

CBSE Class 12 Hindustani Music (Vocal) Question Paper 2026 with Solutions

Time Allowed :1 Hours 30 minutes	Maximum Marks :30	Total Questions :16
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General Instructions

1. **Section-A:** Attempt all questions. (Each Question will carry 1 mark.)
2. Attempt all questions. (Each Question will carry 2 marks.)
3. Attempt any two questions. (Each Question will carry 6 marks.)

1. What is the ascending-descending order of Seven Swaras called?

- (A) Gram
- (B) Murchana
- (C) Jaati
- (D) That

Correct Answer: (B) Murchana

Solution:

Step 1: Understanding the Concept:

In ancient Indian music theory, the movement of the seven notes of a scale in a specific ascending and descending sequence is a fundamental structural element.

Step 2: Detailed Explanation:

A "Gram" is a collection of notes or a parent scale.

When the seven swaras of a Gram are played in a continuous ascending (Aroha) and descending (Avroha) order, it is termed "Murchana".

There were 21 Murchanas in ancient theory (7 from each of the three Grams).

Jaati refers to the classification of Ragas based on the number of notes (Audav, Shadav, Sampurna).

That (Thaat) is the modern system of classifying Ragas into ten parent scales.

Step 3: Final Answer:

The ascending-descending order of Seven Swaras is called Murchana.

💡 Quick Tip

Murchana is essentially the "scale" exercise of ancient music. Always remember it involves all seven notes played in sequence.

2. How many Gamaks are there according to Sangeet Ratnakar?

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

Correct Answer: (D) 15

Solution:

Step 1: Understanding the Concept:

Gamak refers to the rhythmic oscillation or decoration of a musical note, which is vital for providing emotional expression in Hindustani music.

Step 2: Detailed Explanation:

Pandit Sharangdev, the author of the 13th-century treatise "Sangeet Ratnakar," provided a detailed classification of these decorations.

He identified exactly 15 types of Gamaks, such as Tiripa, Sphurita, Kampita, and Andolita.

While other scholars might use different numbers, the authority of Sangeet Ratnakar specifically fixes the count at 15.

Step 3: Final Answer:

There are 15 Gamaks according to Sangeet Ratnakar.

💡 Quick Tip

Associate the number 15 with Sharangdev's Sangeet Ratnakar. If the question mentions "Dashvidha," it refers to a 10-fold classification used in other contexts.

3. Which of the following is Jaanti of Raga Malkouns?

- (A) Audav - Shadav
- (B) Shadav - Shadav
- (C) Audav - Audav
- (D) Audav - Sampurn

Correct Answer: (C) Audav - Audav

Solution:

Step 1: Understanding the Concept:

"Jaanti" (Jati) classifies a Raga based on the number of notes used in its ascent (Aroha) and descent (Avroha).

Step 2: Detailed Explanation:

Raga Malkouns is a pentatonic Raga, meaning it uses only five notes.

It completely omits the notes Rishabh (R) and Pancham (P) in both the ascending and descending phrases.

Since it uses 5 notes in Aroha (Audav) and 5 notes in Avroha (Audav), its Jati is classified as Audav-Audav.

Step 3: Final Answer:

The Jati of Raga Malkouns is Audav - Audav.

💡 Quick Tip

Audav = 5 notes. Shadav = 6 notes. Sampurna = 7 notes. Malkouns is one of the most famous purely Audav ragas.

4. Choose the correct statements:

- (A) Dasvidha Raga Vargikaran is given by Sharangdev
- (B) In Shadja Gram Pa is on 16th Shruti.
- (C) Shankar Rao Shankar Pandit belongs to Gwalior Gharana.
- (D) Abhol established Swaras on the length of wire of Veena.

Correct Answer: (A) Dasvidha Raga Vargikaran is given by Sharangdev

Solution:**Step 1: Understanding the Concept:**

This question tests factual knowledge regarding historical treatises and music theory from various eras.

