

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

Time allowed: 2 hrs.

Maximum Marks: 30

S.No.	SECTION-A	Marks
1.	B - ALAP	1
2.	D- 12 th 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
	SECTION-B	
9.	A. Defining the terms Meend and its varieties Anulom, Vilom and Kan and its varieties Anulagan & Purvalagan with examples and symbols etc. (OR) B. All the salient features of Raga Bridavani Sarang, Thaat, Komal, Shuddha, Varjit Swara, Vadi, Samvadi, Time, Aroh, Avroh, Pakad and Ang etc..	2
10.	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. (OR) B. Description of Tala Rupak, Matra, Tali, Khali, Bol and Writing of Bol of Tigon in Tala Notation. Also in which musical forms this Tala is used.	2
11.	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. (OR) B. Knowledge of various parts of the instruments opted by the student and their Importance.	2

12.	A. Omkar Nath Thakur's Training, style & Gharana, students taught awards, Books and conceptual contributions, Raga delineation and creation of Ragas. (OR) B. Alap- its meaning, importance of Alap and its place in Raga delineation how to develop alap. Razakhani's creator, specialities, Laya and Bol.	2
13.	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 & Bol. (OR) 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)?	2
	SECTION-C	
14.	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. (OR) 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.	6
15.	A. Detailed description of both ragas- their Thata, Swaras, nature of swars Vadi- Samvadi Ascent-decent and Pakad along with other special features. 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. (OR) 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.	6