CBSE Class 10 Hindustani Music Vocal 2026-27

Sample Paper with Solutions

Conducted by the Central Board of Secondary Education (CBSE)

Time Allowed: 2 hours **Maximum Marks: 30**

General Instructions

(i) **Section A:** Attempt all questions. Each question carries **1 mark**.

(ii) **Section B:** Attempt all questions. Each question carries **2 marks**.

(iii) **Section C:** Attempt all questions. Each question carries **6 marks**.

(iv) There is internal choice (OR) in Sections B and C.

(v) There is no change in the Question Paper Design and Assessment Pattern for Academic Session 2026-27.

Section A (8 marks)

Questions 1 to 8 carry 1 mark each.

1. It is also called "Sparsh Swar"- [1 mark]

(A) Meend

(B) Alankar

(C) Kan

(D) Tana

Correct Answer: (C) Kan

Solution:

Concept:

- The word Sparsh means touch. A Sparsh Swar is a note that is only touched for a moment just before or after the main note. It is not held or sung fully.
- In Hindustani music this very light touch note is called Kan, which is the grace note.

Step 1: Check option A, Meend Meend is a smooth glide from one note to another where every pitch between the two notes is heard. It is long and continuous, so it is not a quick touch. Option A is wrong.

Step 2: Check option B, Alankar Alankar is a regular pattern of notes sung in ascent and descent, such as Sa Re Ga, Re Ga Ma. It is used for practice and decoration. It is not a touch note. Option B is wrong.

Step 3: Check option C, Kan Kan is a very short note touched lightly with the main note. Because it only touches the main note, it is also named Sparsh Swar. Option C is right.

Step 4: Check option D, Tana Tana is a fast run of notes sung in quick tempo, usually on the vowel aa. It is a fast pattern, not a single touch note. Option D is wrong.

Step 5: Conclusion Sparsh Swar is another name of Kan, the grace note. This is option C.

Quick Tip to Solve: Sparsh means touch. Which term is a note that is only touched lightly?

2. Thaat of Raga Bhupali is- [1 mark]

(A) Kalyan

(B) Khamaj

(C) Kafi

(D) Bilawal

Correct Answer: (A) Kalyan

Solution:

Step 1: Recall the raga Raga Bhupali uses five notes: Sa, Re, Ga, Pa and Dha. Ma and Ni are not used. All the notes are shuddha.

Step 2: Recall the thaat system In the Bhatkhande system every raga belongs to a parent scale called a thaat. Bhupali is placed under Kalyan thaat. Its notes Sa Re Ga Pa Dha are the Kalyan notes without the Tivra Ma and Ni.

Step 3: Check option A, Kalyan This is the thaat of Bhupali as given in the standard books. Option A is right.

Step 4: Check option B, Khamaj Khamaj thaat has Ma and both kinds of Ni (shuddha and komal). Bhupali does not use Ma or Ni, so B is wrong.

Step 5: Check option C, Kafi Kafi thaat has komal Ga and komal Ni. Bhupali has shuddha Ga only, so C is wrong.

Step 6: Check option D, Bilawal Bilawal has all shuddha notes. Bhupali also uses shuddha notes, so students often choose this. But the books place Bhupali under Kalyan thaat, so D is wrong.

Step 7: Conclusion Raga Bhupali belongs to Kalyan thaat. This is option A.

Quick Tip to Solve: Bhupali is placed under the same thaat as Raga Yaman in Bhatkhande's scheme.

3. Bols of Rupak Tala are- [1 mark]

(A) Dhi Na Dhi Na Ti Ti Na

(B) Ti Ti Na Dhi Na Dhi Na

(C) Dhi Dhi Na Ti Na Dhi Na

(D) Ti Ti Na Dhi Na Ti Na

Correct Answer: (B) Ti Ti Na Dhi Na Dhi Na

Solution:

Step 1: Recall Rupak Tala Rupak Tala has 7 matras. It is divided into 3 vibhags of 3, 2 and 2 matras. Its first beat (sam) is khali, so the tala starts with a khali sign. Tali falls on matra 4 and matra 6.

Step 2: Recall the theka The standard theka is: Ti Ti Na | Dhi Na | Dhi Na.
Count the bols: $3 + 2 + 2 = 7$, which is correct.

Step 3: Check option A Dhi Na Dhi Na Ti Ti Na has the right number of bols, but the vibhags are 2, 2, 3. The pattern 3-2-2 is broken. A is wrong.

