

**HINDUSTANI MUSIC**  
**Vocal Code-034**  
**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)

<b>S.No.</b>	<b>SECTION-A</b>	<b>Marks</b>
1.	Number of Gamak mentioned in Sangeet Ratnakar- 1. 12 2. 15 3. 18 4. 21	1
2.	Author of Sangeet parijat Is- 1. Faiyaz Khan 2. Sharang Dev 3. Ahobal 4. Bharat	1
3.	While singing raga Malkauns the first string of Tanpur is tuned in – 1. Madhyam 2. Pancham 3. Shadaj 4. Nishad	1
4.	Choose the correct statements- A. Dhamar Tala is played with Vilambit Khayal B. Jhaptal has 10 Matras and 4 Vibhags C. Rupak has Khali on its beat D. Chhota Khayl is sung is Vilambit Laya	1

	<p>Choose the correct option</p> <ol style="list-style-type: none"> <li>1. A &amp; C</li> <li>2. A &amp; D</li> <li>3. A &amp; B</li> <li>4. B &amp; C</li> </ol>											
5.	<p>Choose the correct statement</p> <ol style="list-style-type: none"> <li>A. Faiyaz Khan belonged to Atrauli Gharana</li> <li>B. Sangeet Rathakar has seven chapters</li> <li>C. Komal Ga, Dha, Ni swaras are used in Bageshree</li> <li>D. Singing time of Ragas having Ga, Ni Komal comes twice between 10-4</li> </ol> <p>Choose the correct option-</p> <ol style="list-style-type: none"> <li>1. A &amp; B</li> <li>2. B &amp; C</li> <li>3. A &amp; C</li> <li>4. B &amp; D</li> </ol>	1										
6.	<p>Match List I with List II</p> <table border="1" data-bbox="285 1079 1300 1346"> <thead> <tr> <th>List I</th> <th>List II</th> </tr> </thead> <tbody> <tr> <td>A. Sandhi Prakash Raga</td> <td>I. Vilambit laya</td> </tr> <tr> <td>B. Bada Khayal</td> <td>II. <math>\overbrace{\text{Ga Ma}}</math></td> </tr> <tr> <td>C. Khataka</td> <td>III. Komal Re, Komal Dha</td> </tr> <tr> <td>D. Meend</td> <td>IV. (Pa)</td> </tr> </tbody> </table> <p>Choose the correct answer from the options given below:</p> <ol style="list-style-type: none"> <li>1. A-I, B-II, C-III, D-IV</li> <li>2. A-III, B-I, C-IV, D-II</li> <li>3. A-II, B-III, C-I, D-IV</li> <li>4. A-IV, B-III, C-I, D-II</li> </ol>	List I	List II	A. Sandhi Prakash Raga	I. Vilambit laya	B. Bada Khayal	II. $\overbrace{\text{Ga Ma}}$	C. Khataka	III. Komal Re, Komal Dha	D. Meend	IV. (Pa)	1
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D. Meend	IV. (Pa)											

7.	<p>Statement I: Pt. Ahobal used the term “Komal” for Swaras for the first time.</p> <p>Statement II: When Pancham of Shadaj Gram is lowered by one shruti it becomes Madhyam Gram.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> <li>1. Statement I &amp; II both are true.</li> <li>2. Statement I &amp; II both are false.</li> <li>3. Statement I is true but II is false.</li> <li>4. Statement I is false but II is true.</li> </ol>	1
8.	<p>Statement I: Krishna Rao Shankar Pandit belonged to Gwalior Gharana.</p> <p>Statement II: Raga Bhairav is sung during night.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> <li>1. Statement I &amp; II both are true.</li> <li>2. Statement I &amp; II both are false.</li> <li>3. Statement I is true but II is false.</li> <li>4. Statement I is false but II is true.</li> </ol>	1
<b>SECTION-B</b>		
9.	<p>Describe the technique of tuning of tanpura.</p> <p style="text-align: center;">(OR)</p> <p>Describe Jhaptala and write its Thah with Tigun in Tala Notation.</p>	2
10.	<p>Describe any two of the following with example: Kan, Aalap, Alankar</p> <p style="text-align: center;">(OR)</p> <p>Give a detailed account of Raga Malkauns.</p>	2
11.	<p>Discuss in brief the Time Theory of Ragas.</p> <p style="text-align: center;">(OR)</p> <p>Describe in brief the life sketch of Bade Ghulam Ali Khan and also his contribution to music.</p>	2

