CBSE Class 10 Hindustani Music Melodic 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. "Dha Dha Tin Tin" bol section belongs to: [1 mark]

(A) Tilwada

(B) Keharwa

(C) Rupak

(D) Teentala

Correct Answer: (A) Tilwada

Solution:

Step 1: Recall the theka of Tilwada Tilwada is a tala of 16 matras. It is split into 4 vibhags of 4 matras each.
The theka is: Dha Tirakita Dhin Dhin | Dha Dha Tin Tin | Ta Tirakita Dhin Dhin | Dha Dha Dhin Dhin.
The tali falls on matras 1, 5 and 13 and the khali falls on matra 9.

Step 2: Find the given bols The bols "Dha Dha Tin Tin" are the second vibhag of Tilwada, matras 5 to 8.
So the section in the question is a part of the Tilwada theka.

Step 3: Check Keharwa (option B) Keharwa has 8 matras in 2 vibhags: Dha Ge Na Ti | Na Ka Dhi Na. It has no "Tin Tin" at all, so option B is wrong.

Step 4: Check Rupak (option C) Rupak has 7 matras in the groups 3 + 2 + 2: Tin Tin Na | Dhi Na | Dhi Na.
It has "Tin Tin", but they are followed by "Na" and there is no "Dha Dha" before them. So option C is wrong.

Step 5: Check Teentala (option D) Teentala has 16 matras: Dha Dhin Dhin Dha | Dha Dhin Dhin Dha | Dha Tin Tin Ta | Ta Dhin Dhin Dha.
The nearest group is "Dha Tin Tin Ta", which is not the same as "Dha Dha Tin Tin". So option D is wrong.

Step 6: Conclusion The bol group "Dha Dha Tin Tin" is the second vibhag of the Tilwada theka. This is option A.

Quick Tip to Solve: Write the theka of Tilwada and find where these four bols fall.

2. The Vadi and Samvadi of Raga Khamaj are: [1 mark]

(A) Gandhar & Pancham

(B) Nishad & Gandhar

(C) Pancham & Nishad

(D) Gandhar & Nishad

Correct Answer: (D) Gandhar & Nishad

Solution:

Step 1: Recall what Vadi and Samvadi mean The Vadi is the king swara of a raga. It is the most important and the most used swara.
The Samvadi is the second most important swara. It is the minister swara and it stays in a pleasant relation with the Vadi.

Step 2: Recall the facts of Raga Khamaj Raga Khamaj belongs to the Khamaj thaat. Its jati is Shadav-Sampoorna.
Its Vadi is Gandhar (Ga) and its Samvadi is Nishad (Ni). It is sung and played in the late evening and the early part of the night.

Step 3: Check option A Gandhar and Pancham. Gandhar is correct, but Pancham is not the Samvadi of Khamaj. So option A is wrong.

Step 4: Check option B Nishad and Gandhar. The two swaras are right but the order is reversed. In Khamaj the Vadi is Gandhar and the Samvadi is Nishad. So option B is wrong.

Step 5: Check option C Pancham and Nishad. Pancham is not the Vadi of Khamaj. So option C is wrong.

Step 6: Check option D Gandhar and Nishad. Both swaras and their order match the raga. So option D is correct.

Step 7: Conclusion Raga Khamaj has Gandhar as Vadi and Nishad as Samvadi. This is option D.

Quick Tip to Solve: Khamaj is a Shadav-Sampoorna raga of the Khamaj thaat. Recall its king and minister swaras.

3. Maseetkhani Gat is played in: [1 mark]

(A) Ektala

(B) Tilwada

(C) Teentala

(D) Keharwa

Correct Answer: (C) Teentala

Solution:

Step 1: Know the Maseetkhani Gat The Maseetkhani Gat is the slow (vilambit) gat of instrumental music. It is named after Ustad Maseet Khan, a sitarist.
It is played after the Alap-Jod-Jhala part, in slow laya, and it is followed by the fast Razakhani Gat.

Step 2: Know its tala In the syllabus the Maseetkhani Gat is set in Teentala, which has 16 matras in 4 vibhags (4 + 4 + 4 + 4). The slow tempo gives room to show the swaras of the raga with bols.

Step 3: Check option A Ektala has 12 matras. It is not the tala given for the Maseetkhani Gat in this course, so option A is wrong.

Step 4: Check option B Tilwada also has 16 matras, but it is not the tala prescribed for this gat. So option B is wrong.

Step 5: Check option D Keharwa has only 8 matras and is a light tala used for light music. It does not fit a slow, serious gat, so option D is wrong.

Step 6: Conclusion The Maseetkhani Gat is played in Teentala. This is option C.

Quick Tip to Solve: The slow gat of the sitar is set in the most common 16 matra tala.

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4. Choose the correct statement:
I. Razakhani gat is played in fast tempo
II. Alap is played after Maseetkhani gat
III. Tilwada has 14 beats
IV. Jati of Khamaj is Shadav-Sampoorna
Choose the correct option: [1 mark]

(A) I & III

(B) II & IV

(C) I & II

(D) I & IV

Correct Answer: (D) I & IV

Solution:

Step 1: Check statement I The Razakhani Gat is the fast (drut) gat that follows the slow Maseetkhani Gat. It is played in a quick tempo, usually in Teentala. So statement I is TRUE.

Step 2: Check statement II In an instrumental recital the Alap, Jod and Jhala come first. After them the player starts the gat. So the Alap is played before the Maseetkhani Gat, not after it. Statement II is FALSE.