Step 4: Check option B Ti Ti Na Dhi Na Dhi Na gives $3 + 2 + 2$ with the right bols. B is right.

Step 5: Check option C Dhi Dhi Na Ti Na Dhi Na has the 3-2-2 grouping but the bols are in the wrong places. The first vibhag must start with Ti Ti Na. C is wrong.

Step 6: Check option D Ti Ti Na Dhi Na Ti Na ends with Ti Na, but the last vibhag must be Dhi Na. D is wrong.

Step 7: Conclusion The bols of Rupak Tala are Ti Ti Na Dhi Na Dhi Na, option B.

Quick Tip to Solve: Rupak has 7 matras in a 3-2-2 pattern and begins with khali.

4. Choose the correct statements:
I. Tilwada has four Vibhagas.
II. Aalap is sung in a fast tempo.
III. Faiyaz Khan belonged to the Agra Gharana.
IV. Bhupali is an Audav-Shadav Jati Raga.
Choose the correct option- [1 mark]

(A) I & II

(B) I & III

(C) I & IV

(D) II & III

Correct Answer: (B) I & III

Solution:

Step 1: Plan Check each of the four statements one by one. Then pick the option that has only the true ones.

Step 2: Statement I Tilwada is a tala of 16 matras. It has four vibhags of four matras each. So statement I is TRUE.

Step 3: Statement II Aalap is the slow opening of a raga. It is sung in slow tempo, without tala and without bols. It is not fast. So statement II is FALSE.

Step 4: Statement III Ustad Faiyaz Khan was a famous singer of the Agra Gharana. So statement III is TRUE.

Step 5: Statement IV Bhupali has five notes in the ascent and five notes in the descent, so its jati is Audav-Audav. It is not Audav-Shadav. So statement IV is FALSE.

Step 6: Pick the option The true statements are I and III. That is option B. Option A has II, option C has IV and option D has II, so each of them has a false statement.

Step 7: Conclusion Statements I and III are correct, which is option B.

Quick Tip to Solve: Check each statement alone. Remember how many notes Bhupali has.

5. Choose the correct statements-
I. A smooth glide from one note to another note is called Meend.
II. Dhrupad has four Banis.
III. Brindavani Sarang is a sampoorna Jati Raga.
IV. Pranav Bharati is written by Tansen.
Choose the correct option- [1 mark]

(A) I & II

(B) I & IV

(C) II & III

(D) II & IV

Correct Answer: (A) I & II

Solution:

Step 1: Plan Check the four statements one by one and then match with the options.

Step 2: Statement I A smooth glide from one note to another is Meend. The definition is correct. So

I is TRUE.

Step 3: Statement II Dhrupad is sung in four Banis: Gobarhar (Gaurhar), Khandar, Nauhar and Dagar. So II is TRUE.

Step 4: Statement III Brindavani Sarang uses Sa, Re, Ma, Pa and Ni only. Ga and Dha are left out, so it has five notes up and five down. It is Audav-Audav, not Sampoorna. So III is FALSE.

Step 5: Statement IV The book Pranav Bharati was written by Pandit Omkar Nath Thakur, not by Tansen. So IV is FALSE.

Step 6: Pick the option True statements are I and II, which is option A. The other options each contain III or IV.

Step 7: Conclusion Statements I and II are correct, option A.

Quick Tip to Solve: Count the notes of Brindavani Sarang and recall the author of Pranav Bharati.

6. Match list I with list II

List I	List II
a. Sadarang	i. Niyamat Khan
b. Tana	ii. 16 Matra
c. Tilwada	iii. 7 Matra
d. Rupak	iv. Sapaat

Choose the correct answer from the options given below- [1 mark]

(A) a-i, b-iv, c-ii, d-iii

(B) a-iii, b-iv, c-ii, d-i

(C) a-iv, b-iii, c-ii, d-i

(D) a-i, b-iii, c-ii, d-iv

Correct Answer: (A) a-i, b-iv, c-ii, d-iii

Solution:

Step 1: Match a, Sadarang Sadarang is the pen name of Niyamat Khan, the court musician of Emperor Muhammad Shah Rangila. So a goes with i.

Step 2: Match b, Tana Sapaat is a kind of Tana, where notes run in a straight line up and down. So b goes with iv.

Step 3: Match c, Tilwada Tilwada is a tala of 16 matras. So c goes with ii.

Step 4: Match d, Rupak Rupak is a tala of 7 matras. So d goes with iii.

