

CBSE 2024 Class 12 MUSIC HINDUSTANI (Vocal) (Theory) Question Paper with Solutions

Time Allowed :200 minutes	Maximum Marks :720	Total questions :200
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. This question paper contains 34 questions. All questions are compulsory.
2. This question paper is divided into two parts Part A and Part B.
3. Part A is compulsory for all candidates.
4. Part B has two options. Candidates have to attempt only one of the given options.
Option I : Analysis of Financial Statements Option II : Computerised Accounting
5. Questions number 1 to 16 (Part A) and Questions number 27 to 30 (Part B) are multiple choice questions. Each question carries 1 mark.
6. Questions number 17 to 20 (Part A) and Questions number 31 and 32 (Part B) are short answer type questions. Each question carries 3 marks.
7. Questions number 21, 22 (Part A) and Question number 33 (Part B) are Long answer type-I questions. Each question carries 4 marks.
8. Questions number 23 to 26 (Part A) and Question number 34 (Part B) are Long answer type-II questions. Each question carries 6 marks.
9. There is no overall choice. However, an internal choice has been provided in few questions in each of the parts.

SECTION A

1. How many varieties of Gamak are given in Sangeet Ratnakar?

- (A) 5
- (B) 38
- (C) 40
- (D) 15

Correct Answer: (B) 38

Solution:

Sangeet Ratnakar, written by Sharangdev, is a 13th-century Sanskrit text on music. It mentions 38 varieties of Gamak. These Gamaks are essential for ornamentation in classical music, providing emotional and aesthetic depth to notes.

Quick Tip

Gamak refers to musical ornamentation and oscillations that enrich the melodic expression in Indian classical music.

2. Ascending-descending order of seven swaras is known as:

- (A) Gram
- (B) Jaati
- (C) Murchhana
- (D) Thaata

Correct Answer: (C) Murchhana

Solution:

Murchhana refers to the scale formed by a specific arrangement of the seven swaras (Sa, Re, Ga, Ma, Pa, Dha, Ni) in an ascending and descending order. It is an ancient concept used to understand the structure of ragas.

Quick Tip

Murchhana is the base for creating melodic patterns and improvisations in Indian classical music.

3. Ustad Faiyaz Khan is associated with which Gharana?

- (A) Agra
- (B) Delhi
- (C) Jaipur
- (D) Kirana

Correct Answer: (A) Agra

Solution:

Ustad Faiyaz Khan was a legendary vocalist of the Agra Gharana. He was renowned for his powerful voice and mastery in Khayal singing. He enriched the Agra Gharana style with his innovative techniques and was one of the foremost exponents of his time.

Quick Tip

Agra Gharana emphasizes bol-bant, layakari, and Dhrupad-influenced Khayal singing.

4. Choose the correct statements:

- i. There are four Vibhagas in Dhamar Taal.
- ii. Vilambit khayal is also called 'Chota khayal.'
- iii. Sandhi Prakash Ragas are sung from 4 to 7 o'clock.
- iv. Vadi swara of Raga Bageshri is 'Dha'.

- (A) i, i
- (B) i, ii
- (C) ii, iii
- (D) iii, iv

Correct Answer: (C) ii, iii

Solution:

Let's evaluate each statement:

- **i.** Dhamar Taal has 14 beats and is divided into 4 Vibhags. → **Correct**
- **ii.** Vilambit Khayal is a slow tempo rendition. 'Chota Khayal' refers to a fast tempo (Drut).
→ **Incorrect**

- **iii.** Sandhi Prakash Ragas are rendered during twilight hours (early morning or evening, approx. 4 to 7). → **Correct**

- **iv.** The Vadi swar of Raga Bageshri is 'Ma', not 'Dha'. → **Incorrect**

So, correct statements: **ii and iii.**

Quick Tip

Sandhi Prakash Ragas like Marwa, Purvi, and Bageshri are sung during sunrise or sunset to match the mood of the time.

5. Choose the correct statements:

- i. Sangeet Parijat was written in the 13th century.
- ii. 'Re Pa' swaras are not used in Raga Malkauns.
- iii. There are Seven Murchhanas in Shadaj Gram.
- iv. Pandit Sharang Dev considered 306 ragas.

