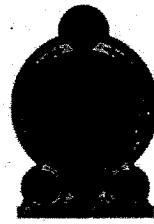


Confidential



**Department of Examination - Sri Lanka
G.C.E. (O/L) Examination – 2024(2025)**

**41 - Western Music
Marking Scheme**



This has been prepared for the use of marking examiners. Some changes would be made according to the views presented at the Chief Examiners' meeting.

G.C.E. (O/L) Examination - 2024 (2025)

41 - Music (Western)

Distributions of Marks

Marking Scheme 2024(2025)			
Paper 1	I mark for each Question		1x40 = 40 marks
Paper 11	Question No 1		
	i. a. $\frac{1}{2}$ mark b. $\frac{1}{2}$ mark		1
	ii. 1 mark		1
	iii 1 mark		1
	iv. 1 mark		1
	v. 1 mark		1
	vi. 1 mark		1
	vii. 1 mark		1
	viii. 2 marks		2
	ix 1 marks		1
	x. 1 mark		1
	xi. 1 mark		1
	Total		12 marks
	Part A		
	Question No 2		
	i) – Correct clef and Accidentals		2
	– Adding marks of expression		2 = 4 marks
	(ii) a. Correct clef		2
	b. Correct accidentals		2 = 4 marks
	(iii) – Correct clef		2
	– Correct key signature and notes		2 = 4 marks
	Total		12 marks
	Question No 3		
	(i) Writing words correctly below the rhythm	2 marks each x 4	8
	(ii) Corresponding time signature		2
	Correct note values		2
	Total		12 marks
	Question No.4		
	Correct triad	1 mark each x 8	8
	The correct value of the notes	4 marks	4
	Total		12 marks

PART B			
	Question No.5		
	(ii) - Suitable rhythmic pattern to match the 1 st phrase		4
	Note leading to Tonic at the end should be 2 nd or 7 th		1
	Tempo/phrasing/dynamics		1 6 marks
	(ii) Convert the score into oriental notation		6 6 marks
	Total		12 marks
	Question No 6		
	Writing a four-part chords to form two cadences	2 marks each x 2	4
	(i) Rewrite the passage in open score using the correct clef and notes	2marks each x 4	8 8 marks
	Total		12 marks
	Question No 7		
	(i) a. Name the piece & composer	2 marks	
	b. Brief description of the composer	6 marks	
	(ii) Brief description of the terms stated	2 marks	
	(ii) a. brief description with examples on the topic	2 marks	
	Total		12 marks

G.C.E.(O/L) EXAMINATION - 2024 (2025)
Common Techniques of Marking Answer Scripts.

It is compulsory to adhere to the following standard method in marking answer scripts and entering mark sheets.

1. Each Assistant Examiner should use red colour ball-point pen for marking answer scripts.
2. A purple colour ball-point pen should be used by Chief Examiners.
3. Code number of the Assistant Examiner should be noted down on front page of each answer script. Enter marks in **clear numerals**.
4. Write off incorrectly written numerals with a clear single line and authenticate the alterations with Examiner's initial.
5. Enter the marks of each subsection of a question as a rational number in the given space of Δ and the final marks of each question should be entered as a total rational number in the given space of \square by denoting respective question number as well. Use the column assigned for the Examiners to write marks.
6. Evaluation Mark Finalizer should use blue or black colour pen to verify the accuracy of the marks.

Example: Question No. 03

(i)

✓



(ii)

✓



(iii)

✓



$$(03) \quad (i) \quad \frac{4}{5} \quad + \quad (ii) \quad \frac{3}{5} \quad + \quad (iii) \quad \frac{3}{5} = \frac{10}{15}$$

MCQ answer scripts: (Template)

1.
 - i. Mark the correct options on the template according to the Marking Scheme.
 - ii. Cut off the marked windows with a blade.
 - iii. Cut off the cages for Index Number and the number of correct options so as to be able to keep the template correctly on the answer script.
 - iv. Cut off a blank space to the right of each options column to mark the answers.
 - v. Cut off the cages for the subject number and the subject to be clearly visible.
 - vi. **Submit the prepared template to the Chief Examiner for approval.**
2. Then, check the answer scripts carefully. If there are more than one or no answers marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.
3. Place the template on the answer script correctly. Mark the right answers with a '✓' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.

