

HALF YEARLY EXAMINATION, 2024-25

HINDUSTANI VOCAL

Time – 2:00 Hrs.

Class – XII

M.M. : 30

Date – 20.09.2024 (Friday)

Name of the student _____ Section _____

GENERAL INSTRUCTIONS:

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

SECTION-A

Q1. Different movement of swars which helps developing the raag is called-
a .Alankar b. Varna c.Alaap d. Sargam-

Q2. Statement –I According to shivmat there are 6 raag and 36 ragini.
Statement- II Pt. Vaynkant mukhi proved 72 mail.

Choose the correct option-

- a. Statement I & II both are true. b. Statement I & II both are false.
c. Statement I is true but II is false. d. Statement I is false but II true.

Q.3 Rhythm less elaboration of raag is called-

- a. Alankar b. taan c. Alaap d. Kan

Q4. Weaving together the notes of raag in fast speed is called-

- Khatka b.Taan c. Sargam d. Alankar

Q5. When we go from the one note to another note without breaking the sound is called-

- a. Khatka b.Murki c. Gamak d.Meend

Q6.When we merely touch some notes for friction of a second its called-

- a. Murki b. Taan c. Khatka d.Kan

Q7. Dadra is equal to-

- a.Bhajan b.Folk c.Kajari d.Thumari

Q8. Match list I with List II-

List-I	List-II
A. Pt. Sarangdev	I. Half circle of three notes.
B. Sadra	II. Pronounced Seriously.
C. Gamak	III. Three gram
D. Murki	IV. Style of singing

Choose the correct answer from the option given below-

- a. A-IV, B-III, C-I, D-II
- b. A-III, B-IV, C-II, D-I
- c. A-II, B-III, C-I, D-II
- d. A-I, B-II, C-IV, D-III

SECTION-B

Q9. Brief the origin and development of tanpura?

OR

Give brief introduction of tanpura?

Q10. Describe in a brief about Sangeet Parijat?

OR

Brief the Sangeet Ratnakar?

Q11. Explain any two salient features of Sangeet ratnakar?

OR

Explain any two salient features of Sangeet Parijat?

Q12. Give a brief description of Sadra?

OR

Describe in a brief Margi and Desi Sangeet?

Q13. What do you mean by Sonant note?

OR

Define the Poorvang and Uttrang?

SECTION -C

Q14. According to ancient era define the jati classification?

OR

According to shivmat describe the six ragini of each raag?

Q15. What is the taan? write the type of taan and its importance?

OR

Methodically organized systematical varna in a group is called Alankar.

According to the above statement write the importance of alankar with four palta?



HALF YEARLY EXAMINATION, 2024-25

HINDUSTANI VOCAL

Time – 2:00 Hrs.

Class – XII

M.M. : 30

Date – 03.09.2024 (Tuesday)

Name of the student _____ Section _____

GENERAL INSTRUCTIONS:

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

SECTION-A

- Q.1 A slow rhythm less elaboration of raag is called-
- a) Varna b) Alaap c) Taan d) Khatka-
- Q.2 Weaving together the notes in fast speed is called-
- a) Alankar b) Murki c) Aroh d) Taan
- Q.3 When notes are pronounced seriously is called-
- a) Meend b) Gamak c) Kan d) Alaap
- Q4. A composition of **hori** or **dhrupad** on jhaptaal is called-
- a) Geet b) Hori c) Sadra d) Dhrupad
- Q5. Sangeet ratnakar was written in-
- a) 15th century b) 16th century c) 13th century d) 12th century
- Q6. Statement-I "Sangeet Ratnakar" 5th chapter consists of taals.
Statement –II "Sangeet Parijat written by Pt. Ahobal.
Choose the correct option-
- a) Statement I & II both are true. b) Statement I & II both are false.
c) Statement I is true but II is false. d) Statement I is false but II is true
- Q7. Dadra is equal to-
- a) Bhajan b) Folk c) Kajari d) Thumari
- Q8. Match List I with List II-

List I	List II
Taals	Matra-Tali-Vibhag
A. Jhaptaal	I. 16 – 3-4
B. Rupak	II. 14 – 3-4
C. Dhamar	III. 10 –3-4
D. Tilwada	IV. 7 – 3-3

Choose the correct answer from the option given below-

- a) A-IV,B-III,C-I,D-II b) A-III,B-IV,C-II,D-I c) A-II,B-III,C-I,D-I d) A-I,B-II,C-IV,D-III

SECTION-B

Q9. Brief the origin and development of **tanpura**?

OR

Give brief introduction of the following-

Sadra, Meend, gamak, dadra

Q10. Describe the Poorvang and Uttarang?

