

**HINDUSTANI MUSIC**  
**Melodic Instrument Code-035**  
**SAMPLE QUESTION PAPER**  
**CLASS XII (2024-25)**

**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.	What comes next after playing the composition? 1. Murchhana 2. Alankar 3. Tana 4. Zamzama	1
2.	Which of the following is not the technique of playing ? 1. Krintan 2. Gram 3. Ghaseet 4. Gamak	1
3.	Sangeet Parijat was written in the century : 1. 13 <sup>th</sup> 2. 15 <sup>th</sup> 3. 16 <sup>th</sup> 4. 17 <sup>th</sup>	1
4.	Choose the correct statements : A.Jhaptala has 12 beats and 3 vibhag B.Razakhani Gat is played in Teentala C. Allaudin Khan could play many instruments D. Sangeet Ratnakar has eight chapters.	1

	<p>Choose the correct option :</p> <p>1. A, B</p> <p>2. B, C</p> <p>3. C, D</p> <p>4. A, C</p>											
5.	<p>Choose the correct statements:</p> <p>A. Rupak Talas dugun will come in three and a half beat</p> <p>B. Inayat Khan was the son of Vilayat Khan</p> <p>C. Alap is played in the beginning of the Raga</p> <p>D. Mushtaq Ali Khan belonged to Jaipur Senia Gharana</p> <p>Chose the correct option :</p> <p>1. A, C, D</p> <p>2. B, C, D</p> <p>3. A, B, D</p> <p>4. A, B, C</p>	1										
6.	<p>Match List I with List II</p> <table border="1" data-bbox="284 1050 1299 1318"> <thead> <tr> <th>List I</th> <th>List II</th> </tr> </thead> <tbody> <tr> <td>A. Madhyam Gram</td> <td>I. Alankar</td> </tr> <tr> <td>B. SRG, RGM, GMP</td> <td>II. Time – Theory</td> </tr> <tr> <td>C. Re- Dha Komal Ragas</td> <td>III. Dhaiwat – 4 Shrutis</td> </tr> <tr> <td>D. In Aroh Pancham is Omitted</td> <td>IV. Bageshri</td> </tr> </tbody> </table> <p>Choose the correct answer from the options given below:</p> <p>1. A - I, B - III, C - IV, D - II</p> <p>2. A-IV, B-II, C-I, D-III</p> <p>3. A-III, B-I, C-II, D-IV</p> <p>4. A-II, B-IV, C-III, D-I</p>	List I	List II	A. Madhyam Gram	I. Alankar	B. SRG, RGM, GMP	II. Time – Theory	C. Re- Dha Komal Ragas	III. Dhaiwat – 4 Shrutis	D. In Aroh Pancham is Omitted	IV. Bageshri	1
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7.	<p>Statement I: Meend is the subtle touch of corresponding note :</p> <p>Statement II: Sandhi Prakash Ragas are performed in the afternoon.</p> <p>1. Statement I &amp; II both are true</p> <p>2. Statement I &amp; II both are false</p> <p>3. Statement I is true but II is false</p> <p>4. Statement I is false but II is true</p>	1
8.	<p>Statement I: Maseet Khani Gat starts from the 12<sup>th</sup> beat in Teentala</p> <p>Statement II: Playing quickly 3 or more notes in one stroke is called krintan.</p> <p>Choose the correct option:</p> <p>1. Statement I &amp; II both are true</p> <p>2. Statement I &amp; II are false</p> <p>3. Statement I is true but II is false</p> <p>4. Statement I is false but II is true</p>	1
<b>SECTION-B</b>		
9.	<p><u>Ni</u> Dha Ma Pa Dha Ma <u>Ga</u> – recognize the raga from this phrase and elaborate upto 60 swaras.</p> <p style="text-align: center;">(OR)</p> <p>Write the tuning process of the instrument opted by you.</p>	2
10.	<p>Describe any two of the following :</p> <p>Murchhana, Kan, Alap</p> <p style="text-align: center;">(OR)</p> <p>Write about the musical contents given in Sangeet Ratnakar</p>	2
11.	<p>Explain any two of the following with example :</p> <p>Alankar, Meend, Krintan</p> <p style="text-align: center;">(OR)</p> <p>Describe the salient features of time theory.</p>	2
12.	<p>Discuss the contribution done by Alauddin Khan to Indian Music</p> <p style="text-align: center;">(OR)</p> <p>Why Sangeet Parijat is important in Indian Classical Music? Explain</p>	2

13.	<p>Describe Jhaptala and write its Dugun in Tala Notation.</p> <p>(OR)</p> <p>Describe the life sketch of Ustad Mushtaq Ali Khan</p>	2
<b>SECTION-C</b>		
14.	<p>Write in notation a Maseet Khani Gat with four Todas in any one raga of the prescribed syllabus</p> <p>(OR)</p> <p>Describe the salient features of Raga Bhairav. Write its Razakhani Gat in Tala Notation and Two tanas with Tihai of at least 32 beats.</p>	6
15.	<p>Alankars are very important in instrumental music as they help in understanding the movement of swaras in a raga. They also help in strengthening the figure techniques and their usage in ascent and descent. Alankars are based upon varna. There is also a variety of Alankars which is known as Shabdick based Alankar depicting usage of Technique in Alankars like meend, Kan, Gamak etc.</p> <p>After reading the above passage, create three different Alankaras one each in prescribed ragas and write their ascent and descent.</p> <p>(OR)</p> <p>Which artist of present times impresses you the most of the instrument that you have opted for. Analyse style of this artist and also discuss why you like his/her style.</p>	6

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**Melodic Instrument Code-035**  
**MARKING SCHEME**  
**CLASS XII (2024-25)**

**One Theory Paper – 2 hrs**

**Total Marks – 30**

<b>S.No.</b>	<b>SECTION-A</b>	<b>Marks</b>
1.	3. Tana	1
2.	2. Grama	1
3.	4. 17 <sup>th</sup>	1
4.	2. B,C	1
5.	1. A, C, D	1
6.	3. A - III, B - I, C - II, D - IV	1
7.	2. Statement I & II both are false	1
8.	1. Statement I & II both are true	1
	<b>SECTION-B</b>	
9.	The candidate is to recognize raga Bageshree and elaborate the chalan of this raga in 60 swaras.  (OR) Explaining which strings are tuned in which swaras of the instrument, candidate is playing.	2
10.	Defining the meaning of the focus given and wherever applicable with illustrations.  (OR) Musical contents given in Sangeet Ratnakar are expected to write in this.	2
11.	Give the features of time theory with examples from ragas.  (OR) All the important features of Raga Malkauns are to be given.	2
12.	What are the main contributions done by Allaudin Khan in the field of Music  (OR) Giving the importance of Sangeet Parijat with the musical contents given in this Text.	2
13.	Giving, Matra, Vibhag, Tali, Khali of Jhaptala and write which musical form it is performed with. Then writing of dugun in Tala Notation with Bol, Matra, Tali, Khali	2

	(OR) Describing Birth, Gharana, Musical training, speciality of Mushtaq Ali Khans performance and contribution done by him to Indian Music.	
	<b>SECTION-C</b>	
14.	Writing of Sthai and Antara of Maseetkhani Gat with Bol in Tala Notation and four Todas in any one raga of syllabus. (OR) Description of Raga Bhairav and writing Sthai Antara with swara and bol in Tala notation with two tanas of 32 beats which may include Tihai also.	6
15.	Creating different Alankars one each in prescribed ragas according to the chalan of the raga so that the character of the raga is revealed. (OR) Analyse the style, the way the artist perform and deals the raga with different technique and what you like the most in his/her style.	6