Structured essay type and essay type answer scripts:

1. Cross off any pages left blank by candidates. **Underline wrong or unsuitable answers and write cross mark. Point-out areas by a check mark, where marks can be offered.**
2. Use the right margin of the overland paper to write down the marks.
3. Write down the marks given for each question against the question number in the relevant cage on the front page in **two digits**. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.
4. Add the total marks carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

Preparation Of Mark Sheets.

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board. Therefore add separate mark sheets for each of the question paper. Enter paper I marks in "Total Marks" column of the mark sheet and write them in words as well. Enter paper II Marks in the " Total Marks" Column and include the relevant details. For the subject 43 Art, Paper I, II and III Marks should be entered numerically in the separate mark sheets and **should also be written in words**.

For subjects 21 Sinhala language and literature and 22 Tamil Language and literature, paper I marks once entered numerically should be written in words. Use separate marks sheets for the papers II and III and enter the total marks in the "Total marks column". Write the relevant detailed marks against each of the total mark.

N.B.:-

- I. **Final marks for paper I, paper II or paper III should always be rounded up to the nearest whole number and they should never be kept as decimal or half values.**
- II. **Each page of the mark sheet should be compulsorily verified by the Assistant Examiner who entered marks to the mark sheet, Assistant Examiner who checked the mark sheet, the Verifying Examiner of the evaluation marks and Chief Examiner by placing respective code number and the signature.**

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பர්ட්‍යාසத் தිணෙක்களம்

ରହାଜ୍ୟାନି

අ.පො.ස. (සා.පෙළ) විභාගය - 2024 (2025)
ක.පො.ත. (සා.තර)ප පරිශ්‍යාස - 2024 (2025)

விதை அங்கை பாட இலக்கம்

41

ଶିଖାଯ୍ୟ ପାଠମ୍

Music (Western)

I பதை - திலைரை
I பத்திரம் - விடைகள்

ප්‍රයා ආංකය විණා මිල.	පිළිබුරෙහි ආංකය විගා මිල.						
01.	2	II.	4	21.	3	31.	1
02.	3	12.	2	22.	2	32.	2
03.	2	13.	3	23.	2	33.	3
04.	2	14.	2	24.	2	34.	2
05.	4	15.	1	25.	3	35.	1
06.	1	16.	4	26.	1	36.	3
07.	3	17.	3	27.	2	37.	1
08.	3	18.	1	28.	3	38.	2
09.	4	19.	1	29.	2	39.	3
10.	3	20.	4	30.	2	40.	4

විශේෂ උපදෙස් } එක් පිළිබුරකට ලක්ෂු
විසේත් අරිවාවුක්තාල් } බැං සරියාණ විගිටක්කා

91

බැංක් ප්‍රස්ථා විකාස

මුළු ලක්ෂණ / මොක්කප් ප්‍රස්ථිකාල්

$$01 \times 40 = 40$$

பகன் திட்டங்களை கீழ்வேற பரை கூறுவதன் குத்தரப்புவேயே அவசிய தீர்வேலே கூறுவது ஆதாலத் தெருவாக்கும் கீழ்க்கண்ட குறிப்பிடப்பட்டிருக்கும் உதாரணத்திற்கு அமைய பல்தேர்வு விளாக்கங்களுக்குரிய புள்ளிகளை பல்தேர்வு விளாக்கங்களில் இயங்கிவிட படிக்க.

କିମ୍ବା କିମ୍ବା କିମ୍ବା କିମ୍ବା

25
40

I පත්‍රයේ මූල ලක්ෂණ
පක්තිරාම I

25

1. பண்டி ஆடிக் கால்வெள்வை அவையைக் கர அதை ஆடிக் கூண்டலுடு பிழிக்கி கையைக் கூண்டு. கல்பே தரப்பட்டுள்ள இசைப்பகுதியை அவதானித்து கேட்கப்பட்டுள்ள விளைக்களுக்கு விடை எழுதுக.

Study the music extract given below and answer the questions.

Beethoven

TRIO
Allegretto

(i) (a) மேல் காலிக் கால்வெள்வை ஆடிக் கீ லிக் கூடும் து?

இந்த இசை ஆக்கம் எந்த கீ இல் எழுதப்பட்டுள்ளது?

In which key is this music extract written?