Step 5: Check the options The matches are a-i, b-iv, c-ii, d-iii. This is option A.
Option B has a-iii, which is wrong because Sadarang is a person. Option C has a-iv, which is wrong too. Option D has a-i but b-iii, which is wrong because Tana is not a tala with 7 matras.

Step 6: Conclusion a-i, b-iv, c-ii, d-iii, option A.

Quick Tip to Solve: Sadarang is a person. Tilwada has 16 matras and Rupak has 7.

7. **Statement I: Ma and Ni swaras are Varjit in Raga Bhupali.**
Statement II: Tivra Ma is used in Raga Bhupali.

Choose the correct option: [1 mark]

(A) Statements I & II are both 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

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

Solution:

Step 1: Notes of Bhupali Bhupali uses Sa, Re, Ga, Pa and Dha. Ma and Ni are left out.

Step 2: Statement I Varjit means not used. Ma and Ni are not used in Bhupali, so Statement I is TRUE.

Step 3: Statement II Tivra Ma is a sharp Ma. Bhupali does not use Ma at all, shuddha or tivra. Tivra Ma belongs to ragas like Yaman of Kalyan thaat. So Statement II is FALSE.

Step 4: Match with options Option A says both are true. Wrong because II is false.
Option B says both are false. Wrong because I is true.
Option C says I is true and II is false. This is right.
Option D says I is false and II is true. This is the reverse of the facts, so it is wrong.

Step 5: Conclusion Statement I is true and II is false, option C.

Quick Tip to Solve: List the five notes that Bhupali uses.

8. Statement I: Khandahar is a bani of Dhamar.
Statement II: Meend is denoted by X sign.

Choose the correct option: [1 mark]

(A) Statements I & II are both 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

Correct Answer: (B) Statement I & II both are false

Solution:

Step 1: Statement I Khandar (Khandahar) is one of the four Banis of Dhrupad, along with Gobarhar, Nauhar and Dagar. It is not a Bani of Dhamar. So Statement I is FALSE.
Dhamar is a different form. It is sung in Dhamar Tala of 14 matras.

Step 2: Statement II In notation, Meend is shown by a curved line (arc) drawn over the notes between which the glide is made. The sign X marks the sam, the first beat of a tala. So Statement II is FALSE.

Step 3: Match with options Option A says both are true. Wrong.
Option B says both are false. This is right.
Options C and D say one of them is true. Both statements are false, so these are wrong.

Step 4: Conclusion Both statements are false, option B.

Quick Tip to Solve: Khandar is a Bani of Dhrupad. X is the sign of sam.

Section B (10 marks)

Questions 9 to 13 carry 2 marks each.

9(A). A. Briefly describe the terms Meend and Tarana. [2 marks]

Solution:

Step 1: What is asked Give a short description of two terms, Meend and Tarana. Each term carries 1 mark.

Step 2: Meend Meend is a smooth glide from one note to another without any break. All the small pitches between the two notes are touched.
It is sung in one breath and in one stroke on a single syllable. For example, gliding from Sa to Pa in one stretch.
In notation Meend is shown by a curved line (arc) over the notes joined by the glide.

Step 3: Tarana Tarana is a light classical vocal form sung in fast or medium fast tempo. It is made of meaningless syllables such as Ta, Na, Dim, Tom, Dir and Yalali.
It is said to be created by Amir Khusrau. It has Sthayi and Antara like a Chhota Khayal and is sung with a tala, with the Lay getting quicker as it goes on.
Singers like to end a concert with it because of its lively rhythm.

Step 4: Conclusion Meend is a smooth glide between notes. Tarana is a fast vocal form made of syllables like Ta Na Dim Dir.

Quick Tip to Solve: Think of what you do to glide between two notes, and of a form made of Ta Na Dim.

OR

9(B). B. Give a brief description of Dhrupad. [2 marks]

Solution:

Step 1: Meaning and origin Dhrupad is the oldest and most serious vocal form of Hindustani music. It comes from the old Dhruvapada of the Prabandha period.
Raja Man Singh Tomar of Gwalior gave it a great push in the 15th century.

Step 2: Special features It is sung in a slow, dignified manner. The first part is a long Aalap with syllables like Nom, Tom, Ta, Ri, Na, without any words or tala.
The composition has four parts: Sthayi, Antara, Sanchari and Abhog.
Its words are mostly in Braj Bhasha and are on devotion, praise of gods, kings and the seasons.
It is sung in four Banis: Gobarhar, Dagar, Khandar and Nauhar.
Tana is not used. Gamak and Meend decorate the notes, and layakari such as Dugun, Tigun and Chaugun is used.

