



B.K. BIRLA CENTRE FOR EDUCATION

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



HINDUSTANI MUSIC 036 (PERCUSSION – TABLA)

PERIODIC TEST - 2026-27

Class – XII

Time: 1 Hour

MARKING SCHEME

Max. Marks: 25

SECTION – A (1 Mark Each)

1. **B. Dugun** (Explanation: 1 S 2 S indicates two sound units stretched across the time of two matras, essentially representing a 2:1 ratio or double speed).
2. **B. Tevra Tala** (Theka starts with: *Dha Din Ta...*)
3. **B. 3/2/2** (Rupak has 7 matras divided as 3+2+2).
4. **C. Lucknow** (Lucknow, Farukhabad, and Banaras belong to the Purab Baaj/Eastern Style).
5. **D. Banaras** (The *Uthan* is a signature powerful introductory piece of the Banaras Gharana).
6. **C. 4** (Chaugun means four notes per beat).
7. **D. Rupak, Jhaptal, Chartaal, Teentaal**, (7, 10, 12, and 16 matras respectively).

SECTION B (2 Marks Each)

8. **Kayada**: A foundational expansion-based composition bound by a specific Tala and Jati. It must have a *Mukh* (face), *Dohra* (repetition), *Palta* (variations), and *Tihai*.
Ajrada Features:
 - Extensive use of the left hand (Bayan).
 - Complex "Tishtra Jati" (3-count) patterns played within "Chatrast Jati" (4-count) frameworks.
9. **Delhi Gharana Techniques**:
 - **Kinara/Chanti Baaj**: Focuses on the outer ring of the Tabla, producing crisp, sharp sounds.
 - **Two-Finger Technique**: Most bols are played using primarily the index and middle fingers (Do-ungliyo ka baaj).
10. **Tala Recognition**:
 - **Identified Tala**: Tevra Tala.
 - **Vibhag Structure**: 7 Matras divided into 3 Vibhags (3/2/2).
 - **Structure**: 1 2 3 | 4 5 | 6 7.
11. **Notation of Rupak Tala**:
 - **Matra**: 1 | 2 | 3 | | 4 | 5 | | 6 | 7 |
 - **Bol**: Tin, Tin, Na | Dhin, Na | Dhin, Na
 - **Signs**: 0 | 2 | 3
 - **Tali** -2 **Khali** - 1

SECTION C (5 Marks Each)

12. **(A) Ajrada/Farukhabad Gharana:**

- **Origin:** Ajrada was founded by Kallu and Miru Khan (disciples of Delhi Gharana). Farukhabad was founded by Haji Vilayat Ali Khan.
- **Baaj:** Ajrada is famous for "Ad-lay" and "Bayan" work. Farukhabad is known for a mix of Delhi's clarity and Lucknow's elegance, famous for *Gat* compositions.
- **Exponents:** Ajrada (Ustad Habibuddin Khan); Farukhabad (Ustad Sabir Khan).

(OR)

(B) Comparison (Delhi vs. Banaras):

- **Delhi (Laya-Pradhan):** Known as "Do-Ungliyo ka Baaj." Sophisticated, soft, and focuses on Chanti (rim). Uses *Kayadas* extensively. Exponents: Sidhar Khan Dhadhi.
- **Banaras (Bol-Pradhan):** Known as "Khula Baaj" (Open style). Heavily influenced by Pakhawaj. Uses *Uthan*, *Fard*, and *Stuti Parans*. Exponents: Pt. Kishan Maharaj.

13. **(A) Composition in Rupak (7 Matras):**

- **Mukhra Example:**
 - (1 2 3) (4 5) (6) (7)
 - — — — | — — | DhaTirkit | DhaTa | (Ends on Sam)
- *Self-Correction: Ensure students show the "S" (rest) or "Sum" at the end.*

(OR)

(B) Dugun and Chaugun of Tevra:

- **Method:** Dugun is writing 2 bols per matra; Chaugun is 4 bols per matra.
- **Tevra Dugun (Sample):**
 - (DhaDin) (TaTite) (KataGadi) | (GanaDha) (DinTa) | (TiteKata) (GadiGana) |
- **Tevra Chaugun (Sample):**
 - (DhaDinTaTite) (KataGadiGanaDha) (DinTaTiteKata) |
 - (GadiGanaDhaDin) (TaTiteKataGadi) | (GanaDhaDinTaTite) (KataGadiGana--) |