



ICSE 2025 EXAMINATION
SPECIMEN QUESTION PAPER
HINDUSTANI MUSIC

Maximum Marks: 100

Time allowed: Two hours

Answers to this Paper must be written on the paper provided separately.

*You will **not** be allowed to write during the first 15 minutes.*

This time is to be spent in reading the question paper.

The time given at the head of this Paper is the time allowed for writing the answers.

*Attempt **five** questions in all.*

***Section A** is compulsory. Answer **any four** questions either from **Section B** (Vocal music and Instrumental Music) or from **Section C** (Tabla).*

The intended marks for questions or parts of questions are given in brackets[].

Instruction for the Supervising Examiner

Kindly read aloud the Instructions given above to all the candidates present in the Examination Hall.

SECTION A

(Answer *all* questions from this *Section*.)

Question 1

Choose the correct answers to the questions from the given options.

[20]

(Do not copy the question, write the correct answers only.)

(i) Taal having four Vibhaghs are:

- (a) Kaherwa, Dadra, Teentaal
- (b) Jhaptaal, Ektaal, Roopak
- (c) Tilwada, Dhamaar, Roopak
- (d) Teentaal, Jhaptaal, Tilwada

[Understanding]

(ii) 3-3 Vibhagh pattern is used in:

- (a) Roopak
- (b) Teentaal
- (c) Jhaptaal
- (d) Dadra

[Recall]

(iii) The taal having two khaali is:

- (a) Ektaal
- (b) Teentaal
- (c) Jhoomra
- (d) Deepchandi

[Recall]

(iv) Smallest unit of the Taal is called:

- (a) Dhrupad
- (b) Khayal
- (c) Maatra
- (d) Dhamaar

[Recall]

(v) Three bols in one beat is called:

- (a) Laya
- (b) Chaugun
- (c) Dugun
- (d) Tigun

[Recall]

(vi) Which is best suited to Tilwada Taal:

- (a) Drut Khayal
- (b) Tarana
- (c) Tappa
- (d) Vilambit Gat

[Recall]

(vii) **Assertion(A):** Taal Deepchandi is fourteen beat time cycle.

Reason(R): Choutaal has twelve beats played on Pakhawaj.

- (a) (A) and (B) both are correct
- (b) (A) is incorrect and (R) is correct
- (c) (A) and (R) both are incorrect
- (d) (A) is correct and (R) is incorrect

[Reasoning]

(viii) One Complete time cycle is called:

- (a) Avartan
- (b) Maatra
- (c) Tihai
- (d) Vibhagh

[Recall]

(ix) One bol in one beat is called:

- (a) Dugun
- (b) Chaugun
- (c) Ekgun
- (d) Tigun

[Recall]

(x) Identify the following instruments:



- (a) Dholak and Violin
- (b) Pakhawaj and Sitar
- (c) Mridang and Mandolin
- (d) Dholak and Sarangi

[Analysis]

(xi) The vertical line in composition stands for:

- (a) Sam
- (b) Khayal
- (c) Dhamaar
- (d) Vibhagh

[Recall]

(xii) Match Column I with Column II:

- | | | |
|-----------------|----|---|
| 1. Kaherwa taal | A. | 3 |
| 2. Ektaal | B. | 2 |
| 3. Jhaptaal | C. | 4 |
| 4. Roopak taal | D. | 6 |

Choose the correct answer from the options given below:

- (a) 1-B, 2-D, 3-C, 4-A
- (b) 1-D, 2-C, 3-B, 4-A
- (c) 1-C, 2-B, 3-A, 4-D
- (d) 1-A, 2-C, 3-D, 4-B

[Analysis]

(xiii) Rupa is an Indian classical vocalist performing a Chhota khyal in Raga Yaman,. The chhota Khayal has two swars in one beat.

Give the correct answer:

- (a) Rupa will be singing in Dugun
- (b) Rupa will be singing in Adi
- (c) Rupa will be singing in Tigun
- (d) Rupa will be singing in Vilambi

[Analysis]

(xiv) _____ divisions are in 'Ektaal'.

- (a) 2
- (b) 1
- (c) 6
- (d) 4

[Recall]

(xv) Maatra of Dadra taal are:

- (a) 8
- (b) 16
- (c) 6
- (d) 32

[Recall]

(xvi) Dugun, Tigun, Chaugun are Layakaris.

- (a) True
- (b) False

[Recall]

(xvii) Roopak taal has six mastras.

