

HINDUSTANI MUSIC - MELODIC INSTRUMENT - Code No. 035
SAMPLE QUESTION PAPER*
CLASS XII (2025-26)

Time allowed: 2 hrs.

Maximum Marks: 30

General Instructions:

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

S.No.	SECTION-A	Marks
1.	Murcchana are derived from: A. Raga B. Aroh- Avroh C. Thaata D. Gram	1
2.	Find the odd one out: A. Meend B. Kan C. Gat D. Ghaseet	1
3.	How many types of gamakas are mentioned in Sangeet Ratnakar? A. 12 B. 21 C. 19 D. 15	1
4.	Choose the correct statements from the following: I. Dugun of Jhaptala is of 5 beats II. Malkauns is a morning Raga III. Bhairav is a Janak Raga IV. <u>G</u> M <u>G</u> S is raga Bageshree	1

	Choose the correct option: A. I, IV B. II, IV C. I, III D. III, IV											
5.	Choose the correct statements: I. Rupak has 10 beats and 5 Vibhag II. Allaudin khan was pioneer of Senia Gharana III. Sangeet Ratnakar has 7 chapters IV. Komal <u>R D</u> Ragas are performed during 4-7 morning-evening Chose the correct option: A. I, II B. III, IV C. II, IV D. I, IV	1										
6.	Match List I with List II <table border="1"><thead><tr><th>List I</th><th>List II</th></tr></thead><tbody><tr><td>I. Ragadhyaya</td><td>a. Rupak</td></tr><tr><td>II. Pt. Ahobal</td><td>b. Sangeet Parijat</td></tr><tr><td>III. 4 Vibhag</td><td>c. Sangeet Ratnakar</td></tr><tr><td>IV. 3 Vibhag</td><td>d. Jhaptala</td></tr></tbody></table> Choose the correct answer from the options given below: A. I-b, II-c, III-d, IV-a B. I-c, II-b, III-d, IV-a C. I-c, II-a, III-d, IV-b D. I-b, II-d, III-a, IV-c	List I	List II	I. Ragadhyaya	a. Rupak	II. Pt. Ahobal	b. Sangeet Parijat	III. 4 Vibhag	c. Sangeet Ratnakar	IV. 3 Vibhag	d. Jhaptala	1
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7.	<p>Statement I : Jhala is performed before Jod</p> <p>Statement II : Meend is of two types.</p> <p>Choose the correct option:</p> <p>A. Statement I is False and II is true.</p> <p>B. Statement I and II both are true.</p> <p>C. Statement I and II both are False.</p> <p>D. Statement I is True and II is False .</p>	1
8.	<p>Statement I Avroh of Raga Bageshree is Vakra Sampurna.</p> <p>Statement II Avroh of Raga Bhairav is Shadav.</p> <p>Choose the correct option:</p> <p>A. Statement I is False and II is True.</p> <p>B. Statement I is True and II is False.</p> <p>C. Statement I and II both are True.s</p> <p>D. Statement I and II both are False.</p>	1
SECTION-B		
9.	<p>A. Describe the following in brief: Krintan, Zamzama, Sut, Ghaseet</p> <p style="text-align: center;">(OR)</p> <p>B. What is the importance of Sangeet Parijat as an important musical Text? Discuss.</p>	2
10.	<p>A. Describe the style and musical contribution of Inayat Khan to Indian Music.</p> <p style="text-align: center;">(OR)</p> <p>B. Describe the process of the tuning of the instrument opted for.</p>	2
11.	<p>A. Ti Na recognize the Tala and write its description along with Tigun in Tala Notation System.</p> <p style="text-align: center;">(OR)</p> <p>B. Describe the following with illustrations: Tana, Alankar.</p>	2
12.	<p>A. Briefly describe the Salient features of Time Theory given by Pt.V.N.Bhatkhande.</p> <p style="text-align: center;">(OR)</p> <p>B. Discuss the salient features of Sangeet Ratnakar.</p>	2

**Please note that the assessment scheme of the Academic Session 2024-25 will continue in the current session i.e. 2025-26.*