Step 3: Check statement III Tilwada has 16 matras, not 14. Fourteen matras belong to Dipchandi (Chanchar). Statement III is FALSE.

Step 4: Check statement IV Khamaj uses 6 swaras going up (Re is left out) and all 7 swaras coming down. A raga with 6 swaras in the ascent and 7 in the descent has the jati Shadav-Sampoorna. Statement IV is TRUE.

Step 5: Match with the options The true statements are I and IV.
Option A has III, which is false. Option B has II, which is false. Option C has II, which is false. Option D has I and IV, both true.

Step 6: Conclusion Statements I and IV are correct. This is option D.

Quick Tip to Solve: Remember the order of a recital: Alap first, slow gat, then fast gat. Tilwada has 16 matras.

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5. Choose the correct statements:
I. Bhupali is a morning raga
II. Dhrupad is sung & played in Dadra
III. Raga Khamaj is a Janak raga
IV. Brindavani Sarang has both Nishad swaras
Choose the correct option: [1 mark]

(A) I & II

(B) III & IV

(C) II & IV

(D) I & IV

Correct Answer: (B) III & IV

Solution:

Step 1: Check statement I Raga Bhupali is of the Kalyan thaat and is sung and played in the evening, in the first prahar of the night. It is not a morning raga. Statement I is FALSE.

Step 2: Check statement II Dhrupad is sung in heavy talas such as Chautala (12 matras), Sultal and Brahma tala. Dadra is a 6 matra light tala used for light classical music. Statement II is FALSE.

Step 3: Check statement III In the thaat system of Pt. Bhatkhande each thaat has a parent (Janak) raga. Khamaj is the Janak raga of the Khamaj thaat. Statement III is TRUE.

Step 4: Check statement IV Brindavani Sarang uses the komal Nishad as its main Nishad, and it also uses the shuddha Nishad in the ascent. So it has both Nishad swaras. Statement IV is TRUE.

Step 5: Match with the options The true pair is III and IV, which is option B.
Option A (I and II), option C (II and IV) and option D (I and IV) each contain a false statement.

Step 6: Conclusion Statements III and IV are correct. This is option B.

Quick Tip to Solve: Bhupali is an evening raga and Dhrupad uses Chautala, not Dadra.

6.

List I	**List II**
I. Meend	**a. 6 swaras**
II. Kan	**b. $\overset{\frown}{G\ P}$**
III. Shadav	**c. 5 swaras**
IV. Audav	**d. $\begin{matrix}G\\R\end{matrix}$**

Choose the correct answer from the options below: [1 mark]

(A) I-d, II-b, III-c, IV-a

(B) I-b, II-d, III-a, IV-c

(C) I-d, II-c, III-a, IV-b

(D) I-c, II-d, III-b, IV-a

Correct Answer: (B) I-b, II-d, III-a, IV-c

Solution:

Step 1: Match Meend Meend is a smooth glide from one swara to another without a break. It is written with a curved line (arc) over the swaras. In the list, the item with the arc over G P is b. So I

matches b.

Step 2: Match Kan Kan is a grace note touched very lightly just before the main swara. It is written as a small swara placed beside the main swara. The item with a small G placed on R is d. So II matches d.

Step 3: Match Shadav Shadav means six. A Shadav raga has 6 swaras. So III matches a (6 swaras).

Step 4: Match Audav Audav means five. An Audav raga has 5 swaras. So IV matches c (5 swaras).

Step 5: Compare with the options The matching is I-b, II-d, III-a, IV-c.
Option A has I-d and II-b, which swaps meend and kan. Option C has II-c, which joins kan to 5 swaras. Option D has I-c, which joins meend to 5 swaras. Only option B is correct.

Step 6: Conclusion The correct match is I-b, II-d, III-a, IV-c. This is option B.

Quick Tip to Solve: Audav is five swaras, Shadav is six. Meend uses an arc sign and Kan uses a small swara.

7. Statement I - Dhrupad is sung in Chautala
Statement II - Inayat Khan belongs to the Maihar Gharana
Choose the correct option: [1 mark]

(A) Statement I is true, but II is false

(B) Statement I is false, but II is true

(C) Statements I and II both are true

(D) Statements I and II both are false

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

Solution:

Step 1: Check Statement I Dhrupad is a serious vocal form that is set to heavy talas. The most common is Chautala, which has 12 matras. Sultal and Brahma tala are also used. So Statement I is TRUE.

Step 2: Check Statement II Ustad Inayat Khan was a sitarist and surbahar player of the Etawah (Imdadkhani) Gharana. He was the son of Ustad Imdad Khan. The Maihar Gharana was founded by Ustad Allauddin Khan. So Statement II is FALSE.

Step 3: Match with the options Statement I is true and Statement II is false. That is option A.
Option B reverses the truth values. Option C says both are true, which is not so. Option D says both are false, which is also not so.

Step 4: Conclusion Statement I is true and Statement II is false. This is option A.

Quick Tip to Solve: Chautala is a Dhrupad tala. Inayat Khan comes from the Etawah gharana.

8. Statement I - Jhala is played at the end of Maseetkhani Gat
Statement II - Maihar Gharana was established by Tansen [1 mark]

(A) Statement I is true, but II is false

(B) Statement II is true, but I is false

(C) Statements I & II both are true

(D) Statements I & II both are false

Correct Answer: (D) Statements I & II both are false

Solution:

Step 1: Check Statement I Jhala is a fast rhythmic passage played with strokes on the chikari strings. It is played at the end of the Alap-Jod-Jhala part and as the final flourish of the whole recital.
The Maseetkhani Gat is not closed with a Jhala. It is followed by the fast Razakhani Gat. So Statement I is FALSE (this matches the marking scheme).

