

HINDUSTANI MUSIC - VOCAL - Code No. 034
MARKING SCHEME
Class-X- (2025-26)

Time allowed: 2 hrs.

Maximum Marks: 30

S.No.	SECTION-A	Marks
1.	B. Sa Dha Pa Ga Re Sa	1
2.	D. Jodi Strings	1
3.	A. Alap	1
4.	B. I & IV	1
5.	C. II & IV	1
6.	B. a-iii, b- iv, c- ii, d- i	1
7.	C. Statement I is True but II is false	1
8.	B. Statement I and II both are false	1
	SECTION-B	
9.	<p>A. The candidate is expected to give a brief description of the terms Kan, Meend, Tarana (any two) with examples.</p> <p style="text-align: center;">(OR)</p> <p>B. The Candidate is expected to write date and place of birth, style, education, gharana, guru, disciples, achievements and contribution of Omkar Nath Thakur in the field of Music.</p>	2
10.	<p>A. The candidate is expected to describe the various parts of Tanpura and also write the method of tuning its strings.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate is expected to give detailed description of Dhamar-its origin, special features, Tala and percussion instrument used along with this musical form.</p>	2
11.	<p>A. The candidate is expected to write Thaata, Vadi, Samvadi, Jati, Swar, Time of singing, similar Raga, Aroha, Avroha, Pakad and other special features of Raga Brindavani Sarang.</p> <p style="text-align: center;">(OR)</p> <p>B. The candidate is expected to identify the Raga Bhupali and elaborate it upto 50 swaras.</p>	2

12.	<p>A. The candidate is expected to write the date and place of birth, parentage, education, gharana, guru, style, disciples, achievements and contribution of Faiyaz Khan to music.</p> <p>(OR)</p> <p>B. The candidate is expected to explain the Tana in detail and write any 4 varieties of Tanas with example.</p>	2
13.	<p>A. The candidate is expected to write the special features of Tilwada Tala- Matra, Vibhag, Tali, Khali, Bol and its comparison with the same beat Tala and writing its Dugun and Tigun with Matras, Bols, Vibhags and signs of Tali and Khali.</p> <p>(OR)</p> <p>B. The candidate is expected to write date and place of birth, parentage, education, guru, gharana, style, disciples, achievements and contribution of Tansen to Indian Music.</p>	2
	SECTION-C	
14.	<p>A. Writing the special features of Raga Khamaj- Thaata, Vadi, Samvadi, Jati, Swar, Aroh, Avroh, Pakad, similar Raga, Time and other special features along with the notation of Sthai and Antra of a Drut Khayal in Raga Khamaj along with two Tanas.</p> <p>(OR)</p> <p>B. Writing in notation the Sthai and Antra of a Vilambit Khayal in any one of the prescribed ragas with Swaras, Bols, and signs of Tala etc.</p>	6
15.	<p>A. After reading the passage the candidate is expected to describe the different varieties of Alap i.e.- Aakar, Nom- Tom, Bol Alap and swar Alap. The candidate is also expected to create 2 Alaps each in raga- Khamaj, Brindavani Sarang and Bhupali.</p> <p>(OR)</p> <p>B. The candidate is expected to Analyse the style, voice production , process of dealing with the raga at every stage and use of different embellishments (Kan, Meend, Khatka- Murki, Gamak etc) of any contemporary Khayal/Dhrupad singer and also write what he/she likes most about his/her style.</p>	6