

KOTHARI INTERNATIONAL SCHOOL, NOIDA
ANNUAL EXAMINATION SESSION 2025-26
GRADE 11 SUBJECT: HINDUSTANI MUSIC VOCAL (034)
MARKING SCHEME

DAY & DATE: MONDAY- FEBRUARY 16, 2025

MAXIMUM MARKS: 30

TIME ALLOWED: 2 HOURS

NAME: _____

ROLL NO: _____

GENERAL INSTRUCTIONS:

- i. Section-A : Attempt all Questions (Each Question will carry 1 mark)
- ii. Section-B : Attempt all Questions (Each Question will carry 2 Marks)
- iii. Section-C: Attempt all Questions (Each Question will carry 6 Marks)

Sr No	Section –A	Marks
1	Sangeet parijat written in which year? A) 1680 B) 1650 C) 1760 D) 1640 Answer- B) 1650	(1)
2	Which ornamentation involves a sharp and quick movement of notes? A) Gamak B) Murki C) Meend D) Khatka Answer- B) Murki	(1)
3	Which Gram is considered more ancient? A) Shadja Gram B) Madhyam Gram C) Gandhar Gram D) Dhaivat Gram Answer- A) Shadja Gram	(1)
4	Who authored Sangeet Parijat? A) Pt. Bhatkhande B) Pt. Sharangdev C) Pt. Ahobal D) Narad Answer- C) Pt. Ahobal	(1)

- 5 Which Tala has 14 Matras? (1)
A) Jhaptal
B) Rupak
C) Dhamar
D) Ektal
Answer- C) Dhamar
- 6 What is the ascending-descending order of 7 swaras called? (1)
A) Murchana
B) Gram
C) Jaati
D) That
Answer- B) Murchana
- 7 Which Gharana is Bade Ghulam Ali Khan associated with? (1)
A) Patiala Gharana
B) Agra Gharana
C) Gwalior Gharana
D) Kirana Gharana
Answer- A) Patiala Gharana
- 8 Tanpura's strings are tuned mainly to: (1)
A) Sa – Re – Ga – Sa
B) Pa – Sa- Sa - Sa
C) Re – Re – Dha – Re
D) Sa – Ga – Pa – Dha
Answer- B) Pa – Sa- Sa - Sa

SECTION B

- 9 A. Describe Rupak Tala and write its Thah and Dugun notation. (2)
(OR)
B. Explain any two techniques of Tuning of Tanpura.
Answer- Rupak Tala
* 7 matras
* Vibhag: 3+2+2
* Khali on 1st matra
* Theka correctly written (Thah + Dugun)
- 10 A. Define with examples any two: Alankar, Khatka, Gamak (2)
(OR)
B. Write a brief note on Kan, Meend, Gram, Murki (Any two)

Answer- Alankar

* Swaras arranged in a fixed pattern for practice

* Used to beautify music

* Example: Sa Re Ga Re Sa

2 Khatka

* Fast and sharp cluster of notes sung quickly

* Creates emphasis and sharpness

* Example: Ga-Re-Sa movement

3 Gamak

* Heavy and repeated oscillation of a swara

* Used mainly in Dhrupad & serious ragas

* Example: SaSaSa-ReReRe (vibrating movement)

11 A. Write a short life sketch & contribution of Bade Ghulam Ali Khan. **(2)**

(OR)

B. Explain the Time Theory of Ragas briefly.

Answer- Belongs to Patiala Gharana

* Famous Khayal & Thumri vocalist

* Known for bol-banao & fast taans

* Honored as “Tansen of 20th century”

* Great contribution to popularising classical music

12 A. Describe Murchhana and Alap. **(2)**

(OR)

B. What is the significance of Sangeet Ratnakar in Indian Classical Music?

Answer- Murchhana

- Swaras start from a different note while keeping the same swara interval.
- It creates a new scale based on another swara.
- It was the basis for ancient Raga formation.

Alap

- Slow, rhythm-free introduction of a Raga.
- Shows Raga's swara movement, mood & expression.
- Helps unfold the complete personality of the Raga.

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A. Write Tah and Dugun of any one taal (Jhaaptaal or Dhamar).

(2)

(OR)

B. Write a brief description of the musical contents in Sangeet Parijat.

Answer-

Answer (Jhaptal):

Jhaptal is a 10-beat tala divided into four vibhags: 2+3+2+3. Its theka is: Dhi Na | Dhi Dhi Na | Tin Na | Dhi Dhi Na. The dugun is performed by doubling the speed of bol patterns while keeping the same tala cycle. It helps in developing layakari and rhythmic control.

SECTION C

14

Write the Life Skeh and contribution of Pt.Krishnarao Shankar pandit.(In detail)

(6)

(OR)

B. Write Drut Khayal Notation in Raga Malkauns.

Answer-

Pt. Krishnarao Shankar Pandit was a renowned Hindustani classical vocalist of the Gwalior gharana. He was born in Maharashtra and showed musical talent from an early age. He received rigorous training in classical music and became known for his powerful voice, clear swara pronunciation and balanced presentation of raga. He was especially

admired for his command over khayal singing, including vilambit and drut bandishes, along with effective taans and bol-taans.

Pt. Krishnarao Shankar Pandit made a significant contribution as a performer as well as a teacher. He worked to preserve and promote the traditional style of Gwalior gharana while also making classical music accessible to students and listeners. His performances reflected discipline, purity of raga and aesthetic beauty. He trained many disciples and helped spread the classical tradition through his teaching and guidance.

He also contributed through recordings and concerts, which inspired music learners across India. His dedication to raga development, laya control and classical values made him an important figure in Indian classical music history.

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A. “The word ‘Alankar’ literally means ‘ornament’. In Indian Classical music ‘Alankar’ refers to musical embellishments that are used to enhance the beauty of a raga. It is a group of swaras that follows a specific pattern. It is also called ‘Palta’. It helps beginners to enhance the skill of creating different patterns of swaras.”

(6)

After reading the above passage, create two Alankars in each of the prescribed Ragas.

(OR)

B. Analyse the style of any contemporary artist of vocal music (Khayal/Dhrupad artist)

Answer- Aroha: Sa Re (Komal) Ga Ma Pa Dha (Komal) Ni Sa

A1 → Sa Re Re Ga | Ga Ma Ma Pa ||

A2 → Pa Dha Dha Ni | Ni Sa Sa Ni ||

—

 Raga Bageshri

Aroha: Ni Sa Ga Ma Dha Ni Sa

A1 → Ni Sa Sa Ga | Ma Ma Dha Dha ||

A2 → Ga Ma Ma Ga | Sa Sa Dha Ma ||

—

 Raga Malkauns

Aroha: Sa Ga Ma Dha Ni Sa

A1 → Sa Ga Ga Ma | Ma Dha Dha