13.	<p>A. Discuss the style and musical contribution of Mushtaq Ali Khan to Indian Music.</p> <p>(OR)</p> <p>B. Describe Jhaptala and write its Tigun in Tala Notation.</p>	2
	SECTION-C	
14.	<p>A. Describe the salient features of raga after recognizing it from the following phrase:</p> <p><u>Ni</u> Dha, Ma Pa Dha, Ma <u>Ga</u>.</p> <p>Also write the Notation of a Razakhani Gat with Two Tanas including Tihai in the reorganized raga.</p> <p>(OR)</p> <p>B. Describe the salient features of a raga chosen from the syllabus for writing a Maseetkhani Gat with Three Todas in Notation system</p>	6
15.	<p>A. "Raga's elaborations in its purest form reveal through Alap. Alap helps in depicting the total image (Shakal) of the raga. In Alap, no Tala is used but inherent laya can be perceived according to the nature and application of notes in a raga. Some notes are strong, some notes demand pause where as some are avoided or no pause is given over there. Various techniques of Meend, Kan, Krintan, Ghaseet etc. are applied to make the phrase meaningful according to the nature of the raga."</p> <p>After reading the above paragraph, create Alap upto 60 swaras with symbols of techniques in each raga of the prescribed syllabus.</p> <p>(OR)</p> <p>B. Analyse the style of any one contemporary artist of the instrument opted by you. Also describe why you like the style of this artist.</p>	6

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MARKING SCHEME
CLASS XII (2025-26)

Time allowed: 2 hrs.

Maximum Marks: 30

S.No.	SECTION-A	Marks
1.	D. Gram	1
2.	C. Gat	1
3.	D. 15	1
4.	C. I - III	1
5.	B. III - IV	1
6.	B. I- c , II-b , III-d , IV-a	1
7.	A. Statement I is false & II is true	1
8.	B. Statement I is true & II is false	1
	SECTION-B	
9.	<p>A. The candidate should describe the meaning and the technique of performing Krintan, Zamzama, Sut & Ghaseet.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate should write the name of Sangeet Parijat's author, time and what contents are given in its chapters with Special attention to the contents given in Sangeet Parijat for the first time.</p>	2
10.	<p>A. The student should write about Inayat Khan's birth and learning, his style of playing, teaching, his contribution in Sitar & Surbahar Playing, his legacy and his students.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate should describe the process of tuning the instrument opted for, detailing which string is tuned in which Swara. Starting from the first string how the rest of strings are tuned & How tarab ke Taars are tuned.</p>	2
11.	<p>A. $\text{Ti}_0 \text{ Na}$ is a mid-section of Jhaptala to be recognised.</p> <p>The student should describe tala comprises of total Beats, Vibhags, Taali, Khali and Theka writing. Tigon of Jhaptala in notation writing is to be done by the student.</p> <p style="text-align: center;">(OR)</p> <p>B. Student should write the definition of tana and alankars, how they are used, Laya of tana varieties of Tanas and alankar with some examples. Importance of Tanas and Alankars in a raga should also be written by the candidate.</p>	2

12.	<p>A. Student should describe how ragas are divided in time zone of 4 to 7, 7 to 10, 10 to 4 according to the swars. Defining the importance of Madhyam, the student should describe Poorvang and uttarang Vadi as silent features.</p> <p>(OR)</p> <p>B. The candidate should write about the Author of Sangeet Ratnakar, its time period, how many chapters are there and names of the Chapters with its contents in brief to be given.</p>	2
13.	<p>A. Candidates are expected to write a brief on Mushtaq Ali Khan's birth and playing style, speciality of Sitar & Surbahar playing. His contribution in Hindustani Music. His awards & disciples.</p> <p>(OR)</p> <p>B. The student should write a Description of Jhaptala, Total beats, Vibhag, Tali, Khali, and further write the notation of Jhaptala in Tigrun laya with which musical form it is used.</p>	2
SECTION-C		
14.	<p>A. Raga Bageshri is to be recognised by the candidate and a detailed description of raga its, Thaata, Jati, Vadi, Samvadi etc. Its mood and allied ragas and its salient features is to be written. Candidate should mention special chalan and use of Pancham etc. Razakhani Gat includes notation of gat, two tana with tihayi in 16&32 beats each with notation.</p> <p>(OR)</p> <p>B. The candidate should write any Raga of choice from the syllabus, its description ie. Thaata, Time, Jati, Vadi- Samvadi etc. comparison with identical or similar scale ragas, Notation of Maseetkhani Gat with bols etc. Three Todas in notation system.</p>	6
15.	<p>A. After Getting an overview of Alap students need to write alap of 60 Swaras with proper Meend, Kan Avagraha etc symbols. Alap in 3 ragas Bairavi, Bageshri & Malkauns need to be mentioned with proper Swar Signs.</p> <p>(OR)</p> <p>B. The candidate should name the instrument of his/her choice, analyse any one living artist of that instrument, detailing his/her playing style, technique, genres etc. The student should further describe what he/she appreciates about the said artist.</p>	6