..... A minor

(b) மேல் காலிக் கால்வெள்வை வடிம் கிள்ளைவரை வீண்டர் கூறுதல்.

இந்த இசை ஆக்கத்தின் கூம் சீக்கிளைச்சாரை விவரிக்குக.

Describe the time signature of this music extract.

Three crotchet beats in a bar

(1 mark)

A କେବଳ / ପର୍କଟି ଅବଧି / PART A

ମିହାମ ପୁଣେ ଲୋକର ପିଲିକର୍ଣ୍ଣ ଦେବତାଙ୍କରେ ।

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.

Answer any two questions.

Moderato

(4 marks)

(ii) මෙය, සේවර ඇත් පත්‍රක් සහිත භාර්ත්වානික් මිනින් සේවර් උක් බවට පත් කිරීම සඳහා නිවැරදි ක්ලූල් සහ අභ්‍යන්තරික්වල් යොදුන්න. සේවලෝන්, සේව් තොදා සලකුණු කරන්න.

இங்கு எவ்வர வடிப் நான்கு கொண்ட ஹர்மானிக் மைனர் எச்கெல் என ஆவதுற்கு சரியான கிளோவி உடன் ஆக்சிடென்ஸில் பயன்படுத்துக. செமிட்ரோனை எல்லோரில் உடன் குறிப்பிடுக.

Add the correct clef and accidentals to make this a Harmonic minor scale having four sharps. Mark semitones with slurs.

Add the correct clef and accidentals to make this a Harmonic minor scale having four sharps. Mark semitones with slurs.

(4 marks)

(iii) லாங் கீ அடிக் கேல்லையின் கீ என் குற்றன். திலைரை கீ சிள்ளைவிரய எத்து கர அவுடை அக்கிலைன்புர் இவங்கர, என எம் புரி எத்தைகில் வேலை கூலை கூறித் தீர்க்க எத்து வீடு வைக்க வேண்டும் என்கின்ற நிலை நிலை அடிக் கேல்லையில் (பிச்) தரப்பட்டுள்ள ட்ரெயின் கிளவ் பயணப்படுத்தி தரப்பட்ட ஸ்டேப் இல் மீண்டும் எழுதுக. Name the key of the given melody. Add the correct key signature and omit all unnecessary accidentals and write it in the same pitch using treble clef in the given stave.

(4 marks)

3. (i) පහ දී ඇති පද තේවු පුදු රේද රෝවන ඇමග ගෙවා, එක එක රේදයට පහුනින් දී ඇති වෙන තිබුණුව දෙනීන් ක්ෂේර තුරුයා යොරුක්කා පැකිය බැරුක්කා ක්ෂේර පොරුත්තමාන රිත්තෙන් කොළඹතුළු පොරුත්ත් තුවෙනා රිත්තෙනු මේ තුරුයා යොරුක්කා පැකිය බැරුක්කා පොරුත්තමාන රිත්තෙන් තුවෙනා.

Match the lines of verses given below with the appropriate rhythm patterns and write the word (syllables) correctly under each note.

- (1) A farmer's dog jumped over the stile, his name was little Bingo.
- (2) Nowneath the silver moon, ocean is blowing.
- (3) My grandfather's clock was too large for the shelf.
- (4) I love to go a wondering, along the mountain track.

a. Now neathe sil - ver moon o - cean is blo - w - ing

b. I love to go - a won - de - ring a long the moun - tain track

c. A far - mer's dog jumped o - ver the stile, his name was li - tle Bin - go.

d. My grand fa - ther's clock was too large for the shelf.

(8 marks)

(ii) දී ඇති සාමීක්ෂණ ප්‍රස්ථාරය නිවැරදිව කළමනාක්ෂණ විසින් සිර්සෙන්වරය යොදා ගෙවූයෙන් පෙන්නා මෙන්ම නොවෙන මෙහෙන නාම උග්‍රත්වයෙන්.

தாய்ட் ஸேள் இசை ஸ்வர் வளர்ப்பினைச் சரியாக கம்பிவண்ட் கூம் சிக்னேசர் பயணப்படுத்தி ஒலிபின் வேற்றுப் புகைப்படம் போட்டு வெளியிட்டு வருகிறார்கள்.

Rewrite the given score using the correct corresponding compound time signature without altering its sound.

