



B.K. BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS
A CBSE DAY-CUM-BOYS' RESIDENTIAL SCHOOL



HINDUSTANI MUSIC 036 (PERCUSSION – TABLA)

Class – XI Final Exam

Marking scheme

SECTION – A (1 × 8 = 8 Marks)

Q1. Teentala has how many Matras?

d) 16

Q2. The term Laya means:

c) Speed

Q3. Natya Shastra was written by:

b) Bharata Muni

Q4. Awanaddha Vadya are instruments:

d) With stretched membrane

Q5. Kudau Singh was associated with which instrument:

C) Pakhawaj

Q6. Ektala has:

c) 12 Matras

Q7. Chaugun Laya means:

c) Four times speed

Q8. Pakhawaj is mainly used in:

c) Dhrupad

SECTION – B (2 × 5 = 10 Marks)

Q9. Define Kala in music.

Answer:

Kala refers to the element of **time** in music. It denotes the **measurement and flow of time** within which rhythm and tempo are organized.

OR

Define Laya in music.

Answer:

Laya means **speed or tempo** of musical presentation. It controls the pace at which a composition or tala is performed.

Q10. Write a short note on Awanaddha Vadya.

Answer:

Awanaddha Vadya are musical instruments that produce sound by **stretched membranes**. Examples include **Tabla, Pakhawaj, Mridangam, and Dholak**. These instruments play an important role in rhythmic accompaniment.

OR

Write any two contributions of Natya Shastra to Indian music.

Answer (any two):

1. Classification of musical instruments.
2. Detailed explanation of **Tala, Laya, and Raga** concepts.

Q11. Write a brief life sketch of Nana Panse.

Answer:

Life Sketch of Nana Panse

Nana Panse was a distinguished **Pakhawaj maestro, composer, and teacher**, widely respected for his deep knowledge and mastery of the instrument. He belonged to the traditional lineage of Indian classical percussion and played an important role in preserving and enriching the **Pakhawaj tradition**, especially within the **Dhrupad style of music**.

He was known for his **powerful yet disciplined playing**, clarity of bols, and strict adherence to rhythmic purity. Nana Panse composed several **Pakhawaj compositions**, including parans, chakradars, and traditional talas, which are still performed and taught today. His compositions reflected a perfect balance of creativity and classical discipline.

As a **dedicated guru**, Nana Panse emphasized systematic training, correct posture, proper hand techniques, and rigorous riyaz (practice). Many of his disciples went on to become accomplished performers and teachers, thereby carrying forward his rich musical legacy.

Nana Panse's contribution to Indian classical music lies not only in his performance and compositions but also in his efforts to **strengthen the pedagogical framework of Pakhawaj**, ensuring the continuity of this ancient percussion art form.

OR

Write a brief life sketch of Kudau Singh.

Answer:

Life Sketch of Kudau Singh

Kudau Singh was a legendary **Pakhawaj maestro** and one of the most influential figures in the history of Indian classical percussion. He is regarded as the **founder of the Delhi (Delhi–Ajrara) tradition of Pakhawaj**, which later played a crucial role in the evolution of **Tabla playing**. His contribution marks an important bridge between the ancient Pakhawaj style and the developing art of Tabla.

Kudau Singh was a disciple of **Lala Bhavanidas**, a renowned musician of his time. He served as a court musician during the Mughal period and was deeply associated with **Dhrupad music**, where the Pakhawaj holds a central position. His playing was known for its **clarity, powerful bols, rhythmic precision, and aesthetic balance**.

One of Kudau Singh's most significant contributions was the **systematic development of bol patterns and compositions**, which influenced later Tabla gharanas, particularly the **Delhi Gharana**. He emphasized purity of rhythm, controlled tempo, and disciplined presentation, laying a strong technical foundation for future generations of percussionists.

Kudau Singh trained several disciples who further propagated his style, helping establish a structured tradition of percussion performance and teaching. His legacy lives on through the continued practice of his compositions and principles, which remain fundamental to both **Pakhawaj and Tabla pedagogy**.

Kudau Singh's life and work represent a pivotal phase in Indian classical music, where tradition, innovation, and disciplined artistry came together to shape the future of Indian percussion.

Q12. Write any two features of Banaras Gharana.

Answer (any two):

1. Emphasis on **bol clarity and powerful strokes**.
2. Influence of **Dhrupad and Pakhawaj style** on Tabla playing.

OR

Write any two features of Kudau Singh Gharana of Pakhawaj.

Answer (any two):

1. Complex rhythmic patterns.
2. Strong and forceful Pakhawaj compositions.

Q13. Write the Theka of Sultaal in Thah (Barabar Laya).

Answer:

Sultaal (10 Matras):

Dha Dha | Din Ta | Kita Dha | Din Ta | Ta

OR

Write the Theka of Ektaal in Thah (Barabar Laya).

Answer:

Ektaal (12 Matras):

Dhin Dhin | Dha Ge | Tirakita | Tu Na | Kat Ta | Dha Ge

SECTION – C (6 × 2 = 12 Marks)

Q14. Explain Natya Shastra with special reference to Awanaddha Vadya.

Answer:

Natya Shastra, written by **Bharata Muni**, is an ancient treatise on Indian performing arts. It provides detailed descriptions of music, dance, drama, rhythm, and instruments.

Awanaddha Vadya are classified as membrane-based instruments. The text explains their structure, playing techniques, and role in maintaining rhythm in performances. Instruments like **Pakhawaj and Mridangam** are discussed as essential rhythmic supports in classical traditions.

OR

Write a detailed life sketch of Ustad Kudau Singh and explain his contribution to Pakhawaj.

Answer:

Ustad Kudau Singh was a legendary Pakhawaj exponent of the **Ajrada Gharana**. He enriched the Pakhawaj tradition with complex compositions, refined bols, and advanced rhythmic techniques. His contribution helped preserve and elevate the Pakhawaj art form.

Q15. Write in notation any one prescribed Tala (Jhaptala / Sultala) in Thah, Dugun, and Chaugun showing Sam, Khali, and Vibhag.

Sample Answer (Jhaptala – 10 Matras):

Thah:

DHI NA | DHI DHI NA | TI NA | DHI DHI NA

Dugun:

DHI NA DHI DHI | NA TI NA DHI DHI NA | DHI NA DHI DHI | NA TI NA DHI DHI NA

Chaugun:

DHI NA DHI DHI | NA TI NA DHI DHI NA | DHI NA DHI DHI | NA TI NA DHI DHI NA

DHI NA DHI DHI | NA TI NA DHI DHI NA | DHI NA DHI DHI | NA TI NA DHI DHI NA

(Proper Sam, Khali, and Vibhag to be marked)

OR

Write Tala notation of any one Kayda composition with two Paltas and explain its Laya variations.

Answer:

Kayda in Teentaal with two Paltas written in **Thah**, explained in **Dugun and Chaugun**.

Laya variations show gradual increase in speed while maintaining the same rhythmic cycle.