



**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**

## **ANSWER KEY**

**SECTION – A**

**(1 Mark Each)**

**Q.1. Identify the Tala which has the same number of Matras as Sooltaal but a different division structure.**

**(b) Jhaptaal**

**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.**

**(a) Both A and R are true, and R is the correct explanation of A.**

**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.**

**(a) Both A and R are true, and R is the correct explanation of A.**

**Q.4. In the comparative study of Jhaptaal and Sultaal, which of the following is a common factor?**

**(b) Number of Matras**

**Q.5. Which medieval scholar is most closely associated with the "Amir Khusrau theory" of Tabla's origin?**

**(c) Amir Khusrau**

**Q.6. The division pattern 2/2/2/2/2 belongs to which Tala?**

**(a) Chautaal**

**Q.7. The syllable "Dha" in Tabla is a combination of which two sounds?**

**(a) Ta + Ghe**

**SECTION – B**

**(2 Marks Each)**

**Q.8. Describe the placement and importance of Uthan in a solo Tabla recital.**

**Placement:** It is the opening composition played immediately at the start of a solo performance.

**Importance:** It establishes the vigorous mood of the recital. It allows the artist to demonstrate control over complex rhythm and speed from the very first minute, effectively grabbing the audience's attention.

**Q.9. Briefly explain the role of Bols in defining the character of an Uthan.**

**Resonance:** Uthan compositions typically use "khula" (open) and resonant bols like Dha, Ra, Dhet, Tit.

**Character:** These bold, loud syllables give the Uthan its majestic and powerful identity, distinguishing it from the softer, more intricate strokes used in a Peshkar or Kayada.

**Q.10. "Chautaal and Ektaal share the same number of Matras but differ in application." Justify.**

**Point 1 (Genre):** Chautaal is strictly a Pakhawaj Tala primarily used to accompany the Dhrupad style of singing. Ektaal is a Tabla Tala used predominantly in Khayal (both Vilambit and Drut laya).

**Point 2 (Sound):** Chautaal relies on heavy, vigorous Pakhawaj bols, whereas Ektaal uses the lighter, more nimble strokes characteristic of the Tabla.

**Q.11. Compare Tali-Khali structure of Jhaptaal and Sultaal.**

**Jhaptaal:** Tali on beats 1, 3, 8; Khali on beat 6.

**Sultaal:** Tali on beats 1, 5, 7; Khali on beats 3, 9.

**Transition:** The move from Pakhawaj to Tabla mirrored the shift from the rigid, majestic Dhrupad to the more decorative and expressive Khayal style, requiring a more versatile, lighter instrument.

**Q.12. State the significance of Siddhar Khan Dhadhi in the history of Tabla.**

He is historically recognized as the founder of the Delhi Gharana, the first and oldest school of Tabla.

He is credited with systematizing the "Kinaar ka Baaj" (rim-based playing style), laying the technical foundation that all subsequent Gharanas adopted and expanded upon.

## SECTION – C

(5 Marks Each)

**Q.13. Option 1: Comparative Detailed Analysis between Ektaal & Chautaal (5 Marks)**

Both Ektaal and Chautaal (also called Chartaal) are prominent 12-beat cycles in Indian music. While they share the same rhythmic framework, their character and application are distinct.

Feature	Ektaal	Chautaal
Total Matras	12 Matras	12 Matras
Vibhag (Divisions)	6 (2/2/2/2/2/2)	6 (2/2/2/2/2/2)
Tali (Claps)	1, 5, 9, 11	1, 5, 9, 11
Khali (Waves)	3, 7	3, 7
Instrument	Tabla	Pakhawaj
Musical Genre	Khayal (Vilambit & Drut)	Dhrupad

**Key Points of Analysis:**

- Structural Identity:** Structurally, they are identical in terms of claps (Tali) and waves (Khali). This makes them "parallel" talas.
- Sound Quality:** Ektaal uses "Band Bols" (closed/soft syllables) like *Dhin Dhin Dhage Tirkir*. Chautaal uses "Khula Bols" (open/resonant syllables) like *Dha Dha Din Ta*.
- Application:** Ektaal is the backbone of Khayal singing, providing a delicate yet steady rhythmic canvas. Chautaal is used for the majestic Dhrupad style, requiring the heavy, thunderous sound of the Pakhawaj.
- Tempo (Laya):** Ektaal is versatile, played from extremely slow (*Ati-Vilambit*) to very fast (*Ati-Drut*). Chautaal is usually played in Madhya (medium) or Chaugun (fast) speeds during a Dhrupad recital.