- (a) True
- (b) False

[Recall]

(xviii) Bada Khayal/Maseetkhani Gat is sung/played in vilambit laya.

- (a) True
- (b) False

[Recall]

(xix) Sam starts from 9th maatra.

- (a) True
- (b) False

[Recall]

(xx) Identify the following:



- (a) Pt. Jasraj , Anindo Chaterji
- (b) Pt. Bhimsen Joshi, Ustad Zakir Hussain
- (c) Kumar Gandharv , Pt. Kishan Maharaj
- (d) Pt. Ajay Chakravarti , Vikku Mishra

[Recall]

SECTION B

(For candidates offering Vocal / Instrumental Music excluding Tabla)

*(Attempt **any four** questions from this Section.)*

Question 2

Raag Malkauns which originates from Thaata Bhairavi is a Uttrangvadi Raag.

[20]

It is generally performed in third quarter of night.

- (i) Give the Aaroh and Avaroh of the Raag.
- (ii) Notes by which Raag is recognized.
- (iii) Swarlipi in Madhya laya of Gat/Bandish
- (iv) Four Taans

[Analysis]

Question 3

Differentiate and compare between any one of the following: [20]

- (i) Raag Yaman and Bhoopali
- (ii) Maseetkhani and Razakhani

[Understanding]

Question 4

Write short notes on *any four* of the following terms: [20]

- (i) Tigun
- (ii) Laya
- (iii) Poorvang
- (iv) Kan
- (v) Uttrang
- (vi) Gamak
- (vii) Meend
- (viii) Lakshangeet

[Recall]

Question 5

Identify the note combination and name each raga. [20]

- (i) Sa Sa Re Re Ga Ga Ma Ma Pa
- (ii) Ma Ga Ma Re Sa
- (iii) Sa Ga Ma Dha Ni Dha
- (iv) Ga Re Ga Pa Dha Pa
- (v) Pa Ma [|]Ga Re Sa

[Analysis]

Question 6

- (i) Describe the term Naad and its three qualities. [10]
- (ii) Explain the relationship between the Vadi swar and the Time of singing of a Raag. [10]

[Recall]

Question 7

Draw a well-labelled diagram of your musical instrument and describe the utility of each part.

[20]

[Recall]

Question 8

Give a brief account of the life and contribution of Pt. Vishnu Digamber Paluskar.

[20]

[Recall]

SECTION C

(For candidates offering Tabla)

(Attempt any four questions from this Section.)

Question 9

Give the complete notation of a Kaayada with four Paltas and a Tihai.

[20]

[Recall]

Question 10

Draw the musical instrument Tabla. Indicate the parts and write the utility of each part.

[20]

[Recall]

Question 11

Identify the following taals and write their Theka:

[20]

(i) Na Ka Dhi Na
0

(ii) Ti Ti Na |
X

(iii) Dha Dha Tin S |
2

(iv) Tit kat | Gadi Gin |
3 0

(v) Dha Tu Na
0

[Analysis]

Question 12

Explain any two of the following with examples:

[20]

- (i) Adi Laya
- (ii) Tihai
- (iii) Gat

[Recall]

Question 13

Describe the ten Syllables of Tabla playing.

[20]

[Recall]

Question 14

Give the Theka of the following Taals in Thah, Dugun and Chaugun.

[20]

- (i) A Taal having seven matras played on Pakhawaj.
- (ii) A Taal having 14 beat time cycle.

[Analysis]

Question 15

Give the brief description of the life and contribution of any two eminent percussionists of present or recent past.

[20]

[Recall]



ICSE 2025 – SPECIMEN PAPER
DRAFT MARKING SCHEME – HINDUSTANI MUSIC

Question 1		[20]
(i)	(d) Teentaal, Jhaptaal, Tilwada	
(ii)	(d) Dadra	
(iii)	(a) Ektaal	
(iv)	(c) Maatra	
(v)	(d) Tigun	
(vi)	(d) Vilambit Khayal	
(vii)	(a) (A) and (B) both are correct	
(viii)	(a) Avartan	
(ix)	(d) Dholak and Sarangi	
(x)	(c) Ekgun	
(xi)	(d) Vibhagh	
(xii)	(a) 1-B, 2-D, 3-C, 4-A	
(xiii)	(a) Rupa will be singing in Dugun	
(xiv)	(c) 6	
(xv)	(c) 6	
(xvi)	(a) True	
(xvii)	(b) False	
(xviii)	(a) True	
(xix)	(b) False	
(xx)	(b) Pt. Bhimsen Joshi, Ustad Zakir Hussain	
Question 2		
(i)	Aaroh- Sa <u>Ga</u> Ma, <u>Dha</u> <u>Ni</u> Sa Avroh- Sȧ <u>Ni</u> <u>Dha</u> Ma, <u>Ga</u> Ma <u>Ga</u> Sa	[2]
(ii)	Pakad- <u>Dha</u> <u>Ni</u> Sa Ma, <u>Ga</u> Ma <u>Ga</u> Sa	[2]
(iii)	As per question	[10]



