

HINDUSTANI MUSIC – VOCAL – Code No. 034
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.	What is the number of chapters in 'Sangeet Ratnakar'? A. 7 B. 5 C. 12 D. 8	1
2.	Which are the Komal Swaras in Raga Bageshri? A. 'Ma – Sa' B. 'Pa – Sa' C. 'Re – Dha' D. 'Ga – Ni'	1
3.	Which is the Gharana of Faiyaz Khan? A. Gwalior Gharana B. Agra Gharana C. Patiala Gharana D. Delhi Gharana	1
4.	Choose the correct statements- I. Dhamar Tala has 14 matras. II. In Madhyam Gram Pancham swar falls on 16th shruti III. Drut Khayal is sung in slow Tempo/Laya IV. Ragas having Shuddha 'Re-Dha' swaras are sung between 4-7 o'clock.	1

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

	<p>Choose the correct option:</p> <p>A. I & II B. I & III C. III & IV D. I & IV</p>											
5.	<p>Choose the correct statements -</p> <p>I. Komal 'Ga' and Komal 'Ni' swaras are used in Raga Bhairav. II. According to 'Sangeet Parijat' Total number of Shuddha & Vikrit swaras is 29. III. In Dhamar Tala Khali falls on 8th Matra. IV. Sangeet Ratnakar was written in 17th century.</p> <p>Choose the correct option:</p> <p>A. I & II B. II & III C. I & III D. III & IV</p>	1										
6.	<p>Match List I with List II</p> <table><tr><th>List I</th><th>List II</th></tr><tr><td>a. Kan swar</td><td>i. Krishna Rao Shankar Pandit</td></tr><tr><td>b. Re-Dha Komal</td><td>ii. $\overbrace{\text{Ga Sa}}$</td></tr><tr><td>c. Meend</td><td>iii. Raga Bhairav</td></tr><tr><td>d. Gwalior Gharana</td><td>iv. Ga^{Ma}</td></tr></table> <p>Choose the correct answer from the options given below:</p> <p>A. a-iv, b-iii, c-ii, d-i B. a-i, b-ii, c-iii, d-iv C. a-iii, b-iv, c-i, d-ii D. a-ii, b-i, c-iv, d-iii</p>	List I	List II	a. Kan swar	i. Krishna Rao Shankar Pandit	b. Re-Dha Komal	ii. $\overbrace{\text{Ga Sa}}$	c. Meend	iii. Raga Bhairav	d. Gwalior Gharana	iv. Ga^{Ma}	1
List I	List II											
a. Kan swar	i. Krishna Rao Shankar Pandit											
b. Re-Dha Komal	ii. $\overbrace{\text{Ga Sa}}$											
c. Meend	iii. Raga Bhairav											
d. Gwalior Gharana	iv. Ga^{Ma}											

7.	<p>Statement I: Prakeernadhyay is the 3rd chapter of Sangeet Ratnakar.</p> <p>Statement II: Shadaj Gram and Madhyam Gram have 7 Murchhanas each.</p> <p>Choose the correct option:</p> <p>A. Statement I & II both are true.</p> <p>B. Statement I & II both are false.</p> <p>C. Statement I is true but II is false.</p> <p>D. Statement I is false but II is true.</p>	1
8.	<p>Statement I: 2nd and 3rd strings of Tanpura are known as 'Jodi ke Taar'.</p> <p>Statement II: Raga Malkauns is sung during morning time.</p> <p>Choose the correct option:</p> <p>A. Statement I & II both are true.</p> <p>B. Statement I & II both are false.</p> <p>C. Statement I is true But II is false.</p> <p>D. Statement I is false but II is true</p>	1
SECTION-B		
9.	<p>A. Describe Dhamar Tala and write its Thah and Chaugun in Tala Notation.</p> <p style="text-align: center;">(OR)</p> <p>B. Describe the techniques of tuning of Tanpura.</p>	2
10.	<p>A. Describe any two of the following with examples: Alankar, Meend, Kan</p> <p style="text-align: center;">(OR)</p> <p>B. Give a detailed account of Raga Bhairav.</p>	2
11.	<p>A. Describe in brief the life sketch of Faiyaz Khan and also his contribution to music.</p> <p style="text-align: center;">(OR)</p> <p>B. Discuss in brief the 'Time Theroy of Ragas'.</p>	2
12.	<p>A. Describe any two of the following: Gram, Murchhana, Gamak</p> <p style="text-align: center;">(OR)</p> <p>B. Discuss the importance of 'Sangeet Ratnakar in Indian Classical Music.</p>	2