Step 3: Tala and instruments Talas used are Chautala, Surfaktal (Sooltal), Tivra, Brahma Tala and Rudra Tala.
The percussion instrument is the Pakhawaj. The Tanpura gives the drone.

Step 4: Conclusion Dhrupad is an ancient serious vocal form, sung with a long Aalap and four-part composition, with Pakhawaj as accompaniment.

Quick Tip to Solve: Cover origin, features, tala and the instrument that accompanies it.

10(A). A. Define any two of the following: Aalap, Tana, Dhamar. [2 marks]

Solution:

Step 1: What is asked Define any two of the three terms. Each one is worth 1 mark. Here Aalap and Tana are defined, and Dhamar is added so that any two can be taken.

Step 2: Aalap Aalap is the slow opening of a raga. The singer shows the notes and the mood of the raga step by step in slow, free time.
It has no tala, no bols and no lyrics. Syllables like a, na, ri or just aa are used.
It starts in the lower octave, slowly moves up and finally comes back to Sa.

Step 3: Tana Tana is a quick run of notes of a raga, usually sung on the vowel aa in fast tempo.
Its kinds are Sapaat (straight ascent and descent), Koot (crooked) and Mishra (mixed).
It is used in Khayal after the Bandish.

Step 4: Dhamar Dhamar is a composition of the Dhrupad family. It is sung in Dhamar Tala of 14 matras (5 + 2 + 3 + 4).
Its songs are mostly on Holi and the love of Radha and Krishna.

Step 5: Conclusion Aalap is a slow, free elaboration of a raga. Tana is a fast run of notes. Dhamar is a Dhrupad-style song in a 14-matra tala.

Quick Tip to Solve: Aalap is slow, Tana is fast. Dhamar is a tala as well as a form.

OR

10(B). B. Discuss the contribution of Tansen in the field of Music. [2 marks]

Solution:

Step 1: What is asked The marking scheme asks for date and place of birth, parentage, education, guru, style, disciples and contribution.

Step 2: Life Mian Tansen was born about the year 1506 at Behat near Gwalior in Madhya Pradesh. His childhood name was Ramtanu. His father was Mukund Mishra (Makrand Pande).
He first learned music at Gwalior from Swami Haridas of Vrindavan, the great Dhrupad master. He also served the court of Raja Ramchandra of Rewa, and later he joined the court of Emperor Akbar as one of the Navaratnas.

Step 3: Style and disciples Tansen sang Dhrupad, in the Gwalior tradition. His sons Bilas Khan, Surat Sen and Tarang Khan, and his daughter Saraswati, continued his art. Famous Senia lines go back to them.

Step 4: Contribution He composed many Dhrupads in Braj Bhasha in praise of gods and of Akbar.
He created or reshaped ragas like Miyan ki Todi, Miyan ki Malhar, Miyan ki Sarang and Darbari Kanada.
He is credited with books such as Sangeet Sar and Ragmala. He passed away around 1586.

Step 5: Conclusion Tansen (born about 1506, Behat, Gwalior) was a Dhrupad master, pupil of Swami Haridas and a court musician of Akbar, who created ragas like Miyan ki Malhar.

Quick Tip to Solve: Give birth, family, guru, style, disciples and contributions.

11(A). A. Describe the salient features of Raga Khamaj. [2 marks]

Solution:

Step 1: What is asked Describe the special features of Raga Khamaj in the points of the marking scheme: thaat, vadi, samvadi, jati, swar, aroh, avroh, pakad, similar raga and time.

Step 2: The features

Feature	Raga Khamaj
Thaat	Khamaj
Jati	Shadav-Sampoorna (6 notes up, 7 down)
Vadi	Ga
Samvadi	Ni
Swaras	Shuddha Ni in Aroh, komal Ni in Avroh, all other notes shuddha
Aroh	Sa Ga Ma Pa Dha Ni Sa'
Avroh	Sa' Ni(komal) Dha Pa Ma Ga Re Sa
Pakad	Ni(komal) Dha, Ma Pa Dha Ma Ga
Time	Second prahar of the night (about 9 pm to 12 midnight)
Similar raga	Desh, Tilang
Other	Light, playful and romantic nature. Used a lot in Thumri, Dadra and Tappa.

Step 3: How to read the table Re is skipped in the ascent, so the ascent has six notes and the descent has seven. This is why the jati is Shadav-Sampoorna.
Ni appears in two forms. The shuddha Ni is used going up and the komal Ni is used coming down.