(iv)	1. <u>Ga</u> Ma <u>Dha</u> Ma <u>Ga</u> Ma <u>Dha</u> Ni <u>Dha</u> Ma <u>Ga</u> Ma <u>Dha</u> Ni <u>Sa</u> - 2. <u>Sa</u> <u>Ga</u> MaMa <u>Sa</u> <u>Ga</u> MaMa <u>Sa</u> <u>Ga</u> Ma <u>Ga</u> <u>Dha</u> Ni <u>Sa</u> - 3. Sa- <u>Sa</u> <u>Ga</u> - <u>Ga</u> Ma- Ma <u>Dha</u> - <u>Dha</u> NiNi <u>Sa</u> - 4. <u>Sa</u> <u>Ga</u> Ma <u>Ga</u> <u>Dha</u> Ni <u>Sa</u> - <u>Dha</u> Ni <u>Sa</u> - <u>Dha</u> Ni <u>Sa</u> -	[6]
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Question 3

(i)	Yaman	Bhoopali	[5+5]
	Similarities: Thaat is Kalyan/Yaman Singing time is first part of night Differences: Jati is Sampoorna Vadi-Samvadi are Ga-Ni	Similarities: Thaat is Kalyan/Yaman Singing time is first part of night Differences: Jati is Audav Vadi-Samvadi are Ga-Dha	
(ii)	Maseetkhani Gat	Razakhani Gat	[5+5]
	It is played in Vilambit laya. Its prakriti is Gambheer. Also known as Dilli Baj.	It is played in Madhya laya. It has no seriousness. Also known as Lucknow Baj.	

Question 4

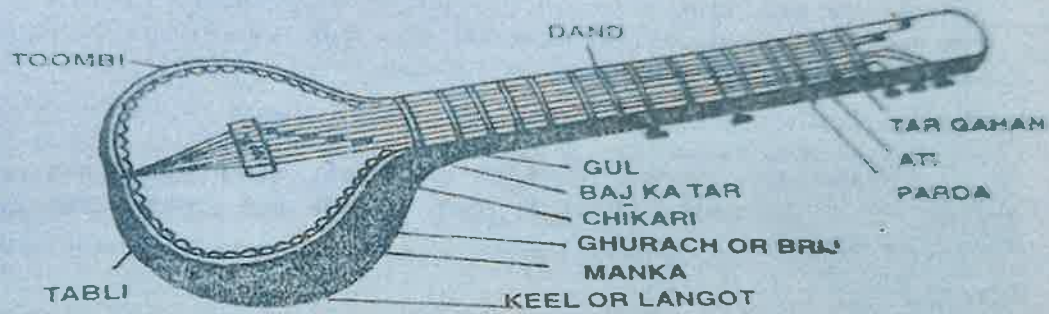
1. Tigun: When three matras or bols are said in one matra, it is known as Tigun	[5x4]
2. Laya The regular speed and working of the Taal is called Laya. The scholars of music of the east have named rhythm as 'Laya'. It is nothing but a natural harmonious mixture of vocal or instrumental sound and also a regular succession of accents. According to its functions three different stages have been observed and noted by all the experts in the art of playing and they are commonly known as: Vilambit Laya (Slow Speed) Madhya Laya (Medium Speed) Drut Laya (Fast Speed)	
3. This includes those Raga whose Vadi note is in Poorvang having notes from among Sa, Re, Ga, Ma is known as Poorvang Vadi Raga or Poorva Raga. These ragas are mostly sung between 12:00 a.m. to 12:00 p.m. For example Vadi note of Raga Khamaj is Ga so it is known as Poorva Raga and this Raga is sung at second phase of night.	
4. Those Ragas whose Vadi note is in the Uttarnag part of a Saptak that is between Pa Dha Ni Sa is known as Uttarang Vadi Raga or Uttar Raga. The time of singing of these Ragas are from 12:00 p.m. to 12:00 a.m. For example Vadi note of Raga Bhairav is Dha so this Raga is known as Uttar Raga.	