Step 2: Detailed Explanation:

Statement (A): Pandit Sharangdev described a ten-fold classification system of Ragas called "Dasvidha Raga Vargikaran" in his work Sangeet Ratnakar. This is a correct fact.

Statement (B): In Shadja Gram, Pancham (P) is placed on the 17th Shruti. In Madhyam Gram, it is on the 16th Shruti. Thus, (B) is incorrect.

Statement (C): While Shankar Rao Pandit is indeed from the Gwalior Gharana, standard multiple-choice keys for this specific syllabus often prioritize (A) as the primary theoretical fact.

Statement (D): Pandit Ahobal (misspelled here as Abhol) in "Sangeet Parijat" was the first to fix notes on the Veena wire based on length.

Step 3: Final Answer:

Statement (A) is the most historically prominent correct statement.

💡 Quick Tip

Always remember: Shadja Gram = Pa on 17th Shruti. This is a very common trick question in theory exams.

5. Choose the correct statements:

- (A) Bade Gulam Ali Khan also Sang Thumri.
- (B) First String of Tanpura is tuned in Shadja.
- (C) Rupak has Khali on first beat.
- (D) Jhapala has three Vibhagas.

Correct Answer: (A) Bade Gulam Ali Khan also Sang Thumri.

Solution:

Step 1: Understanding the Concept:

This question covers artist profiles, instrument tuning, and the structure of Talas.

Step 2: Detailed Explanation:

Statement (A): Ustad Bade Ghulam Ali Khan of the Patiala Gharana was legendary for his Khayal singing but was equally celebrated for his expressive Thumris (under the name 'Sabrang'). This is correct.

Statement (B): The first string of a Tanpura is typically tuned to Mandra Pancham (P), not Shadja.

Statement (C): Rupak Tala is theoretically described as starting with a Khali on the first beat (represented by '0'). This is a unique and correct characteristic in textbook theory.

Statement (D): Jhaptaal has 10 beats divided into 4 sections (2-3-2-3), not three.

Step 3: Final Answer:

Statement (A) is a widely recognized correct fact.

💡 Quick Tip

Bade Ghulam Ali Khan's Thumri "Ka Karoon Sajni" is one of the most famous examples of his mastery in light classical music.

6. Match List-I with List-II: A

- | List-I | List-II |
|----------------|--|
| A. Bageshri | i. $\widehat{R\ P}$ |
| B. Meend | ii. Ka Dhi Ta Dhi Ta |
| C. Dhamar Tala | iii. Kafi Thaata |
| D. Malkauns | iv. <u>Ga</u> , <u>Dha</u> , <u>Ni</u> |

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

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

Solution:

Step 1: Understanding the Concept:

Matching requires identifying the core components: Thaata of a Raga, the notation of ornaments, and the bols of a Tala.

Step 2: Detailed Explanation:

- A. **Bageshri:** This Raga belongs to the **Kafi Thaata** (iii).
- B. **Meend:** It is represented by an arc over notes to show a glide (i).
- C. **Dhamar Tala:** The first section of the bols is "Ka Dhi Ta Dhi Ta..." (ii).
- D. **Malkouns:** It uses Komal Gandhar, Komal Dhaivat, and Komal Nishad (iv).

Step 3: Final Answer:

The correct matching sequence is A - iii, B - i, C - ii, D - iv.

💡 Quick Tip

Look for the most certain pair first. If you know Bageshri belongs to Kafi Thaata, you can eliminate most other options.

7. Statement-I: R P swaras are omitted in Raga Bhairav. Statement-II: Bhairav is a morning Sandhi Prakash Raga.

- (A) Statement I and II both are true.
- (B) Statement I is true but II is false.
- (C) Statement I is false but II is true.
- (D) Statement I is false but II is true.

Correct Answer: (C) Statement I is false but II is true.

Solution:

Step 1: Understanding the Concept:

Evaluating the structure and performance timing of Raga Bhairav.

Step 2: Detailed Explanation:

Statement I: Raga Bhairav is a Sampurna-Sampurna Raga, meaning it uses all seven notes in both ascent and descent. It does NOT omit Rishabh (*R*) and Pancham (*P*). Therefore,

Statement I is false.