Step 4: Conclusion Raga Khamaj belongs to Khamaj thaat, is Shadav-Sampoorna, has Ga as vadi and Ni as samvadi, and is sung in the second prahar of night.

Quick Tip to Solve: List thaat, jati, vadi, samvadi, aroh, avroh, pakad, time and similar raga.

OR

11(B). B. Identify the Raga from the given phrase of swaras and elaborate it upto 50 swaras: Pa, Ma, Re, Ṇi, Sa [2 marks]

Solution:

Step 1: Identify the raga The phrase is Pa, Ma, Re, Ṇi, Sa. Here Ṇi means Ni of the lower octave with a dot below it.
Ga and Dha do not appear. Ni is komal, and Ma, Re and Pa are shuddha. The phrase moves down by steps from Pa to Sa, and it ends with the low Ni just before Sa.
This pattern of Sa Re Ma Pa Ni, with a komal Ni and no Ga or Dha, belongs to Raga Brindavani Sarang of Kafi thaat. The raga is sung around noon. Its Vadi is Re and Samvadi is Pa.

Step 2: Rules for the elaboration Only Sa, Re, Ma, Pa and komal Ni are allowed. Ga and Dha are never used.
Typical pakad: Ṇi Sa Re, Ma Re, Pa Ma Re, Ṇi Sa. Stress Re and Pa and rest on them. The elaboration should begin low and rise slowly.

Step 3: Alap of 50 swaras Here is an elaboration with exactly 50 swaras (9 + 11 + 11 + 12 + 7).

Commas show small pauses.
1. Ṇi Sa, Re, Ma Re, Sa Re Ṇi Sa
2. Ṇi Sa Re Ma, Re Ma Pa, Ma Re, Ṇi Sa
3. Re Ma Pa Ni, Pa Ma Re, Ma Pa Ni Sa'
4. Sa' Ni Pa, Ma Pa Ni Pa, Pa Ma Re Ṇi Sa
5. Ma Re, Pa Ma Re, Ṇi Sa

Step 4: Check the count Line 1 has 9 swaras, line 2 has 11, line 3 has 11, line 4 has 12 and line 5 has 7. The total is $9 + 11 + 11 + 12 + 7 = 50$.

Step 5: Conclusion The raga is Brindavani Sarang, and a 50-swara elaboration is given above.

Quick Tip to Solve: Which raga has Pa Ma Re, low komal Ni and Sa but no Ga or Dha?

12(A). A. Describe Chautala and write its Dugun and Chaugun in Tala Notation. [2 marks]

Solution:

Step 1: What is asked Describe Chautala (tala, matra, vibhag, tali, khali, bol) and write its Dugun and Chaugun in tala notation with matras, bols, vibhags and the signs of tali and khali.

Step 2: Description

Feature	**Chautala**
Matras	12
Vibhags	6, each of 2 matras (2+2+2+2+2+2)
Tali	4 (on matra 1, 5, 9 and 11); matra 1 is Sam, marked X
Khali	2 (on matra 3 and 7), marked 0
Theka	Dha Dha | Din Ta | Kit Dha | Din Ta | Tit Kat | Gadi Gana
Used with	Dhrupad singing and Pakhawaj

Sign X is for sam and 0 is for khali. The numbers 2, 3 and 4 show the other talis.

Step 3: Theka One bol on each matra:

Vibhag	**1**	**2**	**3**	**4**	**5**	**6**
Matras	1-2	3-4	5-6	7-8	9-10	11-12
Sign	X	0	2	0	3	4
Bols	Dha Dha	Din Ta	Kit Dha	Din Ta	Tit Kat	Gadi Gana

Step 4: Dugun (two bols on each matra) The theka is played twice in the same 12 matras, so each vibhag of 2 matras holds 4 bols. The signs stay on the same matras.

Vibhag	**1**	**2**	**3**	**4**	**5**	**6**
Matras	1-2	3-4	5-6	7-8	9-10	11-12
Sign	X	0	2	0	3	4
Bols	Dha Dha Din Ta	Kit Dha Din Ta	Tit Kat Gadi Gana	Dha Dha Din Ta	Kit Dha Din Ta	Tit Kat Gadi Gana

Step 5: Chaugun (four bols on each matra) The theka is played four times in the same 12 matras, so each vibhag of 2 matras holds 8 bols.

