

**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)

S.No.	SECTION-A	Marks
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



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	<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" style="width: 100%;"> <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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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>Statement I &amp; II both are true.</li> <li>Statement I &amp; II both are false.</li> <li>Statement I is true but II is false.</li> <li>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>Statement I &amp; II both are true.</li> <li>Statement I &amp; II both are false.</li> <li>Statement I is true but II is false.</li> <li>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 Tigin 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 like 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

