HP Board Class 10, 2026 Music (Vocal) Question Paper with Solutions

Time Allowed :3 Hours	Maximum Marks :30	Total questions :18

Section - A

1. How many basic swaras are there in Indian classical music?

(A) 5

(B) 6

(C) 7

(D) 8

Correct Answer: (C) 7

Solution:

Step 1: Understanding Swaras in Indian Classical Music.

In Indian classical music, a **Swar** refers to a musical note that forms the basis of melody.

Swaras are the fundamental building blocks used to create ragas and musical compositions.

They represent specific sound frequencies that are pleasant to the ear.

Step 2: The Seven Basic Swaras.

Indian classical music is based on **seven basic swaras**. These are:

Sa (Shadja),

Re (Rishabh),

Ga (Gandhar),

Ma (Madhyam),

Pa (Pancham),

Dha (Dhaivat),

Ni (Nishad).

Together these seven notes form the musical scale known as the **Saptak**.

Step 3: Explanation of Options.

- **(A) 5:** Incorrect. Some ragas may use five notes (Audava raga), but the basic system has seven swaras.

- **(B) 6:** Incorrect. Certain ragas may omit one note, but the classical system still contains seven fundamental swaras.

- **(C) 7:** Correct. Indian classical music is built on seven basic swaras.

- **(D) 8:** Incorrect. Although the scale returns to Sa in the next octave, the basic swaras are counted as seven.

Step 4: Conclusion.

Therefore, Indian classical music consists of seven fundamental swaras which form the basis of all ragas and musical compositions.

Final Answer: 7.

> **Quick Tip**
>
> The seven basic swaras in Indian classical music are Sa, Re, Ga, Ma, Pa, Dha, and Ni. Together they form the Saptak (musical scale).

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2. Which instrument is commonly used to maintain pitch while singing?

(A) Tabla

(B) Harmonium

(C) Tanpura

(D) Sitar

Correct Answer: (C) Tanpura

Solution:

Step 1: Understanding pitch in Indian classical music.

Pitch refers to the accuracy of musical notes while singing or playing an instrument. In Indian classical music, singers need a continuous reference sound so that they can maintain the correct swara (note) throughout the performance.

Step 2: Role of the Tanpura.

The **Tanpura** is a long-necked string instrument that produces a continuous harmonic drone. It usually plays the notes **Sa and Pa (or Sa and Ma)** repeatedly, creating a stable sound background that helps singers maintain the correct pitch while performing.

Step 3: Comparison with other instruments.

- **(A) Tabla:** Incorrect. Tabla is a percussion instrument used to maintain rhythm, not pitch.

- **(B) Harmonium:** Incorrect. Harmonium is used for accompaniment and melody but it is not primarily meant for continuous pitch reference.

- **(C) Tanpura:** Correct. It provides a continuous drone that helps singers maintain pitch.

- **(D) Sitar:** Incorrect. Sitar is a melodic string instrument used for performances, not mainly for pitch reference.

Step 4: Conclusion.

Thus, the Tanpura is the instrument commonly used in Indian classical music to maintain pitch while singing.

Final Answer: Tanpura.

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3. Raga Yaman is generally sung during:

(A) Morning

(B) Afternoon

(C) Evening

(D) Midnight

Correct Answer: (C) Evening

Solution:

Step 1: Concept of time in Indian classical music.

In Indian classical music, many ragas are associated with specific times of the day. This system is known as the **Samay Chakra**. According to this tradition, performing a raga at its appropriate time enhances its emotional effect and musical beauty.

Step 2: Characteristics of Raga Yaman.

Raga Yaman is one of the most important ragas in Hindustani classical music. It belongs to the **Kalyan Thaat** and uses the note **Teevra Ma**. The raga has a calm, devotional, and romantic mood, which makes it suitable for performance in the early part of the night.

Step 3: Appropriate performance time.

Raga Yaman is traditionally performed during the **evening**, particularly after sunset. At this time, the emotional and melodic qualities of the raga are considered most effective.

Step 4: Evaluation of options.

- **(A) Morning:** Incorrect. Morning ragas include Bhairav and Todi.

- **(B) Afternoon:** Incorrect. Afternoon ragas include Sarang and Bhimpalasi.

- **(C) Evening:** Correct. Raga Yaman is traditionally sung during the evening.

