



B.K. BIRLA CENTRE FOR EDUCATION

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



HINDUSTANI MUSIC 036 (PERCUSSION – TABLA)

MID APRIL EXAM 2026-27

Class – XII

Class: XII

Date: 18.04.2026

Admission no:

Time: 1hr

Max Marks: 25

Roll no:

SECTION – A

Attempt all sections, all questions are mandatory.

- Q.1. Identify the Tala which has the same number of Matras as Sooltaal but a different division structure. (1 Marks)
(a) Ektaal (b) Jhaptaal (c) Chautaal (d) Teentaal
- Q.2. Assertion (A): The 'Pakhawaj Theory' suggests that the Tabla was created by cutting a Pakhawaj into two halves.
Reason (R): The right side (Dayan) and the left side (Bayan) of the Tabla share structural similarities with the two faces of the Pakhawaj. (1 Marks)
(a) Both A and R are true, and R is the correct explanation of A.
(b) Both A and R are true, but R is not the correct explanation of A.
(c) A is true, but R is false.
(d) A is false, but R is true.
- Q.3. Assertion (A): Uthan is a powerful introductory composition.
Reason (R): It is traditionally played at the beginning of a Pakhawaj or Tabla solo in the Banaras Gharana style. (1 Marks)
(a) Both A and R are true, and R is the correct explanation of A.
(b) Both A and R are true, but R is not the correct explanation of A.
(c) Both A and R are false,
(d) Both A is false and R true.
- Q.4. In the comparative study of Jhaptaal and Sultaal, which of the following is a common factor? (1 Marks)
(a) Number of Khali (b) Number of Matras (c) Accompaniment style
(d) Category of Vadyas
- Q.5. Which medieval scholar is most closely associated with the "Amir Khusrau theory" of Tabla's origin? (1 Marks)
(a) Swami Haridas (b) Abul Fazl (c) Amir Khusrau (d) Pt. Bhatkhande
- Q.6. The division pattern 2/2/2/2/2/2 belongs to which Tala? (1 Marks)
(a) Chautaal (b) Ektaal (c) Sultaal (d) Dhamar
- Q.7. The syllable "Dha" in Tabla is a combination of which two sounds? (1 Marks)
(a) Ta + Ghe (b) Na + Tin (c) Kat + Dha (d) Dhin + Na

SECTION – B

Attempt any Four questions.

- Q.8. Describe the placement and importance of Uthan in a solo Tabla recital. (2 Marks)
- Q.9. Briefly explain the role of Bols in defining the character of an Uthan. (2 Marks)
- Q.10. "Chautaal and Ektaal share the same number of Matras but differ in application. " Justify this statement with two points. (2 Marks)
- Q.11. Compare the Tali-Khali structure of Jhaptaal and Sultaal Trace the transition of percussion music from the Pakhawaj to the Tabla during the medieval period. (2 Marks)
- Q.12. State the significance of Siddhar Khan Dhadhi in the history of Tabla. (2 Marks)

SECTION – C

- Q.13. Write a comparative detailed analysis between Ektaal & Chaartaal . (5 Marks)

OR

Write a comparative analysis between Jhaptaal and Sultaal. Highlight their Matras, Vibhags, and the specific musical genres they accompany.

- Q.14. "The history of Tabla is a blend of indigenous evolution and Persian influence. "Critically evaluate this statement by discussing the major theories of the origin of Tabla. (5Marks)

OR

Discuss the historical development of Tabla as a solo instrument. How did the emergence of different Gharanas contribute to its sophisticated technical repertoire?

*****ALL THE BEST*****