Step 2: Check Statement II The Maihar Gharana was established by Ustad Allauddin Khan (Baba Allauddin Khan) of Maihar. Tansen belongs to a much earlier time and is linked with the Mughal court of Akbar. So Statement II is FALSE.

Step 3: Match with the options Both statements are false, so option D is correct.
Options A, B and C each call at least one false statement true.

Step 4: Conclusion Both statements are false. The answer is option D.

Quick Tip to Solve: Maihar Gharana was founded by Allauddin Khan. Jhala does not close the Maseetkhani Gat.

Section B (10 marks)

Questions 9 to 13 carry 2 marks each.

9(A). Describe Dhrupad in brief. [2 marks]

Solution:

Step 1: What is Dhrupad Dhrupad is the oldest and most serious form of Hindustani classical vocal music. The word comes from dhruva (fixed) and pada (verse), so it means a song with a fixed verse. It is a composition in a raga, set to a tala. Its songs are in Brajbhasha and old Hindi and they praise gods, kings and the beauty of nature.

Step 2: Parts of the composition A Dhrupad has four parts: Sthayi, Antara, Sanchari and Abhog.
The Sthayi is the first part and stays in the lower and middle octave. The Antara goes to the higher notes. The Sanchari moves through both areas and the Abhog closes the song.

Step 3: Special features It starts with a slow Alap with no words, using syllables such as Nom and Tom (Nom-Tom Alap). Then the composition is sung to the pakhawaj.
It is sung in heavy talas such as Chautala (12 matras), Sultal, Teevra and Brahma tala.
The mood is grave and devotional. It uses gamak and meend, and it does not use light, fast ornaments.

Step 4: Conclusion Dhrupad is the oldest grave form of Hindustani vocal music, a fixed song of four parts, with a Nom-Tom Alap and heavy talas, sung with the pakhawaj.

Quick Tip to Solve: Give a definition (1 mark) and one or two special features (1 mark).

OR

9(B). Define Alap and Kan in Hindustani Music. [2 marks]

Solution:

Step 1: Define Alap Alap is the slow elaboration of a raga without tala and without a composition. The player or singer opens each swara step by step, from the lower octave to the higher one, to show the form of the raga.
In an instrumental recital the Alap is followed by the Jod and the Jhala.

Step 2: Define Kan Kan (also called Sparsh swara) is a grace note. It is a swara touched very lightly and for a very short time along with the main swara. It adds beauty to the main swara and it is shown by a small swara written beside the main swara.

Step 3: Varieties of Kan Purvalagan: the kan swara is touched before the main swara and then the main swara is played. Example: Ga touched before Re, written as ^{Ga}Re.
Anulagan: the main swara is played first and the kan swara is touched after it. Example: Re played and then Ga touched lightly, written as Re with a small Ga placed after it.

Step 4: Conclusion Alap is the slow, free elaboration of a raga. Kan is a grace swara touched with the main swara, as Purvalagan (before) or Anulagan (after).

Quick Tip to Solve: Alap has no tala. Kan is a grace note with two varieties.

10(A). Discuss the contribution of Inayat Khan to Indian Music. [2 marks]

Solution:

Step 1: Training, style and gharana Ustad Inayat Khan (1894-1938) was a great sitar and surbahar player. He learned from his father, Ustad Imdad Khan, and belonged to the Etawah (Imdadkhani) Gharana.
His style was the gayaki ang, which means he made the sitar sing like the human voice, with long smooth meends and a calm, deep Alap.

Step 2: Techniques He used slow, heavy meends and a clear, full tone. His Alap-Jod-Jhala were detailed and he set the gats with a strong sense of rhythm and layakari.
He played the sitar and the surbahar both, so the Dhrupad style Alap also found a place in his playing.

Step 3: Contribution to Indian music He raised the status of the sitar as a solo instrument and carried the Imdadkhani tradition forward.
He gave music to the world through recordings and concerts and trained his sons, Ustad Vilayat Khan and Ustad Imrat Khan, who spread the gharana further.

Step 4: Conclusion Inayat Khan took the Etawah gharana forward through his singing style (gayaki ang) on the sitar and surbahar and by training his sons.

Quick Tip to Solve: Mention his training, gharana, style, and what he gave to music.

OR

10(B). Draw and label the various parts of the instrument you have opted for. [2 marks]

Solution:

Step 1: What to draw The student draws the instrument that he or she has opted for. Here the Sitar is used as the model. The drawing is a neat front view with every part labelled by a straight line.
Marks: drawing 1 and labelling 1.

Step 2: How to draw the Sitar Draw a large round gourd at the bottom. This is the Tumba (main resonator).
Cover the front of the gourd with a flat wooden plate. This is the Tabli (soundboard).
Draw a long, hollow neck going up from the gourd. This is the Dandi.
Draw a small gourd near the top of the neck. This is the Tumbi.

Step 3: Labelling the parts Tumba: the large gourd that gives resonance.
Tumbi: the small upper gourd.
Tabli: the wooden soundboard on the tumba.
Dandi: the long hollow neck.
Pardas: the curved metal frets tied on the dandi.
Meru: the top nut on which the main strings rest.
Ghoraj (bridge): the flat bridge on the tabli on which the strings rest.
Langot: the tail piece at the bottom of the tabli, where the strings are fixed.
Kunti: the tuning pegs for the main strings.
Tarab (sympathetic) strings: the thin strings below the pardas, with their small pegs on the side of the dandi.
Chikari: the two or three high-pitched rhythm strings.
Baj tar: the main playing string.