(4 marks)

4. පුළුලු ක්ෂේත්‍රයේ ලිඛි මෙලයිය භාරුවෙන් නිර්මිත සංස්කෘති රෙට්ල ඉලක්කමක් දක්වා ඇති වුයායිය ගිවාටි මෙනිහි, මෙනිම, නොවට ලෙස රේඛ්‍ය ප්‍රතිඵලි ලියයෙන්.

ட்டிராபிள் கிளெவ் தில் எழுதப்பட்டுள்ள மெல்லியை வார்மோனெஸ் செய்வதற்கு பேஸ் ஸ்ட்ரேஸ் தில் உடோம் இலக்கங்களில் காட்டப்பட்டுள்ள ப்ரயந்தி ரூபாட்டு மினிம், மினிம், குறிநாகட் என ரிதமுக்கு உரியவிதத்தில் எழுதுக.

Write triads shown by the Roman numerals, accordingly as Dotted minims, Minims or Crochets in the Bass stave to harmonize the melody written in the Treble clef.

(12 marks)

Bejaia / بجاية B / PART B

මිනුම පූජා පෙනෙනට පිළිතරු සාමයන්හා

எவ்யேறும் இரண்டு வினாக்களுக்கு விடையளிக்குக.

Answer any two questions.

5. (i) என்க 8 மேலுமைக் கிர்மிண்ட் விரிட கூடுதா எக்கு சீர்விள் எக் கூவி புவிலிங்கர் பாய்க்கீ கூருக்கீ மேல் மேலுமை சுமிப்பாக் கூருக்கீ, டைலூலா வேலீபா, பூர்ச் சூ விவிதாக்கீ கூலிட்டா மேலுமை கூயைக் கூடுதா.

பார் 8 மேலுமையை உருவாக்குவதற்கு ஒடு என்றுவில்ல புதில் சொற்பொடிகளை ஓன்று சேர்த்து இம்மேலுமையைப் பூண்டப்படுத்துக.

பொருத்தமான பெம்போ, பிரீசிங், கையிக்கல் என்பவற்றை முழு மேலுமைத்தும் சேர்க்குக.

Complete this melody by adding an answering phrase in the same style to create an 8-bar melody.
Add suitable marks of tempo, phrasing, and dynamics to the whole melody.

(6 marks)

(ii) ලෙම පෙරදි සංඛීක ස්වර දී ඇති ස්වේච්ඡල ටෙක්ස් සංඛීක ස්වර යොදා ප්‍රස්ථාර ගත කරන්න.

තුරුපැටුණ්ල ක්ෂේෂුත්ත්‍ය තිශා බ්ලාබරුක්කණ මෙශේෂුත්ත්‍ය බ්ලාබරුක්කණ මාරුව් තුරුපැටුණ්ල බ්ලාබුව් අිව් ගයුතුක.

Convert these oriental notation into Western notation and write it on the given staves.

କୁରୁତିକୁ | କୁରୁତିକୁ | କୁରୁତିକୁ | କୁରୁତିକୁ |

ପାତ୍ର ପାତ୍ର ପାତ୍ର | ପାତ୍ର ପାତ୍ର | ପାତ୍ର ପାତ୍ର ପାତ୍ର |

A musical score for the first system of 'The Star-Spangled Banner'. The score is in common time, key of G major, and consists of two staves. The top staff is for the soprano voice and the bottom staff is for the bassoon. The vocal line begins with a dotted half note, followed by a quarter note, a half note, a quarter note, and a half note. The bassoon part consists of sustained notes on the first, third, and fifth measures.

5

A musical score for 'The Star-Spangled Banner' in G major. The first measure shows a treble clef, a key signature of one sharp, and a common time signature. The melody begins with a eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note. The second measure begins with a quarter note, followed by a half note, then a quarter note, then a eighth note, then a sixteenth note, then a eighth note, then a sixteenth note.

(6 marks)

6. (i) කොට්ඨාසි දුලයෙන් වෙතින් එකක් දැක්වෙන ඇයුරින් ඇස්ටරික් එකකින් දක්වා ඇති සේවකයෙන්හි ගෝපාටි කොට්ඨාසි එකක් එහින් සෙවකයා, ඇලුලෝ, වට්ටර සාධීය පෙනු ලිපින්හේ.