OR

Write the Importance of **tanpura**?

Q11. Explain any two salient feature of Sangeet ratnakar?

OR

Give a brief description of Sangeet Parijat?

Q12. What do mean by parimail praveshika raag ?

OR

Describe the thaat- raag classification ?

Q13. Give a brief introduction of dadra.

OR

What is the khatka and murki?

SECTION -C

Q14. In alaap, khatka, murki, gamak etc. are used in vocal music. it is used in two ways, one is an alankar and other through the words- nome –tom etc. According to the above statement write the importance of alaap?

OR

Alankar consist of many kinds of chain of notes, which are connected to each other Students of music must practice alankars daily, this enhances the creativity of the students?

Write the importance of alankar with four palta.

Q15. Critically analyse the one Khayal **Vocalist** at present days?

OR

“Dhrupad “is a one of the most **ancient classical singing**? Critically analyse the one present vocalist of **dhrupad**?



HALF YEARLY EXAMINATION, 2024-25

HINDUSTANI MUSIC (PERCUSSION)

Time – 2:00 Hrs.

Class – XII

M.M. : 30

Date – 20.09.2024 (Friday)

Name of the student _____ Section _____

GENERAL INSTRUCTIONS:

*Section- A : Attempt all Questions (Each Question will carry 1 mark)

*Section-B : Attempt all Questions (Each Question will carry 2 mark)

* Section-C : Attempt all Questions (Each Question will carry 6 mark)

SECTION-A

Q.1 "Dha" is played on-

- a. Sitar b. Tabla c. Flute d. Harmonium

Q.2 Ada laya known as-

- a. 1/3 b. 3/1 c. 2/3 d. 3/2

Q.3 **Dhin – Dhin - Dhage -Tirkit** Bole belongs to which taal -

- a. Chautaal b. Sultaal c. Ektaal d. Tevrataal

Q4. Match list-I with List-II.

list - I	list - II
Taal	Matra – Taali - Vibhag
A. Rupak	I. 10 – 3 -- 4
B. Jhaptaal	II. 16 – 3 --4
C. Teentaal	III. 10 – 3 --5
D. Sultaal	IV. 7-- 3 --3

Choose the correct option-

- a) A-I, B-II, C-III, D-IV b) A-IV, B-I, C-II, D-III
c) A-II, B-III, C-IV, D-I d) A-III, B-IV, C-I, D-II

Q.5 Panjab Gharana artist is-

- A. Hussain Bakhsha B. pt. Kishan maharaj C. Alla rakha khan D. pt. Ramsahai

Choose the correct option-

- a) B & D only b) A & B only c) A & C only d) A & D only

Q.6 Statement-I Delhi gharana is famous to use of two fingers.

Statement-II Ustad Kalu Khan and Miru Khan belongs to delhi gharana.

Choose the correct option-

- a) Statement I & II both are true. b) Statement I & II both are false.
c) Statement I is true but II is false. d) Statement I is false but II is true.

Q.7 Statement - I Chartaal is suitable for pakhawaj.

Statement - II It is also played on tabla.

Choose the correct option-

a) Statement I & II both are true.

b) Statement I & II both are false.

c) Statement I is true but II is false.

d) Statement I is false but II is true.

Q8. Known as a first gharana-

a. Panjab

b. Lakhnow

c. Banaras

d. Delhi

SECTION-B

Q9. Write the jhaptaal in dugun laya in taal notation system?

OR

Give brief introduction of taal chartaal ?

Q10. Describe in a brief about farukhabad gharana?

OR

Describe salient feature of delhi gharana?

Q11. Explain about tigan laya with example?

OR

Describe sultaal with example?

Q12. Give a brief description of peshkar with example?

OR

Describe laykari and its varieties?

Q13. Define the tihai with example?

OR

Write one bedam tihai in jhaptaal with taal notation system?

SECTION -C

Q14. Dhet—Dhet - Based on these bols make a chakradhaar paran with taal notation system?

OR

Write one kayda or rela in teental with three palta and tihai in taal notation system?

Q15. In Indian music the most ancient tradition of keeping time, most probably was clapping hand and then tradition of keeping time by foot work would have begun. The primitive man must have experienced Taal in the sound of rain, rivers and flowing of the water from in the waterfall. The origin of the word 'Taal' is from the root 'tal' in the sense of establish music and dance. There are many popular taals used in north Indian classical music such as teentaal, jhaptaal, rupak and ektaal. Many of renowned artist performed their style according to various talas.

Give your own opinion on origin of tabla or pakhawaj?

OR

Critically analyse the style of any one present days artist of percussion music?