Step 4: Other instruments Sarod: wooden body with a goat skin face, a metal fingerboard, a bridge, main and tarab strings and pegs.
Violin: body, belly, f-holes, bridge, fingerboard, strings, pegs, scroll and the bow.
Flute (bansuri): a bamboo tube with a blowing hole and six or seven finger holes.

Step 5: Conclusion A neat labelled diagram of the chosen instrument, with the parts named as above (Sitar used as the model).

Quick Tip to Solve: Draw a clear figure and name each part. The marks are split as drawing and labelling.

11(A). Describe Maseetkhani Gat and its salient features. [2 marks]

Solution:

Step 1: Definition and origin The Maseetkhani Gat is the slow (vilambit laya) gat of the sitar and other instruments. It is named after Ustad Maseet Khan, a sitarist of the 19th century, who is said to have started it.

Step 2: Place in a recital A recital opens with the Alap, Jod and Jhala. Then the Maseetkhani Gat is played in slow tempo, and the fast Razakhani Gat follows.

Step 3: Salient features It is set to Teentala, which has 16 matras in 4 vibhags. The tempo is slow.
It has two parts: Sthayi and Antara.
The bols (Da, Ra, Diri) are played in a set pattern over the matras, and the player stays on the laya and on the bol cycles.

The slow tempo gives space to show the swaras of the raga clearly, with meend and kan.
After the gat, the player adds Tans or Todas and shows layakari.

Step 4: Conclusion Maseetkhani Gat is the slow instrumental gat started by Ustad Maseet Khan, set in Teentala with Sthayi and Antara and set bol patterns.

Quick Tip to Solve: Give the definition and who started it (1 mark) and the specialities such as laya and bol cycles (1 mark).

OR

11(B). Describe the contribution of Pt. Omkarnath Thakur to Indian Music. [2 marks]

Solution:

Step 1: Training and gharana Pt. Omkarnath Thakur (1897-1967) was a famous vocalist of the Gwalior gharana. He was a disciple of Pt. Vishnu Digambar Paluskar.
He had a very rich voice and a style that used the pure form of the raga with feeling (bhava).

Step 2: Career and students At a young age he became the Principal of the Gandharva Mahavidyalaya at Lahore. Later he joined the Banaras Hindu University and became the Head of the Faculty of Music there.
He trained many students, such as Pt. Balwantrai Bhatt and Dr. Prem Lata Sharma.

Step 3: Contribution and books He took Indian music to audiences in India and abroad and brought it into university study.
He wrote books such as Pranav Bharati and Sangeetanjali, which are used by music students.

Step 4: Conclusion Omkarnath Thakur was a Gwalior gharana vocalist, a teacher at Lahore and at BHU, and the author of Pranav Bharati and Sangeetanjali.

Quick Tip to Solve: Talk about his training, gharana, style, students, contribution and books written.

12(A). Describe Tilwada Tala and write its thaah & dugun. [2 marks]

Solution:

Step 1: Describe Tilwada Tilwada is a tala of 16 matras. It has 4 vibhags of 4 matras each (4 + 4 + 4 + 4).
The sam (X) is on matra 1, the tali (2) is on matra 5, the khali (0) is on matra 9 and the tali (3) is on matra 13.
It is a slow tala and it accompanies vilambit and madhya laya compositions, such as the Khayal and the instrumental Gat.

Step 2: Thaah (theka in single speed) In the thaah, one bol is played in every matra. Tirakita is four quick syllables played in the time of one matra.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Dha	Tirakita	Dhin	Dhin
Vibhag 2 (2), matras 5-8	Dha	Dha	Tin	Tin
Vibhag 3 (0), matras 9-12	Ta	Tirakita	Dhin	Dhin
Vibhag 4 (3), matras 13-16	Dha	Dha	Dhin	Dhin

Step 3: Dugun (double speed) In the dugun, two bols are played in every matra, so the theka is played twice in the same 16 matras.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Dha Tirakita	Dhin Dhin	Dha Dha	Tin Tin
Vibhag 2 (2), matras 5-8	Ta Tirakita	Dhin Dhin	Dha Dha	Dhin Dhin
Vibhag 3 (0), matras 9-12	Dha Tirakita	Dhin Dhin	Dha Dha	Tin Tin
Vibhag 4 (3), matras 13-16	Ta Tirakita	Dhin Dhin	Dha Dha	Dhin Dhin

Step 4: Conclusion Tilwada has 16 matras in 4 vibhags with signs X, 2, 0, 3. Its thaah and dugun are written in the tables above.

Quick Tip to Solve: Write the theka of Tilwada first. Dugun means two bols in each matra.

OR

12(B). Define Tana and Meend with an example. [2 marks]

Solution:

Step 1: Define Tana Tana is a quick run of the swaras of a raga, played in fast tempo over the beat of the tala. It shows the skill of the player and the speed and clarity of the swaras.
Varieties: Sapat (straight run up and down), Koot (zigzag), Mishra (mixed) and Alankarik tana (patterned).

Step 2: Example of Tana A Sapat tana in Bhupali: Sa Re Ga Pa Dha $\dot{S}a$, $\dot{S}a$ Dha Pa Ga Re Sa.