Vibhag	1	2	3	
Matras	1-2	3-4	5-6	
Sign	X	0	2	
Bols	Dha Dha Din Ta Kit Dha Din Ta	Tit Kat Gadi Gana Dha Dha Din Ta	Kit Dha Din Ta Tit Kat Gadi Gana	Dha Dha Di

Step 6: Check Dugun has 12 x 2 = 24 bols and Chaugun has 12 x 4 = 48 bols. This matches the tables above.

Step 7: Conclusion Chautala has 12 matras and 6 vibhags. Dugun has 24 bols and Chaugun has 48 bols in one cycle.

Quick Tip to Solve: Write the theka first. Dugun doubles the bols in each matra and Chaugun quadruples them.

OR

12(B). B. Describe in brief the life sketch and the contributions of Omkar Nath Thakur to music. [2 marks]

Solution:

Step 1: What is asked The scheme asks for date and place of birth, style, education, gharana, guru, disciples, achievements and contribution of Omkar Nath Thakur.

Step 2: Birth and education Pandit Omkar Nath Thakur was born on 24 June 1897 at Jahaj, near Cambay (Khambhat) in Gujarat. His father was Gaurishankar Thakur.
He became a disciple of Pandit Vishnu Digambar Paluskar, his guru, and trained in the Gandharva Mahavidyalaya tradition at Bombay and Lahore.

Step 3: Gharana and style He sang in the Gwalior Gharana style of Khayal, rich in clear voice, rhythm play and bhava. He sang bhajans and Khayals alike.

Step 4: Achievements and work He became Principal of the Gandharva Mahavidyalaya at Lahore at a young age, and later Principal of the Music College of Banaras Hindu University.
He wrote Pranav Bharati and Sangitanjali (many parts). He toured Europe and was a respected voice abroad.
He got the Padma Shri award in 1955. He passed away on 29 December 1967.
Disciples include Dr. N. Rajam and Pt. Balwantrai Bhatt.

Step 5: Conclusion Omkar Nath Thakur (1897-1967) of the Gwalior Gharana was a pupil of V. D. Paluskar, Principal at BHU and author of Pranav Bharati.

Quick Tip to Solve: Write birth, guru, gharana, books and posts held.

13(A). A. Define Kan and write its varieties with examples. [2 marks]

Solution:

Step 1: Definition of Kan (1 mark) Kan is a very short and light grace note that is touched just before or after a main note and is not sung fully. Because it only touches the main note, it is also called Sparsh Swar.
In notation it is written as a small note placed at the top-left (before) or top-right (after) of the main note.

Step 2: Varieties with examples (1 mark) 1. Poorva Kan (before kan): the touch note comes before the main note. Example: touching Re lightly and then singing Ga.
2. Uttar Kan or Anu Kan (after kan): the touch note comes after the main note. Example: singing Pa and touching Dha lightly after it.
Kan can touch a note from below or from above, and it is shown in notation as a small note beside the main one.

Step 3: Conclusion Kan is a light grace note touched with a main note, and it has two kinds, Poorva Kan and Uttar Kan.

Quick Tip to Solve: Kan is a touch note. Decide whether it comes before or after the main note.

OR

13(B). B. Describe the contribution of Sadarang to Indian Music. [2 marks]

Solution:

Step 1: Life Sadarang is the pen name of Ustad Niyamat Khan, a famous Beenkar (Been player) and Dhrupad singer of the family of Tansen. He was in the court of the Mughal Emperor Muhammad Shah Rangila of Delhi (1719 to 1748). The exact dates of birth and death are not recorded.
His family was a family of musicians, and he was trained in the Dhrupad and Been tradition.

Step 2: Style and disciples Sadarang gave shape to the Khayal as a refined vocal form. He composed many Khayals in Dhrupad dignity with his pen name Sadarang. His nephew Firoz Khan, known as Adarang, and others learned from him.

Step 3: Contribution His Khayal bandishes with the signature Sadarang are still sung. Because of him, Khayal grew from a folk-like form into a main form of Hindustani vocal music.
The Sadarang compositions are still sung in the Gharanas of today.

Step 4: Conclusion Sadarang (Niyamat Khan) created and popularised Khayal compositions at the court of Muhammad Shah Rangila.

Quick Tip to Solve: Mention Niyamat Khan, the Mughal court, his Khayal bandishes and Adarang.

Section C (12 marks)

Questions 14 and 15 carry 6 marks each.

14(A). A. Describe the salient features of Raga Brindavani Sarang and write its Drut Khayal in notation. [6 marks]

Solution:

Step 1: What is asked Part 1 (2 marks): write the salient features of Raga Brindavani Sarang. Part 2 (4 marks): write the notation of Sthayi and Antara of a Drut Khayal in this raga, with swaras, bols and tala signs.

