

HINDUSTANI MUSIC
Vocal Code-034
SAMPLE QUESTION PAPER
CLASS X (2023-24)

One Theory Paper – 2 hrs

Total Marks – 30

General Instructions

- Section-A
Attempt all Questions (Each Question will carry 1 mark)
- Section-B
Attempt all Questions (Each Question will carry 2 Marks)
- Section-C
Attempt all Questions (Each Question will carry 6 Marks)

S.No	SECTION-A	Marks
1.	Tumba of Tanpura is made of 1. Steel 2. Gourd (Lauki) 3. Plastic 4. Iron	1
2.	In Chautala 'Dha' is used Once Twice Thrice Four Times	1
3.	Raga not originating from the similar name of Thaata. 1. Khamaj 2. Bhupali 3. Bhairav 4. Kafi	1
4.	Choose the correct statement A. Tansen was the disciple of Pt. Bhatkhande B. Tanpura has four khoontis. C. Faiyaz Khan belongs to Agra Gharana. D. Number of Swaras/bols in one beat of Tigun is 6 Choose the correct option	1

	<ol style="list-style-type: none"> 1. A & B 2. A & C 3. B & C 4. B & D 											
5.	<p>Choose the correct statement</p> <ol style="list-style-type: none"> A. Tala Rupak has 7 beats and three vibhagas. B. Bhupali is an Audav Jati Raga. C. Tilwada is played with Dhamar. D. Khamaj is an Ashraya Raga <p>Choose the correct option :</p> <ol style="list-style-type: none"> 1. A, C & D 2. A, B & D 3. B, C & D 4. A, C & D 	1										
6.	<p>Match List I with List II</p> <table border="1" style="width: 100%;"> <thead> <tr> <th>List I</th> <th>List II</th> </tr> </thead> <tbody> <tr> <td>A. Kan</td> <td>I. Eminent Singer</td> </tr> <tr> <td>B. Dhruvad</td> <td>II. Vilambit Khayal</td> </tr> <tr> <td>C. Slow Tempo</td> <td>III. Sparsh Swar</td> </tr> <tr> <td>D. Sadarang</td> <td>IV. 4 Vanis</td> </tr> </tbody> </table> <p>Choose the correct answer from the options given below:</p> <ol style="list-style-type: none"> 1. A - III, B - IV, C - II, D - I 2. A-IV, B-I, C-III, D-IV 3. A-I, B-IV, C-II, D-III 4. A-II, B-IV, C-III, D-I 	List I	List II	A. Kan	I. Eminent Singer	B. Dhruvad	II. Vilambit Khayal	C. Slow Tempo	III. Sparsh Swar	D. Sadarang	IV. 4 Vanis	1
List I	List II											
A. Kan	I. Eminent Singer											
B. Dhruvad	II. Vilambit Khayal											
C. Slow Tempo	III. Sparsh Swar											
D. Sadarang	IV. 4 Vanis											
7.	<p>Statement I: Tana is the combination of Swaras Sung in Vilambit Laya.</p> <p>Statement II: Meend is the smooth glide from one note to another note.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> 1. Statement I & II both are true 2. Statement I & II both are false 3. Statement I is true but II is false 4. Statement I is false but II is true 	1										

8.	<p>Statement I: Actual name of Sadarang is Niyamat Khan.</p> <p>Statement II: Aalap is sung at the end of a composition.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> 1. Statement I & II both are true 2. Statement I & II both are false 3. Statement I is true but II is false 4. Statement I is false but II is true 	1
SECTION-B		
9.	<p>Describe Kan and its type with examples.</p> <p style="text-align: center;">(OR)</p> <p>Write the salient features of Dhamar.</p>	2
10.	<p>What is the contribution of Pt. Omkar Nath Thakur to Indian Music?</p> <p style="text-align: center;">(OR)</p> <p>Define any two of the following: Meend, Tarana, Aalap.</p>	2
11.	<p>Describe in brief the structure and method of tuning of Tanpura.</p> <p style="text-align: center;">(OR)</p> <p>Describe the life sketch of Faiyaz Khan and his contribution to music.</p>	2
12.	<p>Identify the Raga from the following phrases of swaras and elaborate it upto 50 swaras. 'Ga Re Sa Ḍha Sa Re Ga'</p> <p style="text-align: center;">(OR)</p> <p>Describe the salient features of Raga Brindavani Sarang.</p>	2
13.	<p>Describe Tala Tilwada and write its Thah and Tigun.</p> <p style="text-align: center;">(OR)</p> <p>Give a brief description of Raga Bhupali.</p>	2
SECTION-C		
14.	<p>Give the salient features of Raga Khamaj and write the notation of Drut Khayal of Raga Khamaj.</p> <p style="text-align: center;">(OR)</p> <p>Write the notation of Vilambit Khayal of any one prescribed raga.</p>	6

15.	<p>Taan is a unique aspect of elaboration of a Raga. It is generally played in Dugun, Tigun, Chaugun etc laya. There are many varieties of Tanas. In every raga few varieties of Tanas are applied according to the nature of the raga.</p> <p>After reading the above passage describe six varieties of Tanas with examples.</p> <p style="text-align: center;">(OR)</p> <p>Critically analyse the style of any one vocalist of present time.</p>	6
-----	--	---