Question 5		[4x5]
(i)	Kafi	
(ii)	Alhaiya Bilawal	
(iii)	Bageshri	
(iv)	Bhoopali	
(v)	Yaman	
Question 6		
(i)	<p>Naad – Sound</p> <p>The chief property of music is sound or Naad. Naad is the sound produced by the combination of bodily heat and air. Sound is produced by the throat directly without any obstruction in the way. It is the natural voice which is produced by the combination of heat of the body and the air.</p> <p>In simple form we can say that Naad is the sound produced by striking of two bodies together. There are two types of sound:</p> <p>Musical Sound – Ahat Naad</p> <p>Unmusical Sound – Anahat Naad</p> <p>Three qualities of sound (Volume, Pitch, Timbre)</p> <ol style="list-style-type: none">1. Pitch of the Sound: The word pitch in its general sense refers to the position of any sound in the musical scale of acuteness and quality. The distinction of pitch are called acute, high low, grave, deep, sharp, flat etc. It depends upon the rapidity of the particles of the air in contact with the ear. A low number of vibrations in a given time gives grave or low tones and a high number of vibrations will produce an acute or shrill tone e.g. Each successive tone of harmonium is higher pitch and its left hand neighbour and lower than its right hand one. When we go from Sa to Re, Ga or Ma, the pitch of swaras increases and if from Tar Sa to Ni, Dha or Pa, the pitch decreases. Thus the pitch of a musical sound is determined by the rapidity with which the vibration of the sounding body succeed each other. The quicker the succession of the vibration, the higher the pitch of the note, the slower the succession of the vibration, the lower is the pitch.2. The volume, intensity or strength of the Sound: Seet sound (Naad) can be produced very softly or otherwise very loudly. Naads of higher intensity are called Bada Naad while lower intensity are called Chota Naad. Bada Naad is heard upto a greater distance while Chota Naad is heard only in a small restricted area. The degree of loudness depends simply on the amplitude or extent of the vibrations and the corresponding intensity of the disturbance of the air in the transmitting waves. For example if the string of a 'Sitar' or 'Dilruba' is struck forcibly, it will make long vibrations than when it is touched gently. In Chota Naad and Bada Naad is heard upto a longer distance while the other is heard up to certain restricted limit.3. Timbre, Character of the Sound: The character of the sound indicates its source production that is the quality or character of the tone produced from human voice and many other musical instruments. A violin for example gives a tone of different quality from that of a 'Sitar, Esraj, Flute, Jaitarang, Drum, etc. The demarcation is called the timbre of the sound.	[10]
(ii)	Relationship of Vadi swar and Singing time of raga: Since the vadi swar is considered the most important swar in the melody of the Raga, it is also the deciding factor of the timing of Raga. A raga or the melodic scale is divided into two parts: The first half called the Poorvaang consisting of swaras Sa, Re, Ga and Ma; and second half is called Uttarang	[10]

	<p>Consisting of Pa Dha Ni Sa. Similarly, the time of the day, ie, 24 hours of the day have also been divided in two parts: The first half is early hours of 12 noon to midnight 12; The second part being midnight 12 to 12 noon. It's a 24 hours cycle.</p> <p>Thus if the Vaadi swar falls in the Poorvaang part of the Raaga, it is sung between 12 o'clock in the noon and 12 o'clock midnight. And if the Vaadi swar is on the second half of the saptak the timing is between 12 o'clock midnight and 12 o'clock noon.</p>	
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Question 7

<p>The Diagram of Sitar</p>  <p style="text-align: center;">SITAR</p>	<p>[10+10]</p>
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Toomba: The circle made of gourd or pumpkin is known as Toomba.

Tabli: The cover of Toomba which is made of thin wood on which bridge is kept is known as Tabli.

Ghurach: The part made up of wood and bone and which is kept over Tabli is known as Ghurach.

Keel or Langot: On the head of Tumba there is a provision for tying the strings. Sometimes one nail or wood is fixed or four holes are drilled in it. This place is known as Keel or Langot.

Dand: After Tumba the long part of Sitar on which there are Khuties is known as Dand.

Gulu or Gul: The part which joins Tumba and Dand is known as Gulu.

Ati or Tar Gahan: Near the khuties there are two strips of bones on which strings are put. Out of these two strips, the one on which strings are kept, is known as Ati and the one into which the strings are sewed is known as Targahan or Tardan.

