

HINDUSTANI MUSIC
Vocal Code-034
SAMPLE QUESTION PAPER
CLASS XII (2023-24)

One Theory Paper – 2 hrs

Total Marks – 30

General Instructions

- Section-A
Attempt all Questions (Each Question will carry 1 mark)
- Section-B
Attempt all Questions (Each Question will carry 2 Marks)
- Section-C
Attempt all Questions (Each Question will carry 6 Marks)

S.No	SECTION-A	Marks
1.	Recipient of the title 'Aftab-e-Mausiqui' - 1. Abdul Karim Khan 2. Bade Ghulam Ali Khan 3. Faiyaz Khan 4. Tansen	1
2.	Sangeet Ratnakar was written in : 1. 10th century 2. 12th century 3. 13th century 4. 15th century	1
3.	Gram that became extinct in due course of time: 1. Gandhar Gram 2. Shadaj Gram 3. Madhyam Gram 4. Pancham Gram	1
4.	Choose the correct statements – A. Malkauns is an Audav Jati Raga.	1

- B. Jodi strings of Tanpura are tuned in Sa swar.
 C. Pt. Krishan Rao Shankar Pandit belonged to Patiala Gharana.
 D. Sandhi Prakash Ragas are sung in the afternoon.

Choose the correct option :

1. A & B
2. A & C
3. B & C
4. B & D

5. Choose the correct statement :

- A. Bracket () sign is used for khatka.
- B. Komal Ga Ni are used in Bhairav.
- C. There are no frets in Tanpura.
- D. Aalap is sung in slow tempo.

Choose the correct option.

1. A, C & D
2. A, B & C
3. A, B & D
4. B, C & D

6. Match List I with List II

List I	List II
Sangeet Parijat	I. 14 matras
Dhamar	II. Saptadhyayi
Jhaptala	III. Pt. Ahobal
Sangeet Ratnakar	IV. 10 matras

Choose the correct answer from the options given below:

1. A - I, B - II, C - III, D - IV
2. A-II, B-I, C-III, D-IV
3. A-III, B-I, C-IV, D-II
4. A-IV, B-I, C-III, D-II

7.	<p>Statement I: According to Sangeet Ratnakar there are 15 types of Gamak. Statement II: 7 Shuddha murchhanas are produced from each Gram.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> 1. Statement I & II both are true. 2. Statement I & II both are false. 3. Statement I is true but II is false. 4. Statement I is false but II is true. 	1
8.	<p>Statement I: Pt. Ahobal is the pioneer musician to establish swaras on the string of Veena. Statement II: Rupak Tala has its khali on 4th beat.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> 1. Statement I & II both are true. 2. Statement I & II both are false. 3. Statement I is true but II is false. 4. Statement I is false but II is true. 	1
SECTION-B		
9.	<p>Define any three of the following. Kan, Gamak, Murchhana, Khatka</p> <p style="text-align: center;">(OR)</p> <p>Describe the salient features of Raga Bageshri .</p>	2
10.	<p>Discuss the tuning of Tanpura.</p> <p style="text-align: center;">(OR)</p> <p>Describe in brief the life sketch of Pt. Krishna Rao Shankar Pandit and also his contribution to music.</p>	2
11.	<p>Give a brief description of Sangeet Ratnakar.</p> <p style="text-align: center;">(OR)</p> <p>Describe Dhamar Tala and write its Thah and Dugun in Tala notation.</p>	2

12.	Describe briefly any three of the following : Aalap, Gram, Meend, Murki (OR) Describe the main contents of Sangeet Parijat.	2
13.	Give a brief account of historical development of time theory of Ragas. (OR) Recognise the Raga from the following phrase of swaras and elaborate it upto 50 swaras. Sa <u>Ga</u> Ma Pa <u>Dha</u> <u>Dha</u> Pa.	2
SECTION-C		
14.	Write the notation of a Vilambit Khayal with two 32 matra tanas in any one of the prescribed Raga. (OR) Write the notation of a Dhamar in any one of the prescribed Raga.	6
15.	Alankar is a very important concept in Indian Classical Music. Alankar literally means 'Ornament'. These are used for ornamentation of a raga. It is also referred to as Palta. These are very important in learning various movements of swara as Alankars are based upon Varnas. Alankar can be set to different Talas and ragas. After reading the above passage create six Alankars based upon different varanas in three different Talas. (OR) Which contemporary artist of Dhrupad or Khayal you are most impressed with? Critically analyse his/her style in your own words.	6

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MARKING SCHEME
CLASS XII (2023-24)

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S.No.	SECTION-A	Marks
1.	3.	1
2.	3.	1
3.	1.	1
4.	1.	1
5.	1.	1
6.	3.	1
7.	1.	1
8.	3.	1
	SECTION-B	
9.	Brief explanation and types of Kan, Gamak, Murchhana, Khatka (any three). (OR) The candidate is expected to explain Thaata, Vadi, Samvadi, Swaras, Jati, time of singing, similar raga, aroha, avroha, pakad and other salient features of Raga Bageshri.	2
10.	Different parts of Tanpura involved in tuning it and method of tuning the strings. (OR) The candidate is expected to write Pt. Krishna Rao Shankar Pandit's date and place of birth, parentage, education, style, gharana, disciples, achievements and contribution to music.	2
11.	Author's name, time, chapters and main musical contents given in each chapter of Sangeet Ratnakar. (OR) The candidate is expected to write the special features of Tala Dhamar and also write its Thah and Dugun in Tala notation i.e. matra, bols and signs of tali and khali.	2

12.	<p>A Brief description of the terms and their types with examples Aalap, Gram, Meend, Murki (any three).</p> <p>(OR)</p> <p>Sangeet Parijat's author's name, time and special features and musical concepts of the text and to be given.</p>	2
13.	<p>The candidate is expected to explain meaning, importance and historical development of Time Theory of Ragas.</p> <p>(OR)</p> <p>The candidate is expected to identify Raga Bhairav and elaborate it upto 50 Swaras.</p>	2
SECTION-C		
14.	<p>The candidate is expected to write the notation of a Vilambit Khayal in any one prescribed Raga and two Tanas in proper format of notation system.</p> <p>(OR)</p> <p>Notation of a Dhamar in any one prescribed is to be written in proper format of notation system.</p>	6
15.	<p>The candidate is expected to write 6 Alankars set to three different Talas.</p> <p>(OR)</p> <p>The candidate is expected to write about the style, gharana, technique etc. of any of his/her favourite contemporary Dhrupad or Khayal singer.</p>	6