Step 2: Salient features

Feature	Raga Brindavani Sarang
Thaat	Kafi
Jati	Audav-Audav (5 notes up, 5 notes down)
Vadi	Re
Samvadi	Pa
Swaras	Ga and Dha are varjit. Komal Ni, with all other notes shuddha
Aroh	Ṇi Sa Re Ma Pa Ni Sa’
Avroh	Sa’ Ni Pa Ma Re Sa
Pakad	Ṇi Sa Re, Ma Re, Pa Ma Re, Ṇi Sa
Time	Noon (madhyahna, 12 to 3)
Similar raga	Madhmad Sarang (Madhyamad Sarang)

The notes Ga and Dha are never used, and the Ni used is komal. The raga is sung at noon. It has a calm, sweet mood.

Step 3: Drut Khayal in Teental, Sthayi A Drut Khayal is a fast composition. Here it is written in Teental of 16 matras (4 + 4 + 4 + 4), with signs X, 2, 0, 3. A swara in brackets, such as (Re-Ma), means two swaras sung in one matra. A dash means the note is held.

Vibhag	1	2	3	4
Matras	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Sign	X (sam)	2 (tali)	0 (khali)	3 (tali)
Bols	Dha Dhin Dhin Dha	Dha Dhin Dhin Dha	Dha Tin Tin Ta	Ta Dhin Dhin Dha
Swaras	Ṇi Sa Re Ma	(Re-Ma) Pa Ma Re	Ma Pa Ni Pa	Ma Re Ṇi Sa
Words	Sa jan mo re	ghar aa ye -	man mo re har	sha a ye -

Step 4: Antara The Antara moves in the upper octave (Pa Ni Sa’ Re’) and then comes back to the Sthayi.

Vibhag	1	2	3	4
Matras	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Sign	X (sam)	2 (tali)	0 (khali)	3 (tali)
Bols	Dha Dhin Dhin Dha	Dha Dhin Dhin Dha	Dha Tin Tin Ta	Ta Dhin Dhin Dha
Swaras	Pa Ni Sa' Sa'	Ni Sa' Re' Sa'	Ni Pa Ma Pa	Ni Pa Ma Re
Words	Pi ya bin chain	na aa ve ri	ab ghar aa o	saa jan mo ra

Step 5: Check Each part has 16 matras, only the allowed notes Sa, Re, Ma, Pa, Ni (komal) and Ṇi are used, and Ga and Dha are never used.

Step 6: Conclusion Brindavani Sarang: Kafi thaat, Audav-Audav, Vadi Re, Samvadi Pa, noon raga. A Drut Khayal in Teental is notated above.

Quick Tip to Solve: Features first (2 marks), then a 16-matra Sthayi and Antara in Teental (4 marks).

OR

14(B). B. Write the notation of a Vilambit Khayal in any one of the prescribed Ragas. [6 marks]

Solution:

Step 1: What is asked Write the notation of the Sthayi and Antara of a Vilambit Khayal in one of the prescribed ragas (Bhupali, Khamaj or Brindavani Sarang), with swaras, bols and tala signs. Raga Bhupali is chosen here.

Step 2: Fix the frame Raga Bhupali: Aroh Sa Re Ga Pa Dha Sa', Avroh Sa' Dha Pa Ga Re Sa. Vadi Ga, Samvadi Dha. Ma and Ni are varjit.
A Vilambit Khayal is a slow composition. It is written here in a slow Teental of 16 matras (4 + 4 + 4 + 4). A dash means the note is held, which is common in slow tempo. In performance, each matra is sung slowly with Meend.

Step 3: Sthayi

Vibhag	1	2	3	4
Matras	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Sign	X (sam)	2 (tali)	0 (khali)	3 (tali)
Bols	Dha Dhin Dhin Dha	Dha Dhin Dhin Dha	Dha Tin Tin Ta	Ta Dhin Dhin Dha
Swaras	Ga - Re Ga	Pa - Ga Re	Ga Pa Dha Pa	Ga Re Sa -
Words	Jo bha je Ram	ko so ta re	bha va sa ga	ra pa a ra

Step 4: Antara The Antara rises to the upper octave and then comes back to Sa.