Step 3: Define Meend Meend is a smooth glide from one swara to another in one stroke, without a break. On the sitar it is made by pulling the string sideways on the pardas. It is shown by an arc over the swaras.
Varieties: ascending meend (aroh) when the glide goes up, descending meend (avaroh) when it goes down, and a long meend that covers three or more swaras.

Step 4: Example of Meend A meend from Pa to Ga in Bhupali, falling over three swaras: Pa $\overset{\frown}{Ga}$ Re.
A short meend from Ga to Pa: $\overset{\frown}{Ga}$ Pa.

Step 5: Conclusion Tana is a fast run of swaras and Meend is a glide between swaras. Examples are

given in Raga Bhupali.

Quick Tip to Solve: A tana is fast and detached. A meend is a continuous glide shown by an arc.

13(A). Discuss the tuning process of the instrument opted for. [2 marks]

Solution:

Step 1: Before tuning The instrument opted for here is the Sitar. First the player fixes a pitch (Sa) in a way that suits the voice or the raga, using a tanpura or a tuner.
Then the strings are tuned one by one with the tuning pegs (kunti). Fine tuning is done with the small beads on the strings near the langot.

Step 2: Tuning the main strings Baj tar (first string): tuned to the starting swara of the raga, such as Madhya Sa, Ma or Pa as the raga requires.
Jod strings: tuned to Sa of the chosen pitch.
Kharaj strings (thick bass strings): tuned to Mandra Sa and Mandra Pa.
Chikari strings (two high strings for rhythm): tuned to Sa of the higher octaves.

Step 3: Tuning the tarab strings The tarab (sympathetic) strings are tuned to the swaras of the raga to be played. For Bhupali they are tuned to Sa Re Ga Pa Dha Sa'.
The strings are tuned in ascending order on the pegs on the side of the dandi and they ring on their own when the main strings are played.

Step 4: Check The player checks the pitch against the tanpura and plays a few swaras on the pardas to be sure that the main strings and the tarab strings sound together.

Step 5: Conclusion The main strings are tuned to Sa, Pa and Ma as the raga needs, and the tarab strings are tuned to the swaras of the raga.

Quick Tip to Solve: Tune the main strings first and then the tarab strings.

OR

13(B). Discuss the contribution of Ustad Allauddin Khan to Hindustani Music. [2 marks]

Solution:

Step 1: Training and gharana Ustad Allauddin Khan (about 1862-1972), called Baba, was born in Shivpur, now in Bangladesh. He trained under many gurus, such as Gopal Krishna Bhattacharya, Ahmed Ali Khan and Ustad Wazir Khan of Rampur.
He lived at Maihar (Madhya Pradesh) and founded the Maihar Gharana, also called the Maihar-Senia Gharana.

Step 2: Style and specialities He taught the sarod, the sitar, the violin, the flute and other instruments.
His style joined the Dhrupad Alap with fast and clear gat work.
He started the Maihar Band, an orchestra of Indian instruments.

Step 3: Contribution He trained great artists, such as Pt. Ravi Shankar, Ustad Ali Akbar Khan, Pt. Nikhil Banerjee, Annapurna Devi and Pt. Pannalal Ghosh.
He created new ragas, such as Hemant, Hem-Bihag and Madan Manjari.
He got the Padma Vibhushan and the Sangeet Natak Akademi Fellowship.

Step 4: Conclusion Allauddin Khan founded the Maihar Gharana and trained many leading instrumentalists, and he created new ragas.

Quick Tip to Solve: Talk about his training, style, gharana, specialities and contribution.

Section C (12 marks)

Questions 14 and 15 carry 6 marks each.

14(A). Write in notation a Maseetkhani Gat in any one raga of your syllabus with two 16 matra Todas in the notation system. [6 marks]

Solution:

Step 1: Choose the tala and the raga Maseetkhani Gat is set in Teentala: 16 matras, 4 vibhags of 4 matras, sam X on matra 1, tali 2 on matra 5, khali 0 on matra 9, tali 3 on matra 13.
Raga chosen: Bhupali (Kalyan thaat, Audav-Audav, Vadi Ga, Samvadi Dha). It has the five shuddha swaras Sa Re Ga Pa Dha only, so no komal or teevra sign is needed.
Signs used: a dot below a swara means Mandra saptak, a dot above means Tar saptak, no dot means Madhya saptak, an underline means komal swara.
Each box below shows the swara on the top line and the mizrab bol on the bottom line. In the Sthayi and the Antara one swara is played in each matra with one bol (Da or Ra). In the Todas two swaras are played in each matra with the bols Da Ra.

Step 2: Write the Sthayi (16 matras, 2 marks) The Sthayi stays in the lower and middle octave. It uses the Bhupali phrases Ga Pa Dha, Pa Ga Re and Ga Re Dha Sa.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Ga Da	Pa Ra	Dha Da	Pa Ra
Vibhag 2 (2), matras 5-8	Dha Da	Ṣa Ra	Dha Da	Pa Ra
Vibhag 3 (0), matras 9-12	Ga Da	Pa Ra	Ga Da	Re Ra
Vibhag 4 (3), matras 13-16	Ga Da	Re Ra	Dha Ḍa	Sa Ra

Step 3: Write the Antara (16 matras, 2 marks) The Antara goes up to the upper octave (tar saptak) and comes back to Ga to join the Sthayi.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Pa Da	Dha Ra	Ṣa Da	Re Ra
Vibhag 2 (2), matras 5-8	Ġa Da	Re Ra	Ṣa Da	Dha Ra
Vibhag 3 (0), matras 9-12	Ṣa Da	Re Ra	Ga Da	Re Ra
Vibhag 4 (3), matras 13-16	Ṣa Da	Dha Ra	Pa Da	Ga Ra