(A) i, ii

(B) ii, iv

(C) ii, iii

(D) iii, iv

Correct Answer: (C) ii, iii

Solution:

Let's evaluate each statement:

- **i.** Sangeet Parijat was written by Ahobal in the 17th century, not the 13th. → **Incorrect**

- **ii.** Raga Malkauns does not use 'Re' and 'Pa'. It uses only five notes: Sa, Ga, Ma, Dha, Ni.
→ **Correct**

- **iii.** In ancient Indian music theory, there are seven Murchhanas starting from each of the seven swaras in Shadaj Gram. → **Correct**

- **iv.** Sharang Dev, in Sangeet Ratnakar, mentioned 264 Ragas, not 306. → **Incorrect**

Hence, statements **ii and iii** are correct.

Quick Tip

Raga Malkauns is an Audav (pentatonic) Raga that omits Re and Pa, and is often sung at midnight.

6. Match List I with List II:

List I	List II
1. Raga-Vivek-Adhyay	(i) Sa Ma
2. Meend	(ii) Bada Khayal
3. Vilambit Khayal	(iii) Sangeet Ratnakar
4. Raga Bageshri	(iv) Ga Ni

(A) 1-(iii), 2-(i), 3-(ii), 4-(iv)

(B) 1-(i), 2-(ii), 3-(iv), 4-(iii)

(C) 1-(ii), 2-(iii), 3-(i), 4-(iv)

(D) 1-(iv), 2-(ii), 3-(i), 4-(iii)

Correct Answer: (A) 1-(iii), 2-(i), 3-(ii), 4-(iv)

Solution:

- **1. Raga-Vivek-Adhyay** is a chapter in **Sangeet Ratnakar** that discusses Ragas. → **(iii)**
- **2. Meend** is a glide from one note to another, commonly executed between **Sa and Ma**. → **(i)**
- **3. Vilambit Khayal** is the slow tempo composition of Khayal, also known as **Bada Khayal**. → **(ii)**
- **4. Raga Bageshri** has prominent notes **Ga and Ni**. → **(iv)**

Therefore, correct matching is: **1-(iii), 2-(i), 3-(ii), 4-(iv)**.

Quick Tip

Bada Khayal refers to the slow, elaborate composition usually sung first in a Khayal performance.

7. Statement I: Ga Ma Dha Pa, Ma Pa Ga Ma Re Re Sa phrases of swaras are used in Raga

Bhairav.

Statement II: Sangeet Parijat is written by Pandit Ahobal.

- (A) Both Statements I and II are correct.
- (B) Both Statements I and II are incorrect.
- (C) Statement I is incorrect, but Statement II is correct.
- (D) Statement I is correct, but Statement II is incorrect.

Correct Answer: (A) Both Statements I and II are correct.

Solution:

- **Statement I:** The swara phrases like "Ga Ma Dha Pa, Ma Pa Ga Ma Re Re Sa" are indeed used in Raga Bhairav, which uses Komal Re and Komal Dha with slow, meditative phrases.

→ **Correct**

- **Statement II:** Sangeet Parijat is a 17th-century text written by Pandit Ahobal, covering Raga Lakshan and other musical concepts. → **Correct**

Therefore, both statements are correct.

Quick Tip

Raga Bhairav is often sung in the early morning and has a serious, devotional mood using Komal Re and Dha.

8. Statement I: In Tanpura, Jodi Taar are tuned in 'Shadaj swara'.

Statement II: The Time Cycle of Ragas was established by Pt. Vishnu Digambar Paluskar in modern times.

- (A) Both Statements I and II are incorrect.
- (B) Statement I is correct, but Statement II is incorrect.
- (C) Both Statements I and II are correct.
- (D) Statement I is incorrect, but Statement II is correct.

Correct Answer: (C) Both Statements I and II are correct.

