

# MH Board Class 12 Percussion Instruments Question Paper with Solutions(Memory Based)

Time Allowed :3 Hours	Maximum Marks :70	Total questions :37
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## General Instructions

Read the following instructions very carefully and strictly follow them:

1. Please check that this question paper contains 23 printed pages.
2. Q.P. Code given on the right hand side of the question paper should be written on the title page of the answer-book by the candidate.
3. Please check that this question paper contains 37 questions.
4. 15 minute time has been allotted to read this question paper. The question paper will be distributed at 10.15 a.m. From 10.15 a.m. to 10.30 a.m., the candidates will read the question paper only and will not write any answer on the answer-book during this period.

### 1. Identify the number of Matras in Jhaptala.

- (A) 6
- (B) 8
- (C) 10
- (D) 12

**Correct Answer:** (C) 10

**Solution: Concept:** In Indian classical music, a **Tala** is a rhythmic cycle consisting of a fixed number of beats called **Matras**. Each tala has a unique structure and division pattern.

**Step 1:** Understanding Jhaptala. Jhaptala is a commonly used tala in Hindustani classical music, especially in medium tempo compositions.

**Step 2:** Structure of Jhaptala. Jhaptala consists of:

10 Matras

**Step 3:** Division of Jhaptala. It is divided into four sections (Vibhags) as:

$$2 + 3 + 2 + 3 = 10$$

This confirms that the total number of matras in Jhaptala is 10.

#### Quick Tip

Remember common Hindustani Talas: Teen Taal = 16 Matras, Ek Taal = 12 Matras,  
**Jhaptala = 10 Matras**, Rupak Taal = 7 Matras.

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## 2. Which instrument is typically associated with Chautala?

- (A) Tabla
- (B) Pakhawaj
- (C) Sitar
- (D) Harmonium

**Correct Answer:** (B) Pakhawaj

**Solution: Concept:** In Hindustani classical music, different **talas** are traditionally associated with specific instruments and musical styles. Some talas are more common in Dhrupad music, while others are used in Khayal or light classical forms.

**Step 1:** Understanding Chautala. Chautala is a traditional tala consisting of:

12 Matras

It is widely used in **Dhrupad** and **Dhamar** styles of classical music.

**Step 2:** Instrument association. Dhrupad music is traditionally accompanied by the **Pakhawaj**, which is an ancient barrel-shaped percussion instrument.

**Step 3:** Eliminating other options.

- Tabla is more common in Khayal and light classical styles.

- Sitar and Harmonium are melodic instruments, not primary tala instruments.

Thus, Chautala is typically associated with the Pakhawaj.

#### Quick Tip

Remember: Dhrupad talas (like Chautala, Dhamar) → **Pakhawaj** Khayal talas (like Teentaal, Jhaptal) → **Tabla**

### 3. Define the term Sama in the context of a Tala.

**Correct Answer:** Sama is the first beat of a rhythmic cycle (tala) and the most emphasized point where the cycle begins and resolves.

**Solution: Concept:** In Indian classical music, a **Tala** is a cyclic rhythmic framework made up of a fixed number of beats called matras. Each cycle has certain structurally important points, and the most important among them is the **Sama**.

**Step 1:** Position of Sama. Sama is the **first beat of the tala cycle**. It marks both:

- The beginning of the cycle
- The point where the cycle resolves

**Step 2:** Musical importance. Sama is the most stressed beat because:

- Compositions often begin on Sama.
- Improvisations resolve back to Sama.
- Performers synchronize on Sama.

**Step 3:** Performance context. In vocal and instrumental music:

- The singer or soloist aims to land key phrases on Sama.
- Percussionists highlight Sama with emphasis.

Thus, Sama is the central anchoring point of any tala cycle.

### Quick Tip

Think of **Sama** as the rhythmic “home base”. All improvisation eventually resolves to Sama in Indian classical music.

#### 4. Write the Theka of Rupak Tala in Dugun laya (double speed) using the proper notation system.

**Correct Answer:** The Dugun (double speed) Theka of Rupak Tala is written as:

Tin Tin Na — Dhin Na — Dhin Na

In Dugun laya, each matra is subdivided into two bols, maintaining the 7-matra cycle.