Khuti: There are seven Khuties in Sitar. The wires are either tightened or loosened through this. There are twelve Khuties in Tarab ka Sitar.

Parde: On the top of Dand pardas made of brass or iron are fixed with string. The sound is produced after keeping the fingers on these pardas. The number pardas may be from 16 to 19.

Manka: In Sitar, while tuning the first wire, Manka which is made up to the teeth of elephant helps to set the swar on it's exact place.

<p>Question 8</p>	<p>[4x5]</p>
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<p>(i)</p>	<p>Early Life.</p> <p>Vishnu Digambar Paluskar</p> <p>Vishnu Digambar was born on August 18, 1872 at Kurundwad, the principal town of an Indian 'native' state; those were the days of British rule Vishnu's Father, Digambar</p>	
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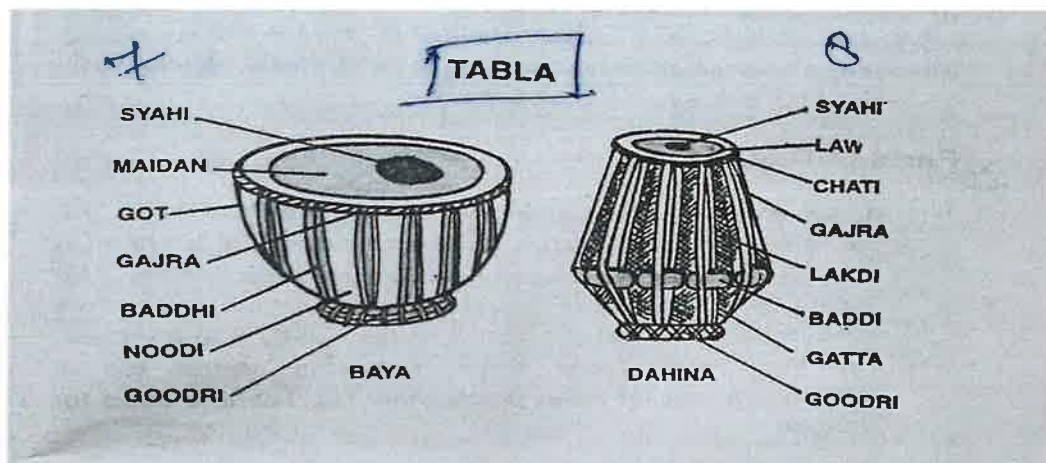


	<p>Gopal Paluskar was a Keertankar. Vishun, naturally from childhood acquired a taste and bent for singing, as he accompanied his father during the concerts. Paluskar studied music through Balakrishna Bua in the year about 1896. After that he toured Saurashtra, Gwalior, Mathura, Bharatpur, Delhi and reached Punjab. Punjab was really the starting point of the most significant aspect of Vishnu Digambar's life. After some time on May 5th 1901 he founded the Gandharva Mahavidyalaya which was truly a school of the people and for the people.</p>	
(ii)	<p>Basic training</p> <p>Paluskar now felt that his activities needed expansion and therefore came to Bombay in September 1948 to start a branch of the Gandharva Mahavidyalaya and gradually the school at Lahore was shifted to Bombay, Vishnu Digambar's fame as a teacher spread and hundreds of students joined this institution. The domestic life of Vishnu Digambar was disappointing. He had twelve of his own children, but all of them except one died young. The last, a son, was Dattatreya. Vishnu Digambar died when the boy was only eleven years of age, But, as ill fate would have it, Dattatreya died young suddenly in 1955.</p>	
(iii)	<p>Achievements</p> <p>Vishnu Digambar Paluskar was a musician of a high order and a great teacher. Vishnu Digambar's contribution to persuade society that music was a fine art and musicians were not a despicable tribe. To him music was a path to God-realization and could not be divorced from moral commitments.</p>	
(iv)	<p>Contribution</p> <p>Pt. Vishnu Digambar also brought out a new notation system which was used in his book of compositions and it is still used in all the Gandharva Maha Vidyalaya schools. Pt. Bishnu Digambar also wrote many books, some of which are "Sangeet Balabodh", "Sangeet Bal Prakash" (3 parts) "Bhartiya Sangeet Lekhan Paddhati" "Mahila Sangeet" (2 parts) and "Raga Pravesh" etc. In the year 1922 he opened an Ashram called "Ramnam Adhar Ashram". Towards the end of his life his time was devoted almost entirely to religions music and finally his end also came amidst the singing of 'Ram Dhun' Paluskar's 'Ram Dhun', "Raghupati Raghava Raja Ram" was sung at the head of the famous Dandi March led by Gandhiji in 1930 and his "Vande Matram" invariably heard at the sessions of the Indian National Congress. The music world will always remember this great man who laid the foundation of the development of music in future.</p>	
Question 9		
The bols of Kaayda, Palte and Tihai should be in appropriate taal notation.		[10x2]

Question 10

Diagram of tabla.