Solution:

- **Statement I:** In a Tanpura, Jodi Taar (the second and third strings) are typically tuned to 'Shadaj' (Sa), reinforcing the base note. → **Correct**

- **Statement II:** Pt. Vishnu Digambar Paluskar is credited with formalizing the Raga Samay Chakra (Time Cycle of Ragas) during the modern era to standardize performance times. → **Correct**

Hence, both statements are correct.

Quick Tip

Tanpura tuning follows a standard pattern: Pa - Sa - Sa - Sa or Ni - Sa - Sa - Sa, depending on the Raga.

9. (a) Define any two of the following:

- (i) Kan
- (ii) Meend
- (iii) Gamak
- (iv) Alankar

Solution:

(i) **Kan:** Kan swara is a grace note or an auxiliary note that is used as an ornamentation to enhance the beauty of the main note. It is sung quickly and subtly before or after the main swara. It gives a fluid and aesthetic character to the raga.

(ii) **Meend:** Meend is the continuous glide or smooth transition from one note to another without touching intermediate notes separately. It is a fundamental ornamentation in Indian classical music, creating a flowing and connected melodic movement between swaras.

Quick Tip

Ornamentations like Kan and Meend enrich the emotional and melodic expression in Raga performance.

OR 9. (b) Describe the salient features of Raga Malkauns.

Solution:

Raga Malkauns is one of the most ancient and powerful ragas in Hindustani classical music. Below are its salient features:

- **Jati:** Audav – Audav (5 notes in both ascent and descent).
- **Arohana:** Sa Ga Ma Dha Ni Sa’
- **Avarohana:** Sa’ Ni Dha Ma Ga Sa
- **Vadi:** Ma
- **Samvadi:** Sa
- **Time of Performance:** Late night (12 am – 3 am)
- **Nature:** Serious, meditative, and introspective in mood.
- **Special Features:** Raga Malkauns omits Re and Pa. All swaras used are Komal except Ma, which is Shuddha. It is known for its deep and profound melodic appeal.

Quick Tip

Raga Malkauns is considered a “Shakti Raga,” often associated with tantric and devotional energy, and is sung in slow tempo for maximum effect.

10. (a) Give a brief description of Sangeet Parijat.

Solution:

Sangeet Parijat is a renowned Sanskrit treatise on Indian classical music written by Pandit Ahobal in the 17th century. It consists of detailed discussions on Swaras, Ragas, Talas, and the theoretical foundation of Indian classical music.

Key points include: - It includes Raga Lakshan (characteristics of Ragas).

- The text is divided into chapters that cover both vocal and instrumental music.
- It serves as a bridge between ancient texts like Sangeet Ratnakar and modern music theory.

Quick Tip

Sangeet Parijat is especially important for understanding the structure and evolution of Ragas in medieval Indian music.

OR 10. (b) Elaborate Raga Bageshri up to 50 swaras.

Solution:

Raga Bageshri is a popular night raga with a romantic and devotional mood.

- **Jati:** Audav–Sampurna
- **Arohana:** Sa Ga Ma Dha Ni Sa'
- **Avarohana:** Sa' Ni Dha Pa Ma Ga Re Sa
- **Vadi:** Ma **Samvadi:** Sa
- **Time:** Late night (9 PM – 12 AM)

Example Swara Phrase of 50 notes (approx.): Sa Ga Ma Dha Ni – Sa' Ni Dha Pa – Ma Ga – Ga Ma Re Sa – Ga Ma Dha Ni – Sa' Ni Dha – Pa Ma Ga – Re Sa – repeated and varied with Meend, Kan, and Gamak.

Quick Tip

Use of Ga and Ni with Meend is essential in Bageshri to retain its identity and expressiveness.

11. (a) Write Dhamar Tala with its Thah and Dugun in taal notation.

Solution:

Dhamar Taal – 14 Matras, Divided into 4 Vibhags: 5 + 2 + 3 + 4

Theka (Thah): Ka Dha — Dhi Ta — Dhi Dha — Aa Dhi —

Dugun (Double speed): Ka Dha Dhi Ta — Dhi Dha Aa Dhi — Ka Dha Dhi Ta — Dhi Dha Aa Dhi —

Quick Tip

Dhamar Taal is traditionally used in the rendition of Dhrupad and Dhamar compositions, especially during Holi festival.