கோட் சோடியினால் கேட்டன்னி ஒன்று காட்டும் விதத்தில் அன்றாரிக் ஒன்றியினால் காட்டப்பட்டுள்ள இத்திட்ட நான்கு பகுதி கோட் ஒன்று வீதும் சொப்பானோ, அல்லோ, சென்றி, பேஸ் எழுதுக.

Write a four-part chord for Soprano, Alto, Tenor and Bass at each asterisk, so that each pair of chords form the cadence indicated.

(ii) දී ඇති සේවීතයේ තිවුරුදී ක්ලෙංස් යොදා මෙම සංගීත බිජ්‍රිය බැජ්‍රන් ස්කේප් සඳහා උග්‍රන්න.

தரப்பட்டேன் என்று இல் சுரியன் கிளாவ் பயங்கரத்தி இந்த இசைப்பகுதியை ஓபன் எஃகேர் இறுது எழுதுக
Write the following music extract for Open score with appropriate clefs in the given staves

Write the following music extract for Open score with appropriate clefs in the given staves.

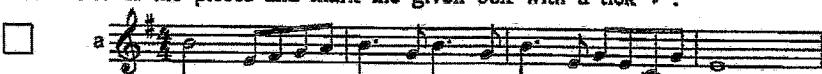
(8 marks)

7. (i) පෙනය දී ඇතුළත් මෙහෙම පෙනී ඇතුළත් ගෙන ඇති රෙක්ස්ස් සංශීක තැබූ දෙකක ආරම්භක මෝස් කිහිපයකි. මෙන් එකක් නොරු නියමිත නොවා ඇති නොවා නොවා.

கீழே தூப்பட்டுள்ளது நங்கள் வகுப்புறையில் கந்த நெக்கோப் பிலச அக்கங்கள் இரண்டின் ஆரம்ப பார் ஆகும். இவ்வாறில் ஒன்றைக் கொள்வது செய்து கொட்டப்பட்ட போடியினை ✓ அதை பார்க்க வேண்டும்.

Given below are the opening bars of two Recorder pieces you have learnt in the classroom.

Select one of the pieces and mark the given box with a tick ✓



(a) පහතින් දී ඇති විස්තරැත්ති එම කෘතියේ නම සහ එය ලිය සූලිකයා දෙන්න නුත්තේ.

Write the name of the music extract and the composer in the given blank below.

துர்ப்பட வெற்றிடத்தில் இவ் இசை ஆக்கத்தின் பெயர், இசை அக்குநின் பெயர் என்பவர்களுக்கு கரிப்பிடிக்

Name of piece: From Swan Lake Name of Composer: Pyotr Illyich Tchaikovsky

Name of piece: The Sandman Name of Composer: Johannes Brahms

(b) එම සූංචිතයෙන් කෙටි විස්තරයක් පහත කරුණු ඇතුළත් කර ලියන්න.

இசை ஆக்குந் பழ்விய சூக்கமான விவரத்தை பின்வரும் விடயங்களை உள்ளடக்கி தருக.

Give a brief description of the composer including the details given below.

- historical period, year of birth, nationality, important facts about his life, his contemporaries, important works.

Pyotr Ilyich Tchaikovsky (1840–1893)	Johannes Brahms (1833–1897)
<ul style="list-style-type: none"> Russian composer famous for his emotional and dramatic music. Composed symphonies, operas, and iconic ballets. His music features expressive melodies and lush orchestration. <i>Swan Lake</i> theme is one of the most recognizable in ballet history. Popular works: <ul style="list-style-type: none"> <i>Swan Lake (Ballet)</i> <i>The Nutcracker (Ballet)</i> <i>Sleeping Beauty (Ballet)</i> <i>1812 Overture</i> <i>Romeo and Juliet (Fantasy Overture)</i> <i>Symphony No. 5 in E minor</i> <i>Piano Concerto No. 1 in B-flat minor</i> 	<ul style="list-style-type: none"> German composer and pianist of the Romantic period. Known for blending classical traditions with rich, expressive melodies. Composed symphonies, concertos, chamber music, and choral works. <i>The Sandman</i> is a gentle lullaby showcasing his lyrical style. Popular works: <ul style="list-style-type: none"> <i>Lullaby (Wiegenlied, Op. 49 No. 4)</i> <i>Hungarian Dances (No. 5)</i> <i>Symphony No. 1 in C minor</i> <i>Symphony No. 4 in E minor</i> <i>Piano Concerto No. 2 in B-flat major</i> <i>A German Requiem (Ein deutsches Requiem)</i>

(ii) පෙනු දී ඇති එවායින් එකක් උදාහරණයක් සහිතව පැහැදිලි කරන්න.

