

# MH Board Class 12 Percussion Instruments Question Paper 2026 with Solutions Memory Based

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| Time Allowed :3 Hours | Maximum Marks :80 | Total Questions :38 |
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## General Instructions

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:**

#### Step 1: Understanding the Concept:

In Hindustani Classical Music, 'Matra' refers to the fundamental unit of time or a beat in a rhythmic cycle (Tala).

Jhaptala is one of the most significant and popular rhythmic cycles used in both vocal (Khayal) and instrumental music.

#### Step 3: Detailed Explanation:

Jhaptala consists of 10 Matras.

It is divided into four sections called 'Vibhags'.

The division structure of Jhaptala is 2-3-2-3.

The 'Tali' (claps) are on the 1st, 3rd, and 8th Matras.

The 'Khali' (empty/wave) is on the 6th Matra.

The 'Theka' or basic syllables of Jhaptala are:

Dhi Na — Dhi Dhi Na — Ti Na — Dhi Dhi Na

#### Step 4: Final Answer:

The number of Matras in Jhaptala is 10.

 Quick Tip

To remember Jhaptala, think of the sequence 2-3-2-3.  
The total sum ( $2 + 3 + 2 + 3$ ) equals 10 Matras.  
It is distinct from Teentala (16) and Ektala (12).

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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:**

**Step 1: Understanding the Concept:**

Different rhythmic cycles are traditionally associated with specific musical genres and the instruments that accompany them.

**Step 3: Detailed Explanation:**

Chautala (also known as Char-tal) is a rhythmic cycle of 12 Matras.

It is the primary Tala used to accompany 'Dhrupad', which is the oldest surviving form of Hindustani classical vocal music.

The Pakhawaj, being a barrel-shaped, deep-toned percussion instrument, is the traditional accompaniment for Dhrupad.

While the Tabla also has a 12-beat Tala called Ektala, the structure, strokes, and aesthetic of Chautala are specifically designed for the Pakhawaj.

**Step 4: Final Answer:**

Chautala is traditionally and typically associated with the Pakhawaj.

 Quick Tip

Always associate the Pakhawaj with the Dhrupad genre and its specific Talas like Chautala, Sooltala, and Dhamar.  
Tabla is generally associated with Khayal, Thumri, and lighter classical forms.

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

**Correct Answer:** Sama is the first beat of a rhythmic cycle (Tala).

## Solution:

### Step 1: Understanding the Concept:

Every Tala in Indian music is a cycle that repeats.

'Sama' serves as the anchor point of this cycle.

### Step 3: Detailed Explanation:

1. **Definition:** The very first Matra (beat) of any Tala is called 'Sama'.
2. **Significance:** It is the most important beat where the main performer (vocalist or instrumentalist) and the percussionist (Tabla/Pakhawaj player) meet after completing an improvisation.
3. **Notation:** In the Bhatkhande notation system, Sama is represented by the symbol 'X'.
4. **Emphasis:** It usually carries the highest accent or stress in the cycle, providing a sense of resolution and completion.

### Step 4: Final Answer:

Sama is the starting beat of a Tala, denoted by 'X', and acts as the point of resolution for musical phrases.

#### 💡 Quick Tip

Think of 'Sama' as the "Home" beat.

The entire rhythmic journey of a composition begins from the Sama and ends by landing back on the Sama.

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

**Correct Answer:** The Dugun of Rupak Tala involves fitting 14 syllables into a 7-beat cycle.

## Solution:

### Step 1: Understanding the Concept:

Rupak Tala has 7 Matras.

'Dugun' refers to double speed, where two syllables are recited or played in the time normally allotted to one beat.

### Step 3: Detailed Explanation:

The basic Theka of Rupak Tala is:

Ti Ti Na — Dhi Na — Dhi Na

To write the Dugun, we repeat the Theka and group them in pairs.

Total Matras = 7. Total Syllables in Dugun =  $7 \times 2 = 14$ .

Notation in Bhatkhande System:

| Matra  | 1       | 2        | 3        | 4       | 5       | 6        | 7        |
|--------|---------|----------|----------|---------|---------|----------|----------|
| Bol    | (Ti Ti) | (Na Dhi) | (Na Dhi) | (Na Ti) | (Ti Na) | (Dhi Na) | (Dhi Na) |
| Chinha | 0       |          |          | 2       |         | 3        |          |

Note: Rupak is unique because it starts with 'Khali' (0) on the first beat.

#### Step 4: Final Answer:

The Dugun laya of Rupak Tala is written by pairing the syllables such that two cycles of the Theka are completed within 7 Matras.

#### 💡 Quick Tip

To calculate Dugun for any Tala:  
Write the Theka twice.  
Group them in pairs.  
Each pair occupies one beat in the new notation.

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

**Correct Answer:** Distinct characteristics of the Ajrada or Farukhabad schools of Tabla.

**Solution:**

#### Step 1: Understanding the Concept:

A 'Gharana' is a school of playing that possesses a unique style, lineage, and technical repertoire.

#### Step 3: Detailed Explanation:

##### Ajrada Gharana:

1. **Founder:** Founded by Kallu Khan and Miru Khan (disciples of Sitab Khan of Delhi).
2. **Technicality:** It is an offshoot of the Delhi Gharana and is known for its intricate technical compositions.
3. **Bayan Use:** It places great emphasis on the 'Bayan' (left-hand drum) to create melodic variations and voice-like modulations.
4. **Unique Bols:** It uses complex phrases like 'Dhir Dhir' and is famous for its 'Tisra Jati' (triplets) compositions.