- **(D) Midnight:** Incorrect. Midnight ragas include Malkauns and Darbari Kanada.

Step 5: Conclusion.

Therefore, according to the traditional time theory of ragas, Raga Yaman is generally sung during the evening.

Final Answer: Evening.

> **Quick Tip**
>
> Raga Yaman is one of the first ragas taught to beginners in Hindustani classical music and is traditionally performed in the evening after sunset.

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4. How many beats are there in Teentaal?

(A) 12

(B) 16

(C) 10

(D) 14

Correct Answer: (B) 16

Solution:

Step 1: Understanding the concept of Taal.

In Indian classical music, **Taal** refers to the rhythmic cycle that organizes beats in a musical composition. Each taal has a fixed number of beats known as **Matras**. These beats repeat in a cyclic pattern throughout the performance.

Step 2: Structure of Teentaal.

Teentaal is one of the most common and widely used taals in Hindustani classical music. It consists of **16 beats (matras)** arranged into four equal sections called **Vibhags**. Each vibhag contains four beats.

Step 3: Beat pattern of Teentaal.

The structure of Teentaal can be written as:

1 2 3 4   —   5 6 7 8   —   9 10 11 12   —   13 14 15 16

The traditional bols (syllables) of Teentaal are:

Dha Dhin Dhin Dha

Dha Dhin Dhin Dha

Dha Tin Tin Ta

Ta Dhin Dhin Dha

Step 4: Evaluation of options.

- **(A) 12:** Incorrect. 12 beats belong to taal such as Ektaal.

- **(B) 16:** Correct. Teentaal consists of sixteen beats.

- **(C) 10:** Incorrect. 10 beats correspond to Jhaptal.

- **(D) 14:** Incorrect. 14 beats correspond to Dhamar taal.

Step 5: Conclusion.

Therefore, Teentaal contains a total of sixteen beats arranged in four equal divisions.

Final Answer: 16.

> **Quick Tip**
>
> Teentaal is the most commonly used rhythmic cycle in Hindustani classical music and contains 16 beats divided into four equal sections.

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5. The rhythmic cycle in Indian music is called:

(A) Swar

(B) Raga

(C) Taal

(D) Aalap

Correct Answer: (C) Taal

Solution:

Step 1: Understanding rhythm in Indian classical music.

In Indian classical music, rhythm plays a very important role in organizing musical compositions. The rhythmic pattern that repeats throughout a performance is known as the

rhythmic cycle. This structure helps musicians maintain timing and coordination during singing or instrumental performance.

Step 2: Meaning of Taal.

Taal refers to the rhythmic cycle made up of a specific number of beats called **Matras**. These beats are grouped into sections known as **Vibhags**. Taal provides the rhythmic framework for musical compositions and is commonly performed using percussion instruments such as the tabla or pakhawaj.

Step 3: Comparison with other options.

- **(A) Swar:** Incorrect. Swar refers to a musical note such as Sa, Re, Ga, Ma, Pa, Dha, and Ni.

- **(B) Raga:** Incorrect. Raga is a melodic framework used to create musical compositions.

- **(C) Taal:** Correct. It represents the rhythmic cycle in Indian classical music.

- **(D) Aalap:** Incorrect. Aalap is the introductory section of a raga performance without rhythm.

Step 4: Conclusion.

Thus, the rhythmic cycle in Indian classical music is called **Taal**, which organizes beats into a repeating pattern used throughout a musical performance.

Final Answer: Taal.

> **Quick Tip**
>
> In Indian classical music, **Swar** refers to notes, **Raga** represents melody, and **Taal** represents rhythm.

Section-B

6. Write the notation system laid down by Pt. Vishnu Narayan Bhatkhande.

Solution:

Step 1: Introduction to Bhatkhande Notation System.

Pandit Vishnu Narayan Bhatkhande was a great Indian musicologist who developed a systematic notation method for Hindustani classical music. His notation system helped preserve and document musical compositions in a clear written form.

Step 2: Representation of Swaras (notes).

In this system, the seven basic musical notes are written as **Sa, Re, Ga, Ma, Pa, Dha, Ni**. Shuddha swaras are written normally, while Komal swaras are indicated by using lowercase letters or special marks, and Tivra Ma is shown with a distinct sign above the note.

Step 3: Indication of Octaves.