கலை துறப்புவெள்வாங்கில் ஒன்றை உதாரணம் தந்து விளக்குக்.

Explain briefly one of the following giving an example.

(a) Lied (b) Concerto (c) March (d) Prelude and Fugue

(a) Lied: A *Lied* (plural: *Lieder*) is a German art song for solo voice and piano, often set to poetic texts. It became popular during the Romantic period.

- *Example: Erlkönig by Franz Schubert.*

(b) Concerto: A Concerto is a composition for a solo instrument accompanied by an orchestra, typically in three movements (fast-slow-fast), designed to showcase the soloist's virtuosity.

- Example: Piano Concerto No. 21 by Wolfgang Amadeus Mozart.

Piano Concerto No. 1 by Tchaikovsky

c) **March:** A March is a piece of music with a strong, steady beat, commonly used for military or ceremonial purposes. It often features bold melodies and a repetitive rhythmic structure.

- Example: *Pomp and Circumstance March No. 1* by Edward Elgar.

March Militaire by Franz Schubert

(d) *Prelude and Fugue*

A Prelude and Fugue is a two-part musical form where a **Prelude** serves as an introductory piece, often free-flowing, followed by a **Fugue**, a structured, contrapuntal composition built around a central theme.

- *Example: The Well-Tempered Clavier by Johann Sebastian Bach.*

(iii) பல பூல்விலை பிளைப்பு கூடான்.

பிள்ளவும் வினாக்களில் ஒன்றுக்கு விடை எழுதுக.

Answer one of the following questions.

(a) Name a plucked string instrument used to accompany Negro Folk songs and write a brief description of it.

(b) Briefly describe the English Horn.

(c) Name two Indian drums and describe one of them.

(a) Plucked String Instruments Used to Accompany Negro Folk Songs

Plucked string instruments were often used to accompany African American folk songs, particularly in the context of work songs, spirituals, and early blues. Two notable instruments are:

Banjo: The banjo is a stringed instrument with a drum-like body and typically four or five strings. It has roots in African traditions, brought to the Americas by enslaved Africans. The instrument became widely used in folk, bluegrass, and country music, and is particularly associated with Negro folk music.

Guitar: The guitar is a six-stringed instrument that became widely used to accompany folk songs and spirituals. It has African, Spanish, and European roots and is fundamental in the development of blues and other genres in African American music. Its role in Negro folk music is prominent, providing harmonic support and rhythmic drive. The strings are tuned to E, A, D, G, B, E

(b) English Horn:

The English Horn also called the Cor Angis a woodwind instrument in the oboe family, larger and pitched lower than the oboe. It has a rich, dark sound and is typically tuned in F, a fifth below the oboe. The instrument is played with a double reed, and its warm, expressive tone makes it particularly suited for lyrical passages in orchestral music. The English horn is often used in both classical orchestral works and film scores.

• **Example:** It is famously featured in the theme from The Carnival of the Animals by Saint-Saëns and The Rite of Spring by Stravinsky.

(c) Indian Drums and Their Descriptions

India has a wide variety of traditional drums, each with its unique playing techniques and cultural significance. Here are some notable ones:

Tabla: The tabla consists of a pair of drums: the dayan (small, treble drum) and the bayan (larger, bass drum). It is played with the fingers and palms, and is known for its intricate rhythms and versatility in both classical and popular music. It is a key instrument in Hindustani classical music.

Mridangam: The mridangam is a double-headed drum commonly used in Carnatic music (South Indian classical music). The drum is made from wood and clay, with a distinctive, resonant sound. It is played with the hands, producing a wide range of rhythmic patterns and tones.

Dholak: The dholak is a two-headed hand drum used in folk and devotional music. It has a cylindrical shape and is typically played with the hands or sticks. It is prominent in many North Indian folk traditions, including bhangra music.

Each of these drums plays an important role in Indian music and is integral to various cultural and classical music traditions.