[10+10]



Labelling of parts explaining utility of each part.

The pair of Tabla is made with two parts. The first one is known as Dahina or Tabla and the second one is known as Baya or Dagga. Daya is usually made of teak wood, sandal wood, sheesham or neem. It is hollow from inside and the top is covered with leather. It is mostly played with right hand and is usually 10 to 11 inches high and 5 to 6 inches wide.

Parts of Daya Tabla

1. Lakdi – It is the main part of the right hand Tabla. All the other parts are placed on this Lakdi which is made of Sheesham, Neem or Teek. It is hollow from inside. The height of this Dahina is mostly 10 to 12 inches, the bottom is normally 8 to 9 inches and the top is mostly 5 to 6 inches. For high notes Tabla which is having narrow top is appropriate and for lower notes wider top Tabla is used for Sangat.
2. Poori – The top part of Tabla which is made of leather is known as poori. The other parts of Tabla such as Syahi, Lav, Chatti, Gajra etc. are placed on this poori.
3. Syahi – In the centre of poori the black circle is known as syahi which is made of black spices. It is used to produce better sound.
4. Chaati – At the corner of the poori a Layer of leather which is half or three quarter inches wide is known as chaati. When the finger is struck on chaati it produces a shrill sound in Tabla.
5. Luv – The place between Chatti and Syahi is known as Luv.
6. Gajra – Around the poori is the Gajra. It is made of leather and there are holes in it, through these holes ropes are placed and passed and tied at the bottom of Tabla. There are 16 holes in it.
7. Gatta – In Dahina Tabla there are eight cylindrical wooden blocks which are known as Gatta. These Gattas are placed between baddhies and wooden body of Tabla. They help in changing the tone of Tabla.
8. Baddhi – Baddhies are long leather strips which are passed through the holes of Gajra and tied at the bottom of Tabla.
9. Gudri – At the bottom of Tabla there is a patti made of leather which is called Gudri. Through this gudri we tie the baddhi.



Parts of Baya Tabla		
<ol style="list-style-type: none">1. Koodi – As the body of the Daya Tabla is constructed by lakdi in the same way koodi is the main parts of Baya Tabla. It is usually made of clay, brass or iron. The top of Baya Tabla is around 10-11 inches and the bottom is around 6-8 inches. In comparison to Daya Tabla the height of Baya Tabla is a bit larger and in weight it is lighter also.2. Poori – The top of Koodi is covered by skin which is known as poori like Daya Tabla Got, Maidan and Syahi etc are placed on this Poori.3. Got – A leather strip which is all around the poori is known as Got. This Got is just like the Chatti of Daya Tabla but it is a bit wider than Chatti. It's main purpose is to protect the skin of Poori.4. Syahi – On the corner of Poori leaving two or three inches from Got a black circle made of black spices is known as Syahi. Like Daya Tabla syahi is not in the centre but on one side of Maidan.5. Maidan – The area between the Got and Syahi is called Maidan.6. Gajra – Around the Poori there is a Choti made of leather is known as Gajra. It is same as in Daya Tabla.7. Gudri – At the bottom of Tabla a ring which is made of leather is known as Gudri. Baddhies of Tabla are tightened from the bottom through this Gudri.8. Baddhi – Like Daya Tabla Baya has also Baddhi which has the same function that is to change the strilness or tone of Tabla. This baddhi is either made of leather or cotton dori. The iron or brass rings are there to tighten or loosen the Baya.		
Question 11		[4x5]
(i)	Keharwa (Proper notation of Theka of Keharwa)	
(ii)	Roopak (Proper notation of Theka of Roopak)	
(iii)	Deepchandi (Proper notation of Theka of Deepchandi)	
(iv)	Sultaal (Proper notation of Theka of Sultaal)	
(v)	Dadra (Proper notation of Theka of Dadra)	
Question 12		
(ii)	Tehai: When a combination of bols are played three times and brought to Sam it is known as Tehai. It is also known as Teeha. Tehai is mainly of two types: (a) Damdar Tehai: In this type of Tehai the bols are played three times but there is a pause of one Matra or Matras after first part and second part. Example of Damdar Tehai in Tall Teental: <i>(The bols of Tihai should be in appropriate taal notation)</i>	[10x2]



