

HINDUSTANI MUSIC – MELODIC INSTRUMENTS – Code No. 035
SAMPLE QUESTION PAPER*
CLASS-X- (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.	The first section of the recital in Instrumental music is called: A. Maseetkhani Gat B. Alap C. Taans D Razakhani Gat	1
2.	Maseetkhani Gat starts from the matra: A. 10 th matra of Teentala B. 9 th matra of Tilwada C. 1 st matra of Jhaptala D. 12 th matra of teentala	1
3.	In Tigon the swaras are indicated as: A. G R B. R M P D C. G R P D. D- M -	1
4.	Choose the correct statement: I. Razakhani Gat is played in slow tempo. II. Raga Brindavani Sarang has both Madhyam. III. Maseetkhani Gat has identical bols of 8 matras each. IV. Inayat khan played Sitar.	1

	<p>Choose the correct option:</p> <p>A. I, III</p> <p>B. II, IV</p> <p>C. I, II</p> <p>D. III, IV</p>											
5.	<p>Choose the correct statements:</p> <p>I. Tilwada has 14 beats and 4 Vibhag</p> <p>II. Dugun of Rupak has 14 bols.</p> <p>III. Sitar and Violin are pluck instruments.</p> <p>IV. Raga Bhupali has same notes as Raga Deshkar.</p> <p>Choose the correct option:</p> <p>A. II , IV</p> <p>B. III , IV</p> <p>C. I , III</p> <p>D. II , III</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. Rupak</td> <td>a. X</td> </tr> <tr> <td>II. Dhrupad</td> <td>b. O</td> </tr> <tr> <td>III. Khali</td> <td>c. 3 Vibhag</td> </tr> <tr> <td>IV. Sam</td> <td>d. Chautala</td> </tr> </table> <p>Choose the correct answer from the options given below:</p> <p>A. I- c, II- d, III- b, IV-a</p> <p>B. I- c, II- d, III- a, IV-b</p> <p>C. I- b, II- a, III- d, IV-c</p> <p>D. I- a, II- b, III- d, IV-c</p>	List I	List II	I. Rupak	a. X	II. Dhrupad	b. O	III. Khali	c. 3 Vibhag	IV. Sam	d. Chautala	1
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I. Rupak	a. X											
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IV. Sam	d. Chautala											
7.	<p>Statement I: Dhrupad is sung in teentaal.</p> <p>Statement II: N \dot{S} \underline{N} D P is raga khamaj.</p> <p>Choose the correct option:</p> <p>A. Statement I is true but II is false.</p> <p>B. Statement I is false but II is true.</p> <p>C. Statement I and II both are true.</p> <p>D. Statement I and II both are false.</p>	1										

8.	<p>Statement I: Allauddin Khan played sarod.</p> <p>Statement II: Khayal gayaki was developed before Dhrupad gayaki.</p> <p>Choose the correct option:</p> <p>A. Statement I is true but II is false</p> <p>B. Statement I is false but II is true</p> <p>C. Statement I and II both are true</p> <p>D. Statement I and II both are false</p>	1
	SECTION-B	
9.	<p>A. Define the following with example - Meend, Kan</p> <p>(OR)</p> <p>B. Describe the salient features of the Raga Bridavani Sarang.</p>	2
10.	<p>A. Discuss the contribution of Allauddin Khan to Indian Music.</p> <p>(OR)</p> <p>B. Describe Rupak Tala and write its Tigin in Tala Notation</p>	2
11.	<p>A. Describe the following: Maseetkhani Gat, Dhrupad</p> <p>(OR)</p> <p>B. Describe the various parts of the instrument that you have opted for.</p>	2
12.	<p>A. Discuss the contribution of Omkarnath Thakur to Indian Music.</p> <p>(OR)</p> <p>B. Describe the following: Alap, Razakhani Gat</p>	2
13.	<p>A. Discuss the specialties of Tilwada Tala and write its Dugun in Tala Notation.</p> <p>(OR)</p> <p>B. Discuss the Tuning process of the instrument opted for study.</p>	2

	SECTION-C	
14.	<p>A. Identify the raga from the following phrase: <u>Ni</u> Pa Ma Re Ni Sa Write the notation of Razakhani Gat with two tanas in the identified raga.</p> <p>(OR)</p> <p>B. Write the notation of a Maseetkhani Gat with two todas and one toda with tihai in any one raga prescribed in your syllabus.</p>	6
15.	<p>A. "Ragas can be understood very well through Aalap or swar vistar. Swar vistar deals with the movements of swaras in a raga in all three octaves according to the rules of the raga. It also helps in understanding the picture of the raga through the swara combinations that are permitted in elaborations in a particular raga."</p> <p>After reading the above passage create a swar vistar upto 60-60 swaras in Raga Khamaj and Bhupali after describing these two ragas.</p> <p>(OR)</p> <p>B. Analyse the style of any contemporary artiste of the instrument that you have opted for.</p>	6