

**HINDUSTANI MUSIC - MELODIC INSTRUMENT – Code No. 035**  
**MARKING SCHEME**  
**CLASS XII (2025-26)**

**Time allowed: 2 hrs.**

**Maximum Marks: 30**

<b>S.No.</b>	<b>SECTION-A</b>	<b>Marks</b>
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
	<b>SECTION-B</b>	
9.	<p>A. The candidate should describe the meaning and the technique of performing Krintan, Zamzama, Sut &amp; 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 &amp; 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 &amp; How tarab ke Taars are tuned.</p>	2
11.	<p>A. <math>\text{Ti}_0 \text{ Na}</math> ..... 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 &amp; Surbahar playing. His contribution in Hindustani Music. His awards &amp; 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
<b>SECTION-C</b>		
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&amp;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 &amp; 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