Step 4: Write the first Toda (16 matras, 1 mark) A Toda is a fast run of swaras that ends the line. The

first Toda goes up to Re' and Ga' and returns to Sa.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Sa Re Da Ra	Ga Pa Da Ra	Dha Sa Da Ra	Re Ga Da Ra
Vibhag 2 (2), matras 5-8	Ga Re Da Ra	Sa Dha Da Ra	Pa Ga Da Ra	Re Sa Da Ra
Vibhag 3 (0), matras 9-12	Ga Re Da Ra	Ga Pa Da Ra	Dha Pa Da Ra	Ga Pa Da Ra
Vibhag 4 (3), matras 13-16	Dha Sa Da Ra	Dha Pa Da Ra	Ga Re Da Ra	Re Ga Da Ra

Step 5: Write the second Toda (16 matras, 1 mark)

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Ga Pa Da Ra	Dha Pa Da Ra	Ga Pa Da Ra	Dha Sa Da Ra
Vibhag 2 (2), matras 5-8	Dha Sa Da Ra	Re Sa Da Ra	Dha Sa Da Ra	Re Ga Da Ra
Vibhag 3 (0), matras 9-12	Re Sa Da Ra	Dha Pa Da Ra	Ga Pa Da Ra	Dha Pa Da Ra
Vibhag 4 (3), matras 13-16	Ga Re Da Ra	Sa Re Da Ra	Ga Re Da Ra	Dha Sa Da Ra

Step 6: Check the notation Each part has 16 matras, 4 in each vibhag. The signs X, 2, 0, 3 are on matras 1, 5, 9 and 13. All swaras are from Sa Re Ga Pa Dha, so they all belong to Bhupali.

Step 7: Conclusion The Maseetkhani Gat in Raga Bhupali (Teentala) has the Sthayi, the Antara and two Todas of 16 matras, written above.

Quick Tip to Solve: Fix the tala first (Teentala, 16 matras). Then write the Sthayi, the Antara and two Todas matra by matra with the bols.

OR

14(B). Write a Razakhani Gat in Raga Khamaj with three Tanas in the notation system. [6 marks]

Solution:

Step 1: Fix the tala and the raga The Razakhani Gat is the fast gat. It is set in Teentala (16 matras, 4 vibhags, signs X, 2, 0, 3 on matras 1, 5, 9, 13).
Raga Khamaj: Khamaj thaat, Shadav-Sampoorna, Vadi Ga, Samvadi Ni. Ascent: Sa Ga Ma Pa Dha Ni Sa' (no Re). Descent: Sa' Ni(komal) Dha Pa Ma Ga Re Sa. Shuddha Ni is used in the ascent and komal Ni in the descent.
Signs used: a dot below a swara means Mandra saptak, a dot above means Tar saptak, no dot means Madhya saptak, an underline means komal swara.
Each box shows the swaras on the top line and the bols on the bottom line. In the Sthayi and the Antara two swaras are played in each matra with the bols Da Ra. In the Tanas four swaras are played in each matra with the bols Da Ra Da Ra.

Step 2: Write the Sthayi (16 matras, 1.5 marks) The Sthayi uses the phrases Ga Ma Pa Dha, Ma Pa Dha Pa Ma Ga and Ga Re Sa of Khamaj and ends on Sa.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Ga Ma Da Ra	Pa Dha Da Ra	Ma Pa Da Ra	Ga Ma Da Ra
Vibhag 2 (2), matras 5-8	Ga Re Da Ra	Sa Re Da Ra	Ga Ma Da Ra	Pa Dha Da Ra
Vibhag 3 (0), matras 9-12	Ma Pa Da Ra	Dha Ni Da Ra	Sa Ni Da Ra	Dha Pa Da Ra
Vibhag 4 (3), matras 13-16	Ma Pa Da Ra	Dha Pa Da Ra	Ma Ga Da Ra	Re Sa Da Ra

Step 3: Write the Antara (16 matras, 1.5 marks) The Antara goes to the upper octave (Sa', Re', Ga', Ma') and returns with komal Ni in the descent.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Pa Dha Da Ra	Ni Sa Da Ra	Ga Ma Da Ra	Ga Re Da Ra
Vibhag 2 (2), matras 5-8	Sa Ni Da Ra	Dha Pa Da Ra	Dha Ma Da Ra	Pa Ga Da Ra
Vibhag 3 (0), matras 9-12	Pa Dha Da Ra	Ni Sa Da Ra	Ni Dha Da Ra	Pa Ma Da Ra
Vibhag 4 (3), matras 13-16	Pa Ma Da Ra	Pa Ga Da Ra	Ma Ga Da Ra	Re Ga Da Ra

Step 4: Write Tana 1 (1 mark) Tana 1 goes straight up in groups of four swaras (sapat), and comes down again.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Sa Ga Ma Pa Da Ra Da Ra	Ga Ma Pa Dha Da Ra Da Ra	Ma Pa Dha Ni Da Ra Da Ra	Pa Dha Ni Sa Da Ra Da Ra
Vibhag 2 (2), matras 5-8	Dha Ni Sa Ga Da Ra Da Ra	Ni Sa Ga Ma Da Ra Da Ra	Sa Ni Dha Pa Da Ra Da Ra	Dha Pa Ma Ga Da Ra Da Ra
Vibhag 3 (0), matras 9-12	Pa Ma Ga Re Da Ra Da Ra	Ma Ga Re Sa Da Ra Da Ra	Ga Re Sa Re Da Ra Da Ra	Ga Ma Pa Ma Da Ra Da Ra
Vibhag 4 (3), matras 13-16	Ga Ma Pa Dha Da Ra Da Ra	Ma Pa Dha Ni Da Ra Da Ra	Pa Dha Ni Sa Da Ra Da Ra	Ni Dha Pa Ma Da Ra Da Ra

Step 5: Write Tana 2 (1 mark) Tana 2 is built of patterns that move back by one swara (alankarik).