**Q.13. Option 2: Comparative Analysis between Jhaptaal & Sultaal (5 Marks)**

Jhaptaal and Sultaal both consist of 10 beats, but they represent two different "families" of rhythm.

- **Matras & Vibhags:**
  - Jhaptaal: 10 Matras divided into 4 sections (2/3/2/3).
  - Sultaal: 10 Matras divided into 5 sections (2/2/2/2/2).
- **Theka (Bols):**
  - Jhaptaal: *Dhi Na | Dhi Dhi Na | Ti Na | Dhi Dhi Na*
  - Sultaal: *Dha Dha | Din Ta | Kit Dha | Tit Kat | Gadi Gana*
- **Tali & Khali:**
  - Jhaptaal: Tali on 1, 3, 8; Khali on 6. (An asymmetric, "jumping" feel).
  - Sultaal: Tali on 1, 5, 7; Khali on 3, 9. (A balanced, "marching" feel).
- **Musical Genres:**
  - Jhaptaal: Primarily accompanies Khayal and Sadra. It is a favorite for instrumental solos.
  - Sultaal: Strictly a Dhrupad accompaniment tala. Because it is a Pakhawaj tala, it is characterized by "vazan" (weight) and power.

**Q.14. Option 1: Theories of the Origin of Tabla (5 Marks)**

The origin of the Tabla is a subject of debate between legend and historical evidence.

1. **The Pakhawaj (Evolutionary) Theory:** This is the most widely accepted scientific theory. It suggests that as Indian music shifted from the rigid Dhrupad style to the more lyrical Khayal, the single-barrel Pakhawaj was "split" into two drums to allow for more flexibility, speed, and a higher range of tones. The structural similarities (Syahi, Gajra, Baddi) strongly support this.
2. **The Amir Khusrau Theory:** Popular legend attributes the invention to Amir Khusrau (13th century). It is said he "broke" the Pakhawaj into two during a music competition. While Khusrau was a great innovator, there is no contemporary 13th-century text that mentions the Tabla, leading many to believe the name was applied to the instrument later during the Mughal era.
3. **The Indigenous/Ancient Theory:** Indian scholars point to temple carvings in Bhaja (200 BC) and Mukteshwar which show figures playing two separate, upright drums. This suggests that the concept of "paired drums" existed in India long before the medieval period under names like Pushkara or Tripushkara.
4. **Critically Evaluate:** The Tabla is a syncretic instrument. It combined ancient Indian drum concepts with the sophisticated tuning and nomenclature of the Persian influence (the name "Tabla" comes from

the Arabic word *Tabl*). It reached its modern "sophisticated" form in the 18th century under Siddhar Khan Dhadhi.

**Q.14. Option 2: Historical Development & The Role of Gharanas (5 Marks)**

The journey of the Tabla from a mere accompaniment tool to a sophisticated solo instrument is largely the story of the Gharanas (Schools).

1. **Early Development:** Initially, Tabla was used to accompany Khayal and Thumri. Ustad Siddhar Khan Dhadhi (Delhi Gharana) first organized its playing techniques into a formal system focusing on the fingertips (*Kinaar ka Baaj*).
2. **Expansion (Lucknow & Farrukhabad):** As the art moved to Lucknow, it incorporated the graceful movements of Kathak dance, leading to the creation of *Gats* and *Parans*. This made the Tabla more "expressive" and visual.
3. **The Banaras Style:** The Banaras Gharana (founded by Pt. Ram Sahai) brought back the "open" and "heavy" sounds of the Pakhawaj (*Khula Baaj*), creating the powerful Uthan and Fard.
4. **Ajrada & Punjab:** The Ajrada Gharana introduced complex transposed rhythms (middle-finger techniques), while the Punjab Gharana (led by masters like Ustad Alla Rakha) introduced mathematical brilliance and unmatched speed.
5. **Contribution to Repertoire:** Each Gharana added a specific layer:
  - Delhi: *Peshkar* and *Kayada* (Foundational grammar).
  - Lucknow/Farrukhabad: *Gat*, *Tukda*, *Chakradar* (Compositional beauty).
  - Banaras: *Uthan* and *Stuti* (Majesty).
6. **Conclusion:** The emergence of Gharanas transformed the Tabla. It stopped being just a time-keeper and became a melodic-percussion instrument capable of sustaining a 2-hour solo recital through a vast technical repertoire.

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