	<p>(b) Bedamdar Tehai: In a Tehai where there is no gap in between the end of two parts is known as Bedamdar Tehai. Example in Tal Jhaptal:</p> <p><i>(The bols of Tihai should be in appropriate taal notation)</i></p>	
(iii)	<p>Gat: The combination of bols which are different from Kayada, Peshkara, Tukada and Paran is known as Gat which is mostly without Tehai. According to style Gat is formed in soft Bols and is played in one, two or more Avartans. Like Kayada plaltas are not played in one, Two or more Avartans. Like Kayada platas are not played in Gat but the same bols are played in Thah. Dugun, Chaugun and other speeds. Gat is mostly played in solo performance. Example of Gat in Teental:</p> <p><i>(The bols of Gat should be in appropriate taal notation)</i></p>	
Question 13		
	<p>Ten Syllables of Tabla : In every language there are some Alphabets which are known as Varna, Similarly in Tabla different bols which are used for playing tabla are known as Varna. There are two opinions regarding the number of these varnas. Some people say that it is seven in number while mostly others say that these varnas are ten in number. These ten varnas are as follows:</p> <p>Syllables of Daya Tabla</p> <ol style="list-style-type: none">1. Ta or Na2. Tin or Ti3. Din or Thun4. Te or Ti5. Tu6. Re or Te <p>Syllables of Baya Tabla</p> <ol style="list-style-type: none">7. Dhe or Ge8. Ka, Ke, Ki or Kat <p>Syllables produced jointly</p> <ol style="list-style-type: none">(a) Dha(b) Dhin <p>There are some more syllables produced by Dayan and Bayan Tabla such as Tirkit, Gatgan, Kit Tak, Dhirnag, Kritdha, Kritdhan, Ghum Kit, Dhin dhin Dhir Dhir Kit tak etc.</p> <p>Technique of producing syllables</p> <p>Ta or Na: The right hand is first kept on pudi of Daya Tabla. The fingers are kept on the semi-circular manner. The smallest finger is kept on Chatti or Luv. The middle finger is kept over Chatti straight and it does not touch the pudi. Now the first finger is struck with force over Chatti to produce 'Ta' or 'Na'. The finger is struck on Chatti and immediately raised to produce other bols of same type.</p> <p>Almost Ta and Na is played on same place but a slight difference is that while playing Ta first finger touches lav part also so the sound produced is more effective but 'Na' syllable is only played on Chatti part.</p>	[20]



<p>Tin or Ti: While playing Tin or Ti third and fourth finger is kept in a similar manner as mentioned above. When the first finger is struck on lav the Bol Tin or Ti is produced. But the finger is not raised up immediately after striking at lav.</p> <p>Din or Thun: When all the four fingers are kept together and the palm is struck on the front part of Syahi the syllable Din or Thun is produced. The last part of fingers should touch Gajra and should immediately rise upwards with a jerk.</p> <p>Te or Ti: When the second and third fingers are struck at Syahi jointly with a jerk the syllable Te or Ti is produced.</p> <p>Tu or Thun: The first finger is softly struck at the left side of Syahi and then immediately raised up the syllable Tu or Thun is produced.</p> <p>Re or Te: The first finger is struck with force over Syahi.</p> <p>Syllables of Bayan Tabla</p> <p>Ghe or Ge: The left hand is kept over syahi with fingers and raised upwards. Now the first and second fingers are struck one after the other at the place where syahi meets maidan. The movement of fingers should be inward side to produce sound.</p> <p>Ka, Ke, Ki, Kat: All the fingers are kept together and are struck at the maidan of dagga so as to produce syllable Ka, Ke, Ki and Kat.</p> <p>Syllables produced jointly</p> <p>Dha: When the syllable Ta or Na on Dayan and Ge or Ghe on Bayan are simultaneously produced it gives the sound of Dha.</p> <p>Dhin: When the syllable Te or Tin on Dayan and Ge or Ghe on Bayan are played together it produces the sound of Dhin.</p> <p>The above mentioned ten syllables are the main bols which are used for performing the art of Tabla. There are many more other bols which have been constructed by joining these syllables such as Tirkit, Gatgan, Kittak, Dhirnag, Kadhan, Kridhan, Dhintak, Dhirdhir, Kat.</p>		
Question 14		
Give the Theka of the following Taals in Thah , Dugun and Chaugun.		[10x2]
(i)	A Taal having seven matras played on Pakhawaj is Teevra tala. <i>(The bols of Thah, Dugun and Chaugun should be in appropriate taal notation)</i>	
(ii)	A Taal having 14 beat time cycle is Deepchandi tala. <i>(The bols of Thah, Dugun and Chaugun should be in appropriate taal notation)</i>	
Question 15		[4x5]
Zakir Hussain		
	Early life and Basic training: Zakir Hussain Allaraka Qureshi was born March 9, 1951, in Bombay, India. He is the son of Ustad Allah Rakha Khan, a well-known Indian tabla player. Zakir started playing the tabla as soon as he could reach across the drums. His study with his father was intensive: "You grow up in the atmosphere of music 24 hours a day," he said, "and you don't have to do anything else." Hussain began playing concerts by age seven and started	