Statement II: Bhairav is performed during dawn (4 AM to 7 AM), which is the morning twilight period. It is correctly classified as a "Sandhi Prakash Raga." Thus, Statement II is true.

Step 3: Final Answer:

Statement I is false, and Statement II is true.

💡 Quick Tip

Sandhi Prakash Ragas are those sung at dawn or dusk. Bhairav is the primary morning Sandhi Prakash raga.

8. Statement-I: Jodi Ke Tar in Tanpura are tuned to Madhyam. Statement-II: Sangeet Ratnakar has eight Adhyayas.

- (1) Statement I and II both are true.
- (2) Statement I and II both are false.
- (3) Statement I is true but II is false.
- (4) Statement I is false but II is true.

Correct Answer: (2) Statement I and II both are false.

Solution:

Step 1: Understanding the Concept:

Checking technical details of the Tanpura instrument and the structure of classical music texts.

Step 2: Detailed Explanation:

Statement I: The "Jodi" strings (the middle two strings) of a Tanpura are always tuned to the middle Shadja (*S*), not Madhyam. Thus, Statement I is false.

Statement II: Sangeet Ratnakar is famously called "Saptadhyayi" because it contains exactly seven chapters (Adhyayas). It does not have eight. Thus, Statement II is false.

Step 3: Final Answer:

Both Statement I and Statement II are false.

💡 Quick Tip

Remember the word "Sapta" (7) for Sangeet Ratnakar and "Jodi" (Middle) strings for Shadja.

9. Write short notes on any two of the following: Murchhana, Alap, Murki.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

These are technical performance terms used to describe different aspects of Raga elaboration and ornamentation.

Step 2: Detailed Explanation:

Murchhana: It is the systematic ascending and descending order of seven notes. Each starting note of a Gram produces a different Murchhana. It was the ancient method of scale classification.

Alap: This is the slow, improvised unfolding of a Raga. It focuses on exploring the Raga's characteristics, notes, and mood without any rhythmic compulsion.

Murki: A subtle, fast musical ornament consisting of a quick group of three or more notes. It is a graceful decoration used to add "harkat" or movement to a single note.

Step 3: Final Answer:

Students should describe the definitions and musical functions of any two terms.

 Quick Tip

When writing about Alap, distinguish it from "Taan" by its slow pace and focus on "Bhaav" (emotion).

OR

9. Give a brief account of Sangeet Parijat.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Sangeet Parijat is a critical 17th-century musicological text.

Step 2: Detailed Explanation:

Written by Pandit Ahobal around 1650 AD, this text is a landmark in Hindustani music history.

It was the first work to mathematically calculate and establish the positions of 12 notes (7 shuddha, 5 vikrit) based on the length of a Veena wire.
It contains descriptions of approximately 122 Ragas and explains the characteristics of each note in detail.

Step 3: Final Answer:

Sangeet Parijat is primarily significant for its scientific approach to note placement on the Veena.

💡 Quick Tip

Pandit Ahobal's work bridged the gap between medieval theory and the modern twelve-note octave we use today.

10. Briefly describe the contribution of Faiyaz Khan to Indian Music.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Ustad Faiyaz Khan was a titan of the Agra Gharana during the early 20th century.

Step 2: Detailed Explanation:

Known by the title "Aftab-e-Mausiqi" (The Sun of Music), Faiyaz Khan possessed a powerful, resonant voice.

He combined the "nom-tom" alap style of Dhrupad with the intricacies of Khayal, giving the Agra Gharana its signature strength.

He was also a prolific composer, writing many Bandishes under the pen name "Prem Piya."

He was awarded the Padma Bhushan and was highly respected for his mastery over Thumri and Ghazal as well.

Step 3: Final Answer:

His legacy includes the popularization of the Agra style and the creation of numerous soul-stirring compositions.

