



B.K. BIRLA CENTRE FOR EDUCATION

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



**PERIODIC TEST -2 EXAMINATION 2025
HINDUSTANI MUSIC (PERCUSSION) 036
CLASS XI**

MARKING SCHEME

SECTION A – MCQs

07 MARKS

1. **B. Beat division**
2. **C. Tempo or speed**
3. **C. Three** (Vilambit, Madhya, Drut)
4. **B. Tabla**
5. **C. Bharata Muni**
6. **C. Teentaal**
7. **B. Double speed**

SECTION B – Short Answers

08 MARKS

1. **Kala** refers to the sub-division of a beat or matra in a rhythmic cycle. It helps performers maintain accuracy in laya (tempo).
2. **Laya** is the speed or tempo in music. It is the steady movement of time that keeps rhythm alive in compositions.
3. The **Natyashastra**, written by Bharata Muni, is a key text in Indian performing arts and discusses music, dance, and drama. It provides early descriptions of instruments including percussion.
4. Two **Awanaddha Vadya**:
Tabla – a pair of hand drums.
Pakhawaj – a barrel-shaped drum played with both hands.
5. **Thah** is the basic tempo; each beat has one stroke. **Dugun** is double speed, meaning two strokes per beat.

SECTION C – Long Answers

10 MARKS

Q1 Answer (Kala, Laya, Sangeet):

Kala: Subdivisions of matras; e.g., 4 kalas in a matra mean 4 sub-beats.

Laya: Time or speed – Vilambit (slow), Madhya (medium), Drut (fast).

Sangeet: Combination of vocal music (Gayan), instrumental (Vadan), and dance (Nritya).

Examples can include how Kala affects Taal presentation.

Q2 Answer (Teentaal in Thah, Dugun, Chaugun):

Taal: Teentaal (16 beats)

Theka in Thah:

Dha Dhin Dhin Dha | Dha Dhin Dhin Dha | Dha Tin Tin Ta | Ta Dhin Dhin Dha

Dugun: Two bols per beat (total 32 bols)

Dha - Dhin - Dhin - Dha - Dha - Dhin - Dhin - Dha - Dha - Tin - Tin - Ta - Ta - Dhin - Dhin - Dha

Chaugun: Four bols per beat (64 bols) – Any composition like Kayda/Tukra in 64 bols to match the Taal

Composition Example:

A simple Tukra (in Thah):

Dha Tirkit Dha - | Dha Tirkit Dha - | Dha Dha Tirkit Dha - | Dha - Dha - Dha - ||

Q3 Answer (Natyashastra and Awanaddha Vadya):

Natyashastra provides a detailed classification of instruments: Tata (string), Sushir (wind), Awanaddha (membrane), Ghana (solid).

Awanaddha Vadya like Mridang, Pakhawaj are discussed.

Emphasizes rhythm in dance and drama; basis for Taal system.

Shows the historical evolution of rhythm instruments and their role in Indian classical performance.