	<p>touring at 12. The tabla is deeply rooted in Indian tradition. Hussain is known as an innovator but sees a need to balance innovation with continuity: "You have to stay very close to your tradition, but also be able to inject some of what the world has to offer. It is time for Indian music to look outside rather than just to have the outside world borrow from Indian music."</p>	
	<p>Achievements and Contributions:</p> <p>Hussain made his American debut performing with Ravi Shankar at the Fillmore East in New York City. While in New York, he met guitarist John McLaughlin, and their friendship led to the formation of Shakti, a musical group that also included Indian violinist L. Shankar. Over the years, Hussain has accompanied some of the greatest Indian musicians and collaborated with such diverse performers as the London String Quartet and Van Morrison.</p> <p>His 1992 album with Grateful Dead drummer Mickey Hart, Planet Drum, earned a Grammy Award and the Downbeat Critics Poll for best world beat album. He has contributed to the soundtracks of several films. He starred in the film Heat and Dust as well as playing music for it and was nominated for an award at the 1983 Cannes Film Festival for his musical contributions to that film. A year later, he started his own percussion ensemble, the Zakir Hussain Rhythm Experience. In 1991, he was awarded the Sangeer Natak Akademi by India's preeminent cultural institute, and in 1996 he was involved in composing music for the opening ceremonies of the Summer Olympics in Atlanta.</p>	
	<p>Pt. Kishan Maharaj (3 September 1923 to 4 May 2008)</p>	
	<p>Pandit Kishan Maharaj was an Indian tabla player who belonged to the Benares gharana of Hindustani classical music.</p> <p>Kishan Maharaj ji was born in Kabir Chaura, Benaras into a family of professional musicians. He was initially trained in classical music by his father, Hari Maharaj. After his father's death, his training was taken over by his uncle, Kanthe Maharaj.</p> <p>By the time he was eleven, Kishan Maharaj began performing in concerts. Within a few years, Kishan Maharaj was sharing the stage with stalwarts like Faiyaz Khan, Omkarnath Thakur, Bade Ghulam Ali Khan, Bhimsen Joshi, Ravi Shankar, Ali Akbar Khan, Vasant Rai, Vilayat Khan, Girija Devi, Sitara Devi and many others.</p> <p>Maharaj had the ability to play cross-rhythms and produce complex calculations, particularly in tihai patterns. Known as an excellent accompanist, Maharaj was extremely versatile and capable of playing with any accompaniment, be it with the Sitar, Sarod, Dhrupad, Dhamar or even dance.</p> <p>Maharaj gave a number of solo concerts during his career and also gave Sangat to some great dancers like Sri Shambhu Maharaj, Sitara Devi, Natraj Gopi Krishna, and Birju Maharaj.</p> <p>Among all his compositions, his "Tala Vadya Kacheri" with the Mridangam Vidwan, "Palghat Raghu" stood out. Maharaj extensively toured and participated in several prestigious events across the world, including the Edinburgh festival and the Commonwealth Arts festival in the United Kingdom in 1965.</p> <p>Maharaj was awarded the Padma Shri in 1973 and the Padma Vibhushan in 2002. He has also received the Sangeet Natak Akademi Award. He was married to Beena devi, niece of a Tabla maestro of the Benaras Gharana, Pandit Anokhe Lal Mishra.</p> <p>Pt. Kishan Maharaj died on 4 May 2008 at Khajuri near Varanasi, aged 84.</p>	