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Sa Ga Ma Ga Da Ra Da Ra	Ga Ma Pa Ma Da Ra Da Ra	Ma Pa Dha Pa Da Ra Da Ra	Pa Dha Ni Sa Da Ra Da Ra
Vibhag 2 (2), matras 5-8	Ga Ma Ga Re Da Ra Da Ra	Sa Ni Dha Pa Da Ra Da Ra	Dha Pa Ma Pa Da Ra Da Ra	Pa Ma Ga Ma Da Ra Da Ra
Vibhag 3 (0), matras 9-12	Ma Ga Re Ga Da Ra Da Ra	Ga Re Sa Re Da Ra Da Ra	Sa Re Ga Ma Da Ra Da Ra	Ga Ma Pa Dha Da Ra Da Ra
Vibhag 4 (3), matras 13-16	Pa Dha Ni Sa Da Ra Da Ra	Sa Ni Dha Pa Da Ra Da Ra	Ma Pa Ga Ma Da Ra Da Ra	Ga Re Sa Re Da Ra Da Ra

Step 6: Write Tana 3 (1 mark) Tana 3 is zigzag (vakra) and uses the Khamaj phrases Ga Ma Pa Dha and Ma Pa Ga Ma.

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Ga Ma Pa Dha Da Ra Da Ra	Ma Pa Ga Ma Da Ra Da Ra	Ga Re Sa Re Da Ra Da Ra	Ga Ma Pa Dha Da Ra Da Ra
Vibhag 2 (2), matras 5-8	Pa Dha Ni Sa Da Ra Da Ra	Dha Ni Sa Ga Da Ra Da Ra	Sa Ga Re Sa Da Ra Da Ra	Re Sa Ni Dha Da Ra Da Ra
Vibhag 3 (0), matras 9-12	Pa Dha Ma Pa Da Ra Da Ra	Ga Ma Re Ga Da Ra Da Ra	Ga Re Sa Re Da Ra Da Ra	Sa Re Ga Ma Da Ra Da Ra
Vibhag 4 (3), matras 13-16	Pa Dha Pa Ma Da Ra Da Ra	Pa Ga Ma Ga Da Ra Da Ra	Re Ga Re Sa Da Ra Da Ra	Pa Ma Ga Re Da Ra Da Ra

Step 7: Check the notation Every part has 16 matras in 4 vibhags and the signs X, 2, 0, 3 are on matras 1, 5, 9 and 13. Shuddha Ni appears only in the ascent (Dha Ni Sa') and komal Ni (underlined) only in the descent (Sa' Ni Dha). Re is left out in the ascent.

Step 8: Conclusion A Razakhani Gat in Khamaj (Teentala) with the Sthayi, the Antara and three Tanas is written above.

Quick Tip to Solve: Use Teentala. Remember shuddha Ni goes up and komal Ni comes down in Khamaj.

15(A). Raga can be revealed through Alap and elaborations of the swaras. The real picture of raga can be perceived through elaborations. Phraseology of ragas can be used with techniques such as meend, kan, krintan, etc., so that the character of the raga is clearly depicted.
After reading the above paragraph, identify ragas from the following phrases and elaborate each upto 60 swaras.
a1 - Ma Pa Ni Pa , Ni Sa $\frac{Ma}{Ra}$

a2 - Pa Ga Re , Dha Sa [6 marks]

Solution:

Step 1: Identify the raga of phrase a1 The phrase is Ma Pa Ni Pa , Ni Sa $\frac{Ma}{Ra}$. It uses only Sa, Re, Ma, Pa and Ni. Ga and Dha are not used, so the raga has 5 swaras.
The Ni is komal in the descent (Ma Pa Ni Pa), the shuddha Ni is used in the ascent (Ni Sa), and Ma is touched as a kan on Re.

Five swaras with both Nishads, and the Re-Pa stress, point to Raga Brindavani Sarang (Kafi thaat, Audav-Audav, Vadi Re, Samvadi Pa, time noon).

Step 2: Identify the raga of phrase a2 The phrase is Pa Ga Re , Dha Sa. It uses Pa, Ga, Re, Dha (mandra) and Sa with a meend from Pa to Ga. It has no Ma and no Ni.
The swaras Sa Re Ga Pa Dha are all shuddha. This is Raga Bhupali (Kalyan thaat, Audav-Audav, Vadi Ga, Samvadi Dha, time first prahar of the night).

Step 3: Signs used in the elaboration Signs used: a dot below a swara means Mandra saptak, a dot above means Tar saptak, no dot means Madhya saptak, an underline means komal swara. A curved line over swaras is a meend. A small swara placed before the main swara is a kan. A comma is a short pause.
Only the main swaras are counted. A kan swara is not counted separately.