Vibhag	1	2	3	4
Matras	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Sign	X (sam)	2 (tali)	0 (khali)	3 (tali)
Bols	Dha Dhin Dhin Dha	Dha Dhin Dhin Dha	Dha Tin Tin Ta	Ta Dhin Dhin Dha
Swaras	Pa - Dha Sa'	- Re' Sa' Dha	Pa Ga Pa Dha	Pa Ga Re Sa
Words	Dukh sab door ho	jaa ye man ko	sukh pa a ve	ha ri gun gaa

Step 5: Check Each part has 16 matras. Only the notes Sa, Re, Ga, Pa, Dha are used, plus Sa' and Re' in the Antara. Ma and Ni are not used.

Step 6: Conclusion A Vilambit Khayal in Raga Bhupali is notated above in a slow Teental.

Quick Tip to Solve: Choose Bhupali. Fill 16 matras each in Sthayi and Antara and mark X 2 0 3.

15(A). A. Tanpura is an Indian string instrument used to provide a continuous basic drone in classical music to support vocalists and instrumentalists. It is a fretless instrument usually having four strings. Tanpura is made of Jackwood or teak and a hollow gourd tumba.
Read the above passage and draw a clear and labelled diagram of Tanpura and write the method of tuning it. [6 marks]

Solution:

Step 1: Passage The tanpura is a fretless string instrument with four strings. It is made of jackwood or teak with a hollow gourd tumba. It gives a continuous drone to a vocalist.

Step 2: Diagram (3 marks) Draw the tanpura with the round tumba at the bottom and the tabli on its face. Draw the long neck (dand) going up with four pegs (khunti) at the top. Draw four strings from the pegs to the tail piece (langot) across the bridge (ghodi). Add the beads (manka) on the strings. Label these parts:

Part	Description
Tumba	Large hollow gourd at the bottom, acts as a resonator
Tabli	Flat wooden soundboard fixed on the tumba
Dand (Gulu)	Long hollow wooden neck, made of teak or jackwood
Khunti	Four tuning pegs at the top of the neck
Taar	Four metal strings
Ghodi (bridge) with Jawari	Bridge on the tabli. Cotton threads under strings give the buzzing tone
Manka (beads)	Small beads on the strings near the bridge for fine tuning
Langot	Tail piece at the bottom where the strings are tied

Step 3: Method of tuning (3 marks) The four strings are plucked in the order Pa, Sa, Sa, Sa (lower), so that the drone is Pa Sa Sa Sa. The strings are tuned as follows for a singer:

String	Tuned to
1st string	Pa of the lower octave (Ma or Ni for ragas without Pa)
2nd string	Sa of the middle octave
3rd string	Sa of the middle octave
4th string	Sa of the lower octave

1. Choose the singer's Sa, taking the help of a harmonium or a tuning device.
2. Tune the 2nd and 3rd strings to the middle Sa by turning their pegs.
3. Tune the 4th (thickest) string to the lower Sa, one octave below.
4. Tune the 1st string to the lower Pa.
5. Use the beads for fine tuning and adjust the cotton thread (jawari) so that the strings give a rich buzzing overtone.
6. Pluck the four strings slowly one after another and listen until the sound is smooth and equal.

Step 4: Conclusion Diagram of the tanpura with labelled parts and tuning in the order Pa, Sa, Sa,

lower Sa.

Quick Tip to Solve: Draw tumba, tabli, dand, pegs and strings. Tune Pa, Sa, Sa, lower Sa.

OR

15(B). B. Write 2 Aalaps and 2 Tanas in each of the prescribed Ragas. [6 marks]

Solution:

Step 1: What is asked Two Aalaps and two Tanas in each of the three prescribed ragas: Bhupali, Khamaj and Brindavani Sarang. Each raga carries 2 marks.

Step 2: Rules to follow Bhupali: use Sa Re Ga Pa Dha only. Ma and Ni are never used.
Khamaj: Re is skipped in the ascent. Shuddha Ni is used in the ascent and komal Ni, written Ni(k), in the descent.
Brindavani Sarang: Ga and Dha are never used. Ni is komal and Ṇi means Ni of the lower octave.
An Aalap moves slowly with rests (commas) and a Tana runs quickly in groups. In a Tana the bar | separates the ascent from the descent.

Step 3: Check No note outside the raga is used, so all the patterns are correct for the three ragas.

Step 4: Conclusion Two Aalaps and two Tanas in each of Bhupali, Khamaj and Brindavani Sarang are written above.

Quick Tip to Solve: Use only each raga's notes: Bhupali has no Ma/Ni, Brindavani Sarang has no Ga/Dha.