12.	Describe any two of the following: Murchhana, Gram, Gamak (OR) Discuss the importance of Sangeet Ratnakar in Indian Classical Music.	2
13.	Recognize the Raga from the following phrase of swaras and elaborate it up to 60 Swaras- Ma Pa Dha Ma <u>Ga</u> Ma <u>Ga</u> Re Sa (OR) Discuss musical Contents given in Sangeet Parijat in brief.	2
<b>SECTION-C</b>		
14.	Write the notation of a Tarana in any one of the prescribed Raga. (OR) Write the notation of a Drut Khayal with one 16 Matra Tana and two 32 Matra Tanas.	6
15.	Tana is a technique used in the vocal performance of the raga. 'Tana'word is derived from the Sanskrit word 'Tan' meaning extending the swaras of a raga. Tanas are of many varieties such as Sapat, Koot, Vakra, Bol Tanas etc. Sometimes, according to the nature of raga few varieties of Tanas are applied in that particular raga, therefore, while rendering the varieties of Tana, it is essential to maintain the character of the raga in its delineation too.  After reading the above passage, create two Tanas in each of the prescribed ragas in different varieties of Tana. (OR) Which present day artist of Tarana or Khayal you are most impressed with? Critically analyse his/her Style.	6

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**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.	2. 15	1
2.	3. Ahobal	1
3.	1. Madhyam	1
4.	4. B & C	1
5.	4. B & D	1
6.	2. A –III, B-I, C-IV, D-II	1
7.	1. Both I & II are true.	1
8.	3. Statement I is true but II is false	1
	<b>SECTION-B</b>	
9.	Different parts of Tanpura involved in tuning it and method of tuning the strings.  (OR) The candidates is expected to write the special features of Jhaptala and write its Thah and Tigon in Tala Notation i.e. Matra, Bols and signs of Tali and Khali.	2
10.	Brief explanation of Kan, Aalap, Alankar (any two) with examples.  (OR) The candidate is expected to write Thaata, Vadi, Samvadi, Swaras, Jati, Time of singing, Similar raga., Aroh, Avaroh, Pakad, and other salient features of raga Malkauns.	2
11.	The candidate is expected to explain meaning, importance and historical development of Time Theory of Raga.  (OR) The candidate is expected to write about the date and place of birth, style, gharana, techniques, guru, disciples achievements and contribution to music of Bade Ghulam Ali Khan.	2

12.	<p>A brief description of the terms Murchhana, Gram, Gamak (any Two) and also write their types with example.</p> <p style="text-align: center;">(OR)</p> <p>Author's name, time, Chapters and main musical concepts given in each chapter of Sangeet Ratnakar.</p>	2
13.	<p>The candidate is expected to identify Raga Bageshree and elaborate it.</p> <p style="text-align: center;">(OR)</p> <p>Sangeet Parijat's author's name, time and special features and musical concepts of the text to be given.</p>	
<b>SECTION-C</b>		
14.	<p>Notation of Tarana in any one of the prescribed raga is to be written in proper format of Notation System.</p> <p style="text-align: center;">(OR)</p> <p>Notation of a Drut Khayal in any prescribed raga is to be written with one 16 matra Tana and two 32 matra tanas.</p>	6
15.	<p>The Candidate is expected to write two tanas of different varieties in each prescribed raga.</p> <p>For examples:  Sapaat Tana –                    <u>Sa</u> <u>Re</u> <u>Ga</u> <u>Ma</u> <u>Pa</u> <u>Dha</u> <u>Ni</u> <u>Sa</u>      <u>Ni</u> <u>Dha</u> <u>Pa</u> <u>Ma</u> <u>Ga</u> <u>Re</u> <u>Sa</u> <u>Sa</u>  Vakra Tana- <u>Dha</u> <u>Ma</u> <u>Ga</u> <u>Ma</u> <u>Dha</u> <u>Ni</u> <u>Dha</u> <u>Ma</u> <u>Ga</u> <u>Ma</u> <u>Ga</u> <u>Sa</u></p> <p style="text-align: center;">(OR)</p> <p>The candidate is expected to write about the style, technique, etc of his / her favourite Tarana or Khayal singer.</p>	6