak, Gayaki, shudh Rag, Chhayalg Rag, Sankiran Rag, Lakshan geet.
5. Gayak ke gun aur dosh.
6. Definition of thaat. Its Characterstics, Ten thaat of Bhat Khande. Comparision between Raag and Thaat Rules.
7. Essay:-(1) Importance of Tal in Music
   (2) Place of Fine Arts in Music.



1. Contribution towards music by the following scholars:-
   (1) Bade Gulam Ali Khan.
   (2) Bhim Sain Joshi.
   (3) Prof: Baldev sharan Narang
   (4) Faiyaz Khan
2. Shastri gayan shailies:-
   Dharupad, Dhamar, Tarana, Dhumri, Khayal, Tappa.
3. Contribultion of famous folk singers of Punjab in Folks music.
   i. Assa Singh Mastana
   ii. Surinder Kaur
   iii. Narinder Biba
   iv. Kuldeep Manak
   v. Lal Chand Yamala Jat
   vi. Didar Sandhu
   vii. Parkash Kaur

SECTION-B

1. 10 Alankaras
2. To write the notations of Drut Khayals in prescribed.

   Raags: Bhairav Bhimplasi, Malkauns, Khamaj.

3. Notation of Rupak tal, EK taal, jhaptal, Sul Taal, Tilwara tal, Dhamar tal.
4. Recognition of Raags from given Swar Sangaties.
5. Description of prescribed Raags.

STRUCTURE OF QUESTION PAPER (PRACTICAL)

There should not be more than 9 students in a batch of practical examination. Harmonium is allowed as accompaniment in music (Vocal). The examiner will set the question paper on the spot. While setting the question paper in practical, the examiner must consider the syllabus in theory and will follow the following instructions.

1. Demonstration/performance of any one Raag out of the prescribed syllabus. The students can exercise the choice of Raags. It will be for 4 minutes Demonstration/performance of one Raag from prescribed syllabus. The choice will be of examiner. It will be for 4 minutes .
2. Demonstration/performance of prescribed Taals in Ikgun and Dugun Layakaries by hand. It will be for 4 minutes .
3. Recognition of one Taal and one Raag out of the prescribed syllabus. It will be for 4 minutes .
4. Demonstration/performance regarding Tarana/Tappa/ Lok geet/Patriotic song. It will also be for 4 minutes .

SYLLABUS (PRACTICAL)

1. One Drut Khayal with Alaap- Taan the following Raags:
   Bhairav, Bhimplasi, Malkauns, Khamaj.
2. One slow Khayal with short Alaaps and Taans in any of the prescribed Raags.
3. One Tarana only Sathai and Antra in any of the prescribed Raags.
4. Ability to demonstrate Rupak tal, jhaptal, Sul tal, Tilwara tal, dhamar tal with reciting bols by hands in Ikgun and Dugun layakari.

5. One Camposition of Patriotic song.
6. Ability to recognise the prescribed Raag from the passages of swaras.
7. Knowledge of the structure of Harmonium and Tabla.
8. 10 Alankaras.

Note:- The book Published and Prescribed by the Punjab School Education Board:-

Sangeet Gayan-12

Study Materials

aglasem.com

Model Papers

Sample Papers

Half Yearly Sample Papers

Important Resources

Periodic Table

Writing Skills / Formats

Maps of India / World

Notes

- [ ] Class 6 Notes
- [ ] Class 7 Notes
- [ ] Class 8 Notes
- [ ] Class 9 Notes
- [ ] Class 10 Notes
- [ ] Class 11 Notes
- [ ] Class 12 Notes

Books and Solutions

NCERT Books

NCERT Book Solutions

HC Verma Chapter Wise Solutions

RD Sharma Solutions

CGBSE Solutions