OR 11. (b) Describe the tuning of a Tanpura.

Solution:

The Tanpura is a drone instrument used to support vocal and instrumental performances. It generally has four strings.

Tuning (standard for male voice): - 1st string (outermost): Pa (or Ni in some ragas)

- 2nd string: Sa (Shadaj – tonic)

- 3rd string: Sa (Shadaj – tonic)

- 4th string (innermost): Sa (lower octave)

Female tuning may vary slightly to accommodate pitch.

Quick Tip

Proper Tanpura tuning is essential for achieving the correct pitch and creating the right musical atmosphere for Raga performance.

12. (a) Give a brief account of Time Theory of Ragas in present time.

Solution:

The Time Theory of Ragas categorizes Ragas based on the most appropriate time of the day or night for their performance. It is based on the belief that each Raga evokes a certain mood (Rasa) which harmonizes with nature and time.

Modern Features: - Day divided into 8 Prahars (3-hour periods)

- Some ragas (like Bhairav, Todi) are morning ragas.

- Others (like Yaman, Bageshri) are evening or night ragas.

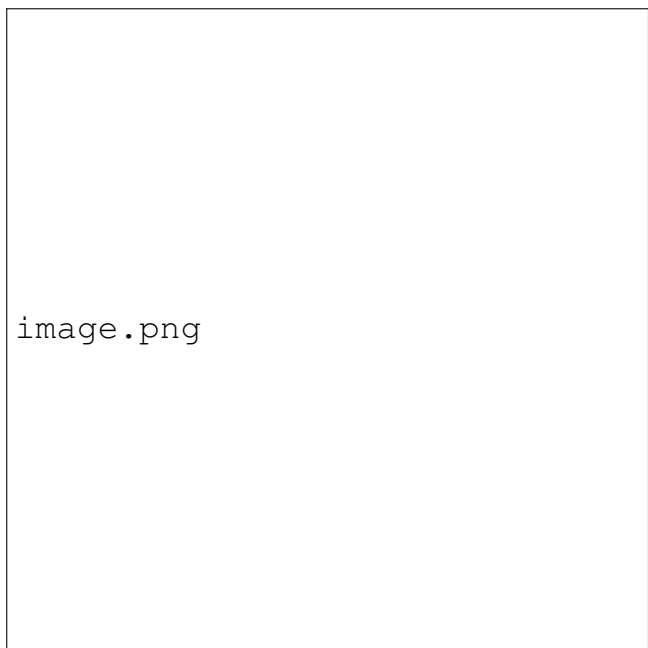
- Codified in modern times by Pt. Vishnu Digambar Paluskar and Bhatkhande.

Quick Tip

Time theory helps maintain the emotional and aesthetic connection of Ragas with the audience and natural cycles.

OR 12. (b) Draw a picture of a Tanpura marking its parts with their names.

Solution:



Label the following parts: 1. Ghoraj (Tuning Pegs)

2. Tumba (Resonator)

3. Tabli (Soundboard)

4. Dand (Neck)

5. Tar (Strings)

6. Meru (Bridge)

Quick Tip

While drawing a Tanpura, mark parts clearly with arrows and keep proportions realistic.
Avoid unnecessary decoration.

13. (a) Briefly describe the following:

(i) Murchhana

(ii) Alap

Solution:

(i) Murchhana: Murchhana is the melodic formation achieved by shifting the tonic (Sa) to any other note of the scale while maintaining the sequence of intervals. It gives rise to a different perception of the same set of swaras and is a foundation for creating various ragas in ancient Indian music theory.

(ii) Alap: Alap is the slow, introductory, and non-rhythmic improvisation of a raga. It serves to present the mood, character, and swaras of the raga. It is typically performed in Dhrupad and instrumental music and may consist of three parts: Vilambit Alap, Madhya Alap, and Drut Alap.

Quick Tip

Murchhana is scale-shifting, while Alap is the soul of raga exposition, revealing its mood without rhythm or lyrics.