Step 4: Elaboration of Raga Brindavani Sarang (60 swaras, 2 marks) Ni Sa Re Ma Re Sa
Ni Sa Re Ma Pa Ma Re Sa

Ma Re Ma Pa Ma Re Sa
Ni Sa Re Ma Pa Ni Pa , Ma Re Pa Ma Re Sa

Ma Pa Ni Sa Ni Pa Ma Re Pa Ma Re Sa
Re Sa Ni Pa Ma Re Pa Ma Re Sa
Ni Sa ^{Ma}Re Sa
Count of swaras: 6 + 8 + 7 + 13 + 12 + 10 + 4 = 60.

Step 5: Elaboration of Raga Bhupali (60 swaras, 2 marks) Sa Dha Sa Re Ga Re Sa
Re Ga Pa Ga Re , Ga Re Sa Dha Sa

Ga Pa Dha Pa Ga , Pa Ga Re , Ga Re Sa
Ga Pa Dha Sa Dha Pa Ga Pa Ga Re Sa
Pa Dha Sa Re Sa Dha Pa Ga Re Ga Re Sa Dha Sa

Re Sa Dha Pa Ga Re Sa
Count of swaras: 7 + 10 + 11 + 11 + 14 + 7 = 60.

Step 6: Conclusion a1 is Raga Brindavani Sarang and a2 is Raga Bhupali. Each has been elaborated up to 60 swaras with signs of saptak, komal swara, meend and kan.

Quick Tip to Solve: Look at which swaras are missing in each phrase. Then build the raga step by step with meend and kan.

OR

15(B). Laya is an important aspect of Tala. Write in Tala Notation - Tigun and Chaugun of Tilwada and Rupak Tala. [6 marks]

Solution:

Step 1: Know the thekas and the layas Tilwada (16 matras, vibhags 4 + 4 + 4 + 4, signs X on 1, 2 on 5, 0 on 9, 3 on 13): Dha Tirakita Dhin Dhin | Dha Dha Tin Tin | Ta Tirakita Dhin Dhin | Dha Dha Dhin Dhin.
Rupak (7 matras, vibhags 3 + 2 + 2, khali 0 on matra 1, tali 2 on matra 4, tali 3 on matra 6): Tin Tin Na | Dhi Na | Dhi Na.
Tigun means three bols in every matra, so the theka is played three times in one cycle. Chaugun means four bols in every matra, so the theka is played four times in one cycle.

Step 2: Tilwada Tigun (1.5 marks) The 16 bols are played 3 times, which is 48 bols in 16 matras (3 per matra).

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Dha Tirakita Dhin	Dhin Dha Dha	Tin Tin Ta	Tirakita Dhin Dhin
Vibhag 2 (2), matras 5-8	Dha Dha Dhin	Dhin Dha Tirakita	Dhin Dhin Dha	Dha Tin Tin
Vibhag 3 (0), matras 9-12	Ta Tirakita Dhin	Dhin Dha Dha	Dhin Dhin Dha	Tirakita Dhin Dhin
Vibhag 4 (3), matras 13-16	Dha Dha Tin	Tin Ta Tirakita	Dhin Dhin Dha	Dha Dhin Dhin

Step 3: Tilwada Chaugun (1.5 marks) The 16 bols are played 4 times, which is 64 bols in 16 matras (4 per matra).

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3	Matra 4
Vibhag 1 (X), matras 1-4	Dha Tirakita Dhin Dhin	Dha Dha Tin Tin	Ta Tirakita Dhin Dhin	Dha Dha Dhin Dhin
Vibhag 2 (2), matras 5-8	Dha Tirakita Dhin Dhin	Dha Dha Tin Tin	Ta Tirakita Dhin Dhin	Dha Dha Dhin Dhin
Vibhag 3 (0), matras 9-12	Dha Tirakita Dhin Dhin	Dha Dha Tin Tin	Ta Tirakita Dhin Dhin	Dha Dha Dhin Dhin
Vibhag 4 (3), matras 13-16	Dha Tirakita Dhin Dhin	Dha Dha Tin Tin	Ta Tirakita Dhin Dhin	Dha Dha Dhin Dhin

Step 4: Rupak Tigun (1.5 marks) The 7 bols are played 3 times, which is 21 bols in 7 matras (3 per matra).

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3
Vibhag 1 (0), matras 1-3	Tin Tin Na	Dhi Na Dhi	Na Tin Tin
Vibhag 2 (2), matras 4-5	Na Dhi Na	Dhi Na Tin	
Vibhag 3 (3), matras 6-7	Tin Na Dhi	Na Dhi Na	

Step 5: Rupak Chaugun (1.5 marks) The 7 bols are played 4 times, which is 28 bols in 7 matras (4

per matra).

Vibhag (sign, matras)	Matra 1	Matra 2	Matra 3
Vibhag 1 (0), matras 1-3	Tin Tin Na Dhi	Na Dhi Na Tin	Tin Na Dhi Na
Vibhag 2 (2), matras 4-5	Dhi Na Tin Tin	Na Dhi Na Dhi	
Vibhag 3 (3), matras 6-7	Na Tin Tin Na	Dhi Na Dhi Na	

Step 6: Check Each layakari starts on the sam and ends exactly at the end of the cycle, so the next cycle starts on the sam again. The count is: Tilwada 3 x 16 = 48 and 4 x 16 = 64 bols; Rupak 3 x 7 = 21 and 4 x 7 = 28 bols.

Step 7: Conclusion The Tigun and Chaugun of Tilwada and Rupak are written in the tables above.

Quick Tip to Solve: Tigun is three bols in every matra and chaugun is four. Write the theka first.