

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

	<p>Choose the correct option:</p> <p>A. I, IV</p> <p>B. II, IV</p> <p>C. I, III</p> <p>D. III, IV</p>											
5.	<p>Choose the correct statements:</p> <p>I. Rupak has 10 beats and 5 Vibhag</p> <p>II. Allaudin khan was pioneer of Senia Gharana</p> <p>III. Sangeet Ratnakar has 7 chapters</p> <p>IV. Komal <u>R D</u> Ragas are performed during 4-7 morning-evening</p> <p>Chose the correct option:</p> <p>A. I, II</p> <p>B. III, IV</p> <p>C. II, IV</p> <p>D. I, 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>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></table> <p>Choose the correct answer from the options given below:</p> <p>A. I-b, II-c, III-d, IV-a</p> <p>B. I-c, II-b, III-d, IV-a</p> <p>C. I-c, II-a, III-d, IV-b</p> <p>D. I-b, II-d, III-a, IV-c</p>	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