💡 Quick Tip

Associate "Prem Piya" and "Agra Gharana" immediately with Ustad Faiyaz Khan in biography questions.

OR

10. Describe the Salient features of Raga Bageshri.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Raga Bageshri is a romantic and soulful late-night raga.

Step 2: Detailed Explanation:

Thaat: Kafi.

Jati: Audav-Sampurna (5 notes in Aroha, 7 in Avroha).

Vadi/Samvadi: Madhyam (m) / Shadja (S).

Notes: Komal Gandhar (g) and Komal Nishad (n). Rishabh (R) and Pancham (P) are omitted in Aroha.

Time: Second Prahar of Night.

Step 3: Final Answer:

Bageshri is characterized by its emphasis on the note Madhyam and its sweet, yearning mood.

💡 Quick Tip

The combination of Komal Ga and Ni with a strong Madhyam gives Bageshri its distinct emotional flavor.

11. Elaborate Raga Malkaus upto 50 swaras.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Malkaus is a pentatonic raga using S, g, m, d, n .

Step 2: Detailed Explanation:

Notation (Phrases):

1. $S, \bar{n}\bar{d}\bar{n}S, Sgm, gmgS$
2. $gmdnd, mdnS'nd, mgS$
3. $mdnS'g'S'nd, mdmgS$

4. $\dot{d}\dot{n}Sgm, gmdnS', S'g'm'g'S'ndmgS$

Step 3: Final Answer:

Combine these clusters to show the progression from the lower octave to the higher octave, avoiding the prohibited notes R and P .

💡 Quick Tip

Always underline notes for the Mandra (lower) octave and use a dot above for the Taar (higher) octave.

OR

11. Describe the process of Tuning of Tanpura.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

The Tanpura provides the fundamental harmonic drone for the singer.

Step 2: Detailed Explanation:

1. **First String:** Tuned to 'Pancham' (P) of the lower octave. If P is absent in a raga, it is tuned to m or N .
2. **Second & Third Strings:** Known as "Jodi ke Tar", these are tuned to the middle 'Shadja' (S).
3. **Fourth String:** Tuned to 'Mandra Shadja' (S), one octave lower than the middle S .
4. **Fine Adjustment:** Beads (manaka) are used for tiny pitch corrections, and cotton threads (jwari) are placed under strings on the bridge to produce the characteristic buzzing overtones.

Step 3: Final Answer:

The process involves main tuning via pegs and fine tuning via beads and jwari threads.

💡 Quick Tip

Correct tuning creates a "Swayambhu Swara" (natural overtones), which helps the singer stay perfectly in pitch.

12. Give a brief account of musical contents given in Sangeet Ratnakar.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Sangeet Ratnakar is the most authoritative medieval source for Indian music.

Step 2: Detailed Explanation:

It contains seven chapters (Adhyayas):

1. **Swaradhyaya:** Describes notes, sound (nada), and microtones (shruti).
2. **Raag-Vivekadyaya:** Classification and characteristics of various Ragas.
3. **Prakirnakadyaya:** Discusses musical concepts like Gamak and Alapti.
4. **Prabandhadhyaya:** Explains the structure of vocal compositions.
5. **Taaladhyaya:** Elaborates on rhythmic cycles.
6. **Vadyadhyaya:** Classifies and describes musical instruments.
7. **Nartnadhyaya:** Deals with dance and expression.

Step 3: Final Answer:

The text serves as a complete encyclopedia for ancient and medieval musical theory.

 Quick Tip

Memorize the names of the seven chapters as they are often asked in descriptive questions.

OR

12. Describe in brief the life sketch contribution of Bade Gulam Ali Khan to Music.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Ustad Bade Ghulam Ali Khan was a legendary vocalist of the Patiala Gharana.

Step 2: Detailed Explanation:

Born in 1902 in Kasur, he possessed a voice that was both powerful and incredibly flexible. He is credited with making Khayal singing popular through his fast "tans" and soulful delivery.

He was also a master of the Thumri style and composed many famous pieces under the name "Sabrang."

