

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

**Time allowed: 2 hrs.**

**Maximum Marks: 30**

<b>S.No.</b>	<b>SECTION-A</b>	<b>Marks</b>
1.	B - ALAP	1
2.	D- 12 <sup>th</sup> matra of Teentala	1
3.	C- GRP	1
4.	D- III-IV	1
5.	A- II – IV	1
6.	A- I- c , II-d , III-b , IV-a	1
7.	B- Statement I is false & II is true	1
8.	A- Statement I is true & II is false	1
	<b>SECTION-B</b>	
9.	<p>A. Defining the terms Meend and its varieties Anulom, Vilom and Kan and its varieties Anulagan &amp; Purvalagan with examples and symbols etc.</p> <p style="text-align: center;">(OR)</p> <p>B. All the salient features of Raga Bridavani Sarang, Thaata, Komal, Shuddha, Varjit Swara, Vadi, Samvadi, Time, Aroh, Avroh, Pakad and Ang etc..</p>	2
10.	<p>A. Allaudin Khan's style, teaching, how he has contributed to Indian Music such as Maihar Band etc and teaching to Renowned students of his etc.</p> <p style="text-align: center;">(OR)</p> <p>B. Description of Tala Rupak, Matra, Tali, Khali, Bol and Writing of Bol of Tigan in Tala Notation. Also in which musical forms this Tala is used.</p>	2
11.	<p>A. Definition of MaseetKhani Gat, Who started this, its specialities and Bol, Similarly Dhrupad's description along with specialities and Bani's originators and specialties.</p> <p style="text-align: center;">(OR)</p> <p>B. Knowledge of various parts of the instruments opted by the student and their Importance.</p>	2

12.	<p>A. Omkar Nath Thakur's Training, style &amp; Gharana, students taught awards, Books and conceptual contributions, Raga delineation and creation of Ragas.</p> <p>(OR)</p> <p>B. Alap- its meaning, importance of Alap and its place in Raga delineation how to develop alap. Razakhani's creator, specialities, Laya and Bol.</p>	2
13.	<p>A. Tilwada Tala's specialities- Matra, Vibhag, Tali, Khali, Bol, comparison with same beat Tala and writing of its dugun in Tala notation with signs of Matra, Vibhag, Tali- Khali &amp; Bol.</p> <p>(OR)</p> <p>B. Describing the process of tuning the instrument opted for – Which Swaras to be tuned in (Scale) and which is the first string to be tuned and followed by other Strings. Criteria of Tuning of sympathetic strings (Tarab Ke Tar)?</p>	2
	<b>SECTION-C</b>	
14.	<p>A. Identifying Raga Brindavani Sarang from the phraseology. Writing of Sthai -Antara with Swara's symbols, Bol and writing of Tanas in Teentala with Notation system.</p> <p>(OR)</p> <p>B. Notation of Sthai and Antara of the Raga Chosen for Maseetkhani Gat with swara, Bol, Matra, Tali- Khali Vibhag. Also writing of three todas in Chaugun laya with Tihai in Notation.</p>	6
15.	<p>A. Detailed description of both ragas- their Thata, Swaras, nature of swars Vadi- Samvadi Ascent-decent and Pakad along with other special features.</p> <p>After reading the paragraph, writing of swar vistar, that is, elaborating swaras of a raga so that it clearly depicts the picture of the raga with the phrases that are allowed.</p> <p>(OR)</p> <p>B. Analysing the style, way of the performance, process for dealing the raga at every stage- Alap- Maseetkhani Gat- Razakani Gat, different techniques used and describing what the candidate likes the most about his/her style of performance.</p>	6