

HINDUSTANI MUSIC PERCUSSION INSTRUMENTS (Code – 036)**Examination Structure for Assessment****Class X****TOTAL: 100 Marks****Theory****Time: 01 hours****30 Marks**

1. Five questions to be set with internal choice covering the entire syllabus.
2. Out of the five questions one question of compositions in Notation from the prescribed Talas will be compulsory.
3. All questions shall carry five marks each.

Practical**50 Marks****Time: 15-20 Minutes for each candidate**

1. Examiners are requested to ask the questions directly related to the syllabus.
2. Marks should be awarded in accordance with the marking scheme.

Distribution of Marks

Sr. no.	Value Points	Marks
1.	Kayadas or Relas, Paltas, Tihai, Chakradar Tukras or Parans in Ektala or Chautala	10
2.	Laggi in Keharwa and Dadra	05
3.	Kayada or Rela, Chakradar Tukras or Parans in Jhaptala or Sultala	07
4.	Adalaya Kayada or Rela, Farmaishi Chakradar, Gat, Stuti Parans in Teentala or Aditala	08
5.	Thekas Teentala or Aditala, Jhaptala or Sultala Rupak or Tevra Ektala or Chautala	05
6.	Kayadas , Paltas, Tihais, Relas, Tukras, Parans	05
7.	Accompaniment with Bhajan and Geet	05
8.	Solo Performance	10

* Teachers will refer to the Distribution of Marks while examine the candidate for Practical Examination.

HINDUSTANI MUSIC PERCUSSION INSTRUMENTS (Code – 036)

Examination Structure for Assessment

Class X

TOTAL: 100 Marks

Theory

Time: 01 hours

30 Marks

1. Define the following:

Farmaishi Chakradar, Tukra or Paran Gat and its varieties, Laggi & Laddi, Mukhara & Mohara.

2. Short notes on Graha, Marg and Kriya.

3. Origin and development of Tabla or Pakhawaj.

4. Study of Tripuskar Vadya with special reference to Natyashastra.

5. Salient feature of various Gharanas of Tabla or Pakhawaj.

6. Detail study of Delhi and Ajrada Gharana of Tabla or Kudau Singh and Nana Panse Gharana of Pakhawaj.

7. Short notes on Farukhabad Gharana and Lucknow Gharana of Tabla or Nath Dwara Gharana of Pakhawaj.

8. Ability to write: Kayada or Rela, Tukra, or Paran, Farmaishi Chakradar and Gat or Nath Dwara in Teentala or Adi Tala and Jhaptala or Sultala with Tala Notation system.

9. Ability to write the Kayada or Rela in Ektala or Chautala with Tala notation system.

10. Ability to write the Thekas of Jhaptala or Sultala, Ektala or Chautala in Thah, Dugun and Chaugun laya.

11. Write one Traditional Kayada Traditional of anyone Gharana in Teentala with Tala Notation system or Rela in Adi Tala.

Practical

50 Marks

1. Ability to play:
 - a. Two Kayads or Relas in Ektala or Chautala with four Paltas and Tihai.
 - b. Two Chakardar Tukras or Parans and one simple Tihai in Ektala or Chautala.
 - c. Two Laggis in Keharwa and One in Dadra Tala.
2. Ability to play two Kayadas or Rela, one Chakradar Tukra or Paran in Jhaptala or Sultala.
3. One Adalaya Kayada or Rela, Four advance Kayadas or Relas, One Farmaishi Chakardar and one Gat or Stuti Paran in Teentala or Aditala.
4. Ability to play varieties of Thekas in Teentala or Adi Tala, Jhaptala or Sultala, Rupak or Teevra and Ektala or Chautala.
5. Ability to play Kayada, Paltas, Tihai, Relas, Tukra, Paran, Chakardar in Teentala or Adi Tala, Jhaptala or Sultala, Ektala or Chautala.
6. Ability to do accompaniment with Bhajan and Geet.
7. Solo performance with lehara at least 08-10 minutes in Teentala or Adi Tala and 02-03 minutes in Jhaptala or Sultala.