OR

13. (b) Write Thata, Vadi Samvadi, Jati and Pakad of the following Ragas:

(i) Bhairav

(ii) Bageshri

Solution:

(i) Raga Bhairav - Thata: Bhairav

- **Vadi:** Dha

- **Samvadi:** Re

- **Jati:** Sampurna–Sampurna

- **Pakad:** Sa Re (komal) Ga Ma Pa, Dha (komal) Pa Ma Ga Re Sa

(ii) Raga Bageshri - Thata: Kafi

- **Vadi:** Ma

- **Samvadi:** Sa

- **Jati:** Audav–Sampurna

- **Pakad:** Ni (komal) Sa Ga Ma, Dha Ma Ga, Re Sa

Quick Tip

Pakad defines the signature phrase of a raga, while Thata is its parent scale; always memorize both for clear raga identification.

14. (a) Write in notation Sthai and Antara of Vilambit Khayal in any one raga from your prescribed syllabus, along with two Tanas.

Solution:

Raga: Yaman

Taal: Vilambit Ektaal

Sthai:

S r G m P D N S'

S' N D P m G r S

Antara:

M' G' M' D N S'

S' N D P M G r S

Tana 1:

S r G m P, m G r S, r G m D N S'

S' N D P m G r S

Tana 2:

G m P D N S', D N P M G r S

S r G r S, S N D P, m G r S

Quick Tip

In Vilambit Khayal, elaborate melodic phrases and Tanas highlight the Raga's depth—maintain tempo consistency in Ektaal.

OR

14. (b) Write the notation of Tarana in any one raga from your syllabus.

Solution:

Raga: Bhimplasi

Taal: Teentaal

Tarana Notation:

Na Dir Tan Tom Yala Da Re

Na Tum Dir Na Tom Tan Yala Re

P D m G, m G r S, m P D S', N D P m
m G r S, S r G r S N D P, m G r S

Quick Tip

A Tarana uses rhythmic syllables (bols) like “Tan Dir Tom” that emphasize layakari and taan-like patterns in faster tempo.

15. (a) Describe the specialities of a singing style of any one artist of Khayal or Dhrupad in present times.

Solution:

Artist: Pt. Ulhas Kashalkar (Khayal Gayan)

Pandit Ulhas Kashalkar is a renowned contemporary vocalist of the Hindustani classical tradition. He represents the Gwalior, Jaipur, and Agra Gharanas and is known for his command over the Khayal style.

Specialities of His Singing Style: - Mastery over layakari (rhythmic play) and bol-bant

- Seamless blending of stylistic elements from multiple gharanas
- Deep voice control and clarity in pronunciation
- Emphasis on raga bhava (emotion) and traditional bandish
- Expertise in slow elaboration (Vilambit) and fast taan patterns (Drut)

Quick Tip

Pt. Ulhas Kashalkar's gayaki (singing style) is a model for students seeking clarity, tradition, and emotional depth in Khayal music.

OR 15. (b) Every raga begins with Alap... After reading the above passage write Alap up to 100–100 swaras in any two ragas from your prescribed syllabus, along with signs of Meend, Kan, Gamak, etc.

Solution:

Raga 1: Yaman

Alap (notation up to 100 swaras):

S – r (Kan) G (Meend) – M – P – D – N – S' – N – D – P – M – G – r – S

S – r – G – M – D – N – S' – N – D – P – M – G – r – S – r – G – M – P – D – N – S'

S' – N – D – P – M – G – M (Gamak) – r – S – r – G – M – D – N – S' – N – D – P – M – G
– r – S

Raga 2: Bageshri

Alap (notation up to 100 swaras):

S – N (Kan) – S – G – M – D – M – G – r – S

G – M – D – M – G – r – S – S – G – M – D – N – S' – N – D – M – G – r – S

S – G – M (Gamak) – D – M – G – M – D – N – S' – D – M – G – r – S – N – S – G – M – D
– M – G – r – S

Quick Tip

Use " " for Meend, curved Kan transitions for grace notes, and emphasize Gamak with repetition or vibration of the note in Alap.