**Solution: Concept: Rupak Tala** is a Hindustani classical tala consisting of:

7 Matras

It has a unique structure because it starts with **Khali** (wave) instead of Sama emphasis.

**Step 1:** Basic structure of Rupak Tala. Matra division:

3 + 2 + 2

Clap pattern:

- Matra 1 → Khali (wave)
- Matra 4 → Clap
- Matra 6 → Clap

**Step 2:** Basic Theka (single speed). Standard Rupak theka:

Tin Tin Na — Dhin Na — Dhin Na

**Step 3:** Dugun Laya (double speed). In Dugun laya:

- The speed doubles.
- Each matra carries two bols.

- The tala structure (7 matras) remains unchanged.

Thus, the theka is rendered in a faster flow while preserving the same bol pattern and tala cycle:

Tin Tin Na — Dhin Na — Dhin Na

but performed in double tempo with two bols per matra.

#### Quick Tip

**Layakari Rule:** Dugun = 2 notes per matra, Tigun = 3 notes per matra, Chaugun = 4 notes per matra. Tala structure remains constant while speed changes.

### 5. Describe the salient features of the Ajrada or Farukhabad Gharana.

**Correct Answer:** The Ajrada and Farukhabad gharanas are important tabla traditions known for their unique bols, compositional styles, and aesthetic approaches. Ajrada emphasizes complex rhythmic patterns and subtle bols, while Farukhabad is known for elegance, clarity, and a balanced blend of power and delicacy.

**Solution: Concept:** A **Gharana** in Hindustani music refers to a stylistic lineage or school of performance passed through generations. Each tabla gharana has its own:

- Playing techniques
- Preferred bols
- Compositional forms
- Aesthetic philosophy

**Step 1:** Ajrada Gharana – Key Features.

- Originated in Ajrada village near Meerut.
- Known for **complex and intricate layakari**.
- Use of **soft, subtle bols** and delicate tonal textures.
- Frequent use of **off-beat accents** and cross-rhythms.

- Strong emphasis on **Dhir Dhir** and rare bol combinations.
- Intellectual and rhythmically dense style.

**Step 2:** Farukhabad Gharana – Key Features.

- Originated in Farrukhabad (Uttar Pradesh).
- Known for **graceful and refined presentation**.
- Balanced combination of **clarity, sweetness, and power**.
- Rich repertoire of **Kaidas, Gats, and Rela compositions**.
- Strong emphasis on **aesthetic beauty and musicality**.
- Influenced by both Delhi and Lucknow gharanas.

**Step 3:** Comparative essence.

- Ajrada → Rhythmically complex, intellectual, subtle.
- Farukhabad → Elegant, expressive, composition-rich.

Both gharanas contribute significantly to modern tabla performance and pedagogy.

**Quick Tip**

Quick recall: Ajrada → Complex layakari, subtle bols. Farukhabad → Graceful style, rich compositions, musical elegance.

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**6. Give a brief introduction to the Sooltala and its application.**

**Correct Answer:** Sooltala is a 10-matra tala used mainly in Dhrupad music. It is traditionally played on the Pakhawaj and is known for its serious and majestic character, often used in devotional and classical compositions.

**Solution: Concept: Sooltala** (also spelled Sultal or Sul Tala) is an ancient rhythmic cycle in Hindustani classical music, particularly associated with the Dhrupad tradition.

**Step 1:** Structure of Sooltala. Sooltala consists of:

10 Matras

It is divided into equal vibhags, typically in a symmetrical structure, giving it a balanced rhythmic feel.

**Step 2:** Theka and Instrumentation.

- Traditionally played on the **Pakhawaj**.
- The bols are heavy and dignified, matching the Dhrupad style.
- Emphasis on clarity and depth of sound.

**Step 3:** Application in Music.

- Used mainly in **Dhrupad and Dhamar** compositions.
- Suitable for **serious, devotional, and meditative** themes.
- Provides a majestic rhythmic base for slow to medium tempo performances.