##### Farukhabad Gharana:

1. **Founder:** Founded by Haji Vilayat Ali Khan.
2. **Purab Style:** It belongs to the 'Purab' (Eastern) style of playing, which is more open and resonant.
3. **Repertoire:** It is renowned for its vast collection of 'Gats' (compositions), especially 'Man-jhadar' and 'Dupalli' Gats.

4. **Elegance:** The playing style is characterized by grace, clarity, and the use of the full palm for certain strokes.

**Step 4: Final Answer:**

Ajrada is noted for its complex Bayan work and Tisra Jati patterns, while Farukhabad is celebrated for its extensive repertoire of Gats and graceful Purab style.

**💡 Quick Tip**

Ajrada = Meerut Region + Left-hand complexity.  
Farukhabad = Haji Vilayat Ali Khan + Massive Gat collection.

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

**Correct Answer:** Sooltala is a 10-beat cycle used in Dhrupad music.

**Solution:**

**Step 1: Understanding the Concept:**

Sooltala is a rhythmic cycle primarily associated with the Pakhawaj instrument and the Dhrupad genre.

**Step 3: Detailed Explanation:**

1. **Matras:** It consists of 10 Matras.
2. **Divisions:** It is divided into 5 Vibhags (sections) of 2 Matras each (2+2+2+2+2).
3. **Structure:** Tali (clap) on beats 1, 5, and 7. Khali (wave) on beats 3 and 9.
4. **Theka:** Dha Dha — Din Ta — Kit Dha — Tit Kat — Gadi Gana
5. **Application:** It is traditionally used to accompany the 'Dhrupad' style of singing and 'Sadra' compositions. It is usually played at a medium to fast tempo (Madhya to Drut laya). It provides a vigorous and powerful rhythmic support.

**Step 4: Final Answer:**

Sooltala is a 10-beat Pakhawaj Tala used for Dhrupad accompaniment, structured into five sections of two beats each.

**💡 Quick Tip**

Don't confuse Sooltala with Jhaptala.  
Both have 10 beats, but Sooltala is 2-2-2-2-2 (Pakhawaj) while Jhaptala is 2-3-2-3 (Tabla).

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

**Correct Answer:** Evolution of Tabla schools and identification of the six main Gharanas.

**Solution:**

**Step 1: Understanding the Concept:**

The Gharana system is a unique apprenticeship model in Indian music where knowledge is passed through generations, creating distinct regional styles.

**Step 3: Detailed Explanation:**

1. **Origin:** The Gharana system in Tabla began in the 18th century with Sidhar Khan Dhadhi of Delhi.
2. **Evolution:** As Tabla players moved from Delhi to various royal courts across India (Lucknow, Farukhabad, etc.), they adapted their playing styles to suit local musical needs, such as Kathak dance or Thumri singing. This geographical spread led to the birth of different schools.
3. **Categorization:** They are broadly categorized into 'Band Baaj' (Delhi, Ajrada) which uses two fingers, and 'Khula Baaj' (Lucknow, Benares, Farukhabad) which uses the full hand.
4. **Six Major Gharanas:**
  - (i) Delhi Gharana (The oldest)
  - (ii) Ajrada Gharana
  - (iii) Lucknow Gharana
  - (iv) Farukhabad Gharana
  - (v) Benares (Varanasi) Gharana
  - (vi) Punjab Gharana

**Step 4: Final Answer:**

The Gharana system evolved from a single Delhi lineage into six distinct regional schools that define modern Tabla playing.

 **Quick Tip**

Remember the six Gharanas by their locations: Delhi, Ajrada (Meerut), Lucknow, Farukhabad, Benares, and Punjab.

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

**Correct Answer:** Comparison of the 16-beat Teentala and 12-beat Ektala.

**Solution:**

### Step 1: Understanding the Concept:

Both Teentala and Ektala are foundational Talas in Hindustani music, yet they have different internal structures and musical roles.

### Step 3: Detailed Explanation:

#### 1. Beats (Matras):

- Teentala has 16 Matras.
- Ektala has 12 Matras.

#### 2. Divisions (Vibhags):

- Teentala is divided into 4 equal sections:  $4+4+4+4$ .
- Ektala is divided into 6 equal sections:  $2+2+2+2+2+2$ .

#### 3. Tali and Khali:

- Teentala: Tali on 1, 5, 13; Khali on 9.
- Ektala: Tali on 1, 5, 9, 11; Khali on 3, 7.

#### 4. Application/Use:

- **Teentala:** It is the "King of Talas". It is used for solo Tabla performances and accompaniment for vocal (Khayal) and instrumental (Gat) in all speeds (Slow, Medium, Fast).
- **Ektala:** It is primarily used for 'Vilambit' (slow) Khayal singing, where it provides a vast space for elaboration. It is also used in 'Drut' (fast) Khayal. It is rarely used in 'Madhya' (medium) tempo.

### Step 4: Final Answer:

While Teentala is a symmetrical 16-beat cycle used universally, Ektala is a 12-beat cycle predominantly used for slow and fast Khayal compositions.

#### 💡 Quick Tip

Remember:

Teentala = 4 groups of 4.

Ektala = 6 groups of 2.

Teentala is versatile for all tempos, while Ektala specializes in slow (Vilambit) and fast (Drut) tempos.