13.	<p>A. Recognize the Raga from the following phrase of swaras and elaborate it up to 50 Swaras-</p> <p style="text-align: center;"><u>Ga</u> Ma <u>Dha</u> <u>Ni</u>, <u>Dha</u> Ma, <u>Ga</u> Ma <u>Ga</u> Sa</p> <p style="text-align: center;">(OR)</p> <p>B. Discuss in brief musical contents given in Sangeet Parijat.</p>	2
	SECTION-C	
14.	<p>A. Write the notation of a Dhamar in any one of the prescribed Ragas.</p> <p style="text-align: center;">(OR)</p> <p>B. Write down the Notation of Drut Khayal in Raga Bhairav or Bageshri with two Tanas.</p>	6
15.	<p>A. "The word 'Alankar' literally means 'ornament'. In Indian Classical music 'Alankar' refers to musical embellishments that are used to enhance the beauty of a raga. It is a group of swaras that follows a specific pattern. It is also called 'Palta'. It helps beginners to enhance the skill of creating different patterns of swaras."</p> <p>After reading the above passage, create two Alankars in each of the prescribed Ragas.</p> <p style="text-align: center;">(OR)</p> <p>B. Analyse the style of any contemporary artist of vocal music (Khayal/Dhrupad artist).</p>	6

HINDUSTANI MUSIC – VOCAL – Code No. 034
MARKING SCHEME
CLASS XII (2025-26)

Time allowed: 2 hrs.

Maximum Marks: 30

S.No.	SECTION-A	Marks
1.	A. 7	1
2.	D. Ga- Ni	1
3.	B. Agra Gharana	1
4.	A. I&II	1
5.	B. II& III	1
6.	A. a- iv, b- iii, c- ii, d- i	1
7.	A. Statement I & II both are true	1
8.	C. Statement I is true but II is false	1
	SECTION-B	
9.	<p>A. The candidate is expected to write the special features of Dhamar Tala and its Thah and Chaugun in Tala Notation with Matra, Bols and signs of Tali and Khali.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate is expected to write different parts of Tanpura involved in tuning it and method of tuning its strings.</p>	2
10.	<p>A. The candidate should write a brief explanation of Alankar, Meend, Kan (any two) with examples.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate is expected to write Thaata, Vadi, Samvadi, Swar, Jati, Nyas swar, Time of Singing, similar Raga, Aroh, Avroh, Pakad and other salient features of Raga Bhairav.</p>	2
11.	<p>A. The candidate is expected to write about the date and place of birth, style, gharana, techniques, guru, disciples, achievements and contribution to music of Faiyaz Khan.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate is expected to explain meaning, importance and historical development of Time Theory of Ragas.</p>	2

12.	<p>A. The candidate is expected to give a brief description of the terms Gram, Murchhana, Gamak (any two) and also write their types with examples.</p> <p>(OR)</p> <p>B. The student should write the Author's name, time, chapters and musical concepts given in each chapter of Sangeet Ratnakar.</p>	2
13.	<p>A. The candidate is expected to identify Raga malkauns and elaborate it upto 50 swaras.</p> <p>(OR)</p> <p>B. The candidate should write Sangeet Parijat's author's name, time and special features and musical concepts of the text to be given.</p>	2
	SECTION-C	
14.	<p>A. The Notation of a Dhamar in any one of the prescribed Ragas is to be written in proper format of Notation system.</p> <p>(OR)</p> <p>B. The Notation of Drut Khayal in Raga Bhairav or Bageshri is to be written in proper format of Notation system with two Tanas.</p>	6
15.	<p>A. The candidate is expected to write two alankars of different varieties in each prescribed Raga i.e.- Bhairav, Malkauns and Bageshri.</p> <p>(OR)</p> <p>B. The candidate should analyse the style, voice production, process of dealing with the raga at every stage and use of different embellishments (Kan, Meend, Murki, Khatka, Gamak etc.) of any contemporary Khayal/Dhrupad singer and also write what he/she likes the most about the chosen artist's style.</p>	6