Thus, Sooltala is an important tala in traditional classical music, valued for its gravity and structured rhythm.

#### Quick Tip

Remember: Sooltala = 10 Matras + Dhrupad style + Pakhawaj accompaniment. It has a more solemn feel compared to Jhaptal (also 10 matras).

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**7. Discuss the origin and evolution of the Gharana system in percussion and name at least six major Tabla Gharanas.**

**Correct Answer:** The Gharana system in percussion developed as hereditary stylistic lineages where musical knowledge was passed through families or guru-shishya traditions. Over time, regional styles evolved into distinct tabla gharanas. Major tabla gharanas include Delhi, Ajrada, Lucknow, Farrukhabad, Benares, and Punjab.

**Solution: Concept:** A **Gharana** is a stylistic school or lineage in Indian classical music where techniques, repertoire, and aesthetics are preserved and transmitted through generations, especially via the **guru-shishya parampara** (teacher-disciple tradition).

**Step 1:** Origin of the Gharana system.

- The system emerged during the medieval period when musicians received patronage from royal courts.
- Knowledge was preserved within families or close disciples.
- Distinct playing styles evolved in different regions.

**Step 2:** Evolution in percussion (Tabla).

- With the development of the tabla (around 18th century), regional techniques became more defined.
- Differences arose in:
  - Bols and fingering styles
  - Compositional structures (Kaida, Rela, Gat)
  - Tonal aesthetics and presentation
- These stylistic identities formed distinct tabla gharanas.

**Step 3:** Evolution through patronage and performance.

- Royal courts and cultural centers nurtured unique traditions.
- Oral transmission preserved authenticity.
- Later, recordings and institutions spread gharana styles globally.

**Step 4:** Major Tabla Gharanas. At least six widely recognized tabla gharanas are:

- Delhi Gharana
- Ajrada Gharana
- Lucknow Gharana
- Farrukhabad Gharana

- Benares (Banaras) Gharana
- Punjab Gharana

Each gharana reflects a unique blend of technique, repertoire, and musical philosophy.

### Quick Tip

Easy mnemonic for major Tabla Gharanas: **D A L F B P** → Delhi, Ajrada, Lucknow, Farrukhabad, Benares, Punjab.

## 8. Compare and contrast Teentala and Ektala in terms of beats, divisions (Vibhags), and their typical use in classical music.

**Correct Answer:** Teentala has 16 matras divided into 4 equal vibhags (4+4+4+4) and is widely used in Khayal and instrumental music. Ektala has 12 matras divided into 6 vibhags (2+2+2+2+2+2) and is commonly used in Dhrupad and slow Khayal compositions.

**Solution: Concept:** Teentala and Ektala are fundamental rhythmic cycles (talas) in Hindustani classical music. They differ in structure, division, and musical application.

**Step 1:** Number of Beats (Matras).

- **Teentala:**

16 Matras

- **Ektala:**

12 Matras

**Step 2:** Division into Vibhags.

- **Teentala:**

$4 + 4 + 4 + 4$

Four equal vibhags with claps on 1, 5, 13 and khali on 9.

- **Ektala:**

$2 + 2 + 2 + 2 + 2 + 2$

Six equal vibhags, giving it a more segmented rhythmic feel.

### Step 3: Theka Character.

- Teentala has a balanced and symmetrical theka, making it easy for improvisation.
- Ektala has a more intricate and structured theka, often rendered in slower tempos.

### Step 4: Typical Usage in Classical Music.

- **Teentala:**

- Most widely used tala in Hindustani music.
- Common in Khayal, instrumental solos, and light classical forms.
- Favoured for medium and fast tempos.

- **Ektala:**

- Used in Dhrupad and slow Khayal compositions.
- Suitable for serious and elaborate presentations.
- Often played in vilambit (slow tempo).

### Step 5: Overall Contrast.

- Teentala → Universal, symmetrical, versatile.
- Ektala → Structured, classical, more traditional usage.

#### Quick Tip

Teentala = 16 beats, most versatile tala. Ektala = 12 beats, used in Dhrupad and slow classical forms.