He received the Padma Bhushan in 1962 and is widely regarded as the "Tansen" of the 20th century.

Step 3: Final Answer:

His contribution lies in his unique synthesis of classical depth and melodic charm.

💡 Quick Tip

Bade Ghulam Ali Khan once said that a musician should always sing for the "common man" to keep classical music alive.

13. Define any two of the following: Gamak, Meend, Alankar.

Correct Answer:

Solution:

Step 2: Detailed Explanation:

Gamak: A rhythmic shaking or force applied to a note to decorate it.

Meend: A smooth, unbroken glide from one note to another.

Alankar: A sequential pattern of notes (e.g., SaReGa, ReGaMa) used to beautify a raga.

Step 3: Final Answer:

Students should provide concise definitions for any two selected terms.

💡 Quick Tip

Meend is represented by a curved line arc above the notes in notation.

OR

13. Give a brief description of time theory.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Hindustani music links specific Ragas to specific times of the day.

Step 2: Detailed Explanation:

The 24 hours are divided into eight parts (Prahars) of 3 hours each.

Sandhi Prakash Ragas (using Komal Re, Dha) are sung at sunrise and sunset.

Ragas with Komal Ga, Ni are typically sung at night.

Purvanga-vadi Ragas (vadi in Sa-Ma) are sung in the early part of the day, while Uttaranga-vadi Ragas (vadi in Pa-Sa) are sung in the later part.

Step 3: Final Answer:

Time theory aligns musical performance with natural and human biological cycles.

💡 Quick Tip

The note 'Ma' (Madhyam) is the indicator for time. Shuddha 'm' is for the morning/early day, while Tivra 'M' is for the evening/night.

14. Give introduction of Tala Rupak and Jhaptal and write Tigaun in Rupak and Chaugun in Jhaptal in Tala Notation.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Introduction to Rupak (7 beats) and Jhaptal (10 beats).

Step 2: Detailed Explanation:

Rupak: 7 Matras, 3 sections (3-2-2). Bols: Tin Tin Na — Dhi Na — Dhi Na. Starts with Khali (0).

Jhaptal: 10 Matras, 4 sections (2-3-2-3). Bols: Dhi Na — Dhi Dhi Na — Ti Na — Dhi Dhi Na.

Tigaun (3 notes per beat) and Chaugun (4 notes per beat) involve repeating the cycle and grouping accordingly.

Step 3: Final Answer:

Refer to standard notation charts for writing the complete bols in the exam.

 Quick Tip

In Rupak notation, always place the '0' sign on the 1st beat as it is the only common tala that starts with a Khali.

15. Write a Drut Khayal of Raga Bhairav in Notation.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Notation of a fast composition (Drut Khayal) in Teental (16 beats) for Raga Bhairav.

Step 2: Detailed Explanation:

Notation (Simplified Sthayi):

X 2 0 3

ddPm|grS – |SrGm|P – – –

(Words: Jago Mohan Pyare...)

Step 3: Final Answer:

Students must write the complete Sthayi and Antara aligned with the 16 beats of Teental.

 Quick Tip

Always underline komal notes (r, d) to follow correct Bhatkhande notation rules.

16. Write in notation a Dhamar in any one of the prescribed Ragas.

Correct Answer:

Solution:

Step 1: Understanding the Concept:

Dhamar is a 14-beat composition associated with the Holi festival.

Step 2: Detailed Explanation:

Dhamar Tala: 14 Matras divided into 5-2-3-4.

Example in Raga Kafi:

1	2	3	4	5 6	7 8	9	10 11	12	13	14
<i>S</i>	<i>R</i>	<i>g</i>	<i>m</i>	<i>P m</i>	<i>–</i>	<i>P</i>	<i>d</i>	<i>n S'</i>	<i>–</i>	<i>n</i> <i>d</i>

Step 3: Final Answer:

The notation must strictly follow the irregular 14-beat division of Dhamar Tala.

 Quick Tip

Dhamar compositions are usually sung in a vigorous style with lots of rhythmic synco-
pation.