Different octaves are represented with specific symbols. A dot below the note indicates the lower octave (Mandra Saptak), while a dot above the note indicates the higher octave (Taar Saptak). Notes without dots represent the middle octave (Madhya Saptak).

Step 4: Representation of rhythm and beat.

The notation system also shows the structure of rhythm (Taal). Vertical lines are used to divide the musical composition into measures, and symbols indicate the Sam (first beat), Khali (empty beat), and other rhythmic divisions.

Step 5: Importance of the notation system.

Bhatkhande's notation system made it easier to record and teach Indian classical music. It standardized musical documentation and helped preserve traditional ragas and compositions for future generations.

> **Quick Tip**
>
> Pandit Vishnu Narayan Bhatkhande systematized Hindustani classical music and introduced a written notation system that made learning and preserving ragas easier.

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7. Write the brief descriptions of Natya Shastra.

Solution:

Step 1: Introduction to Natya Shastra.

Natya Shastra is an ancient Indian treatise on performing arts written by the sage Bharata

Muni. It is considered the foundation of Indian classical dance, drama, and music.

Step 2: Content and structure.

The Natya Shastra consists of many chapters that explain the principles of drama, stagecraft, acting, dance movements, gestures, music, and emotional expressions used in performances.

Step 3: Concept of Rasa and Bhava.

One of the most important contributions of the Natya Shastra is the theory of **Rasa** (aesthetic experience) and **Bhava** (emotional expression). These concepts explain how performers convey emotions and how audiences experience artistic enjoyment.

Step 4: Influence on Indian performing arts.

The Natya Shastra has greatly influenced Indian classical dance forms such as Bharatanatyam, Kathak, and Odissi, as well as theatre and music traditions.

Step 5: Importance of Natya Shastra.

Thus, Natya Shastra serves as a comprehensive guide for the theory and practice of Indian performing arts and remains a fundamental text for artists and scholars.

> **Quick Tip**
>
> Natya Shastra by Bharata Muni is the oldest and most important text on Indian drama, dance, and music, introducing the famous theory of Rasa.

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8. Write the Notation of Drut Khayal of Raag Sarang along with three Taans.

Solution:

Step 1: Introduction to Raag Sarang.

Raag Sarang belongs to the **Kafi Thaat** and is generally sung during the afternoon. It has a bright and devotional character. The important notes in this raga are Re, Ma and Pa. The raga emphasizes smooth melodic movement and expressive taans in Khayal singing.

Step 2: Basic structure of Raag Sarang.

Aroh (Ascending):

Sa Re Ma Pa Ni Sa'

Avaroh (Descending):

Sa' Ni Pa Ma Re Sa

Vadi: Re

Samvadi: Pa

Pakad:

Re Ma Pa, Ni Pa, Ma Re Sa

Step 3: Example of Drut Khayal notation.

Sa Re Ma Pa — Ni Sa' Ni Pa — Ma Re Sa

Re Ma Pa Ni — Sa' Ni Pa Ma — Re Sa

Step 4: Three Taans in Raag Sarang.

Taan 1:

Sa Re Ma Pa Ni Sa' — Ni Pa Ma Re Sa

Taan 2:

Re Ma Pa Ni Sa' Ni — Pa Ma Re Sa

Taan 3:

Sa Re Ma Pa — Ni Sa' Ni Pa — Ma Re Sa

Step 5: Conclusion.

Thus, the Drut Khayal of Raag Sarang is performed with fast tempo compositions and expressive taans which highlight the melodic beauty and movement of the raga.

> **Quick Tip**
>
> In Drut Khayal, the tempo is fast and singers usually demonstrate their improvisational skills through various taans.

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9. Write use introduction of Rupak Taal with Ekgun and Dugun.

Solution:

Step 1: Introduction to Rupak Taal.

Rupak Taal is one of the important rhythmic cycles used in Hindustani classical music. It consists of **7 beats (matras)** and is commonly used in khayal, bhajan and light classical compositions. The unique feature of Rupak Taal is that it begins with **Khali (empty beat)**

instead of Sam.

Step 2: Structure of Rupak Taal.

Total beats (Matras): 7

Division (Vibhag):

3 + 2 + 2

Clap pattern:

0   2   3

Step 3: Theka of Rupak Taal.

Tin Tin Na — Dhin Na — Dhin Na

Step 4: Ekgun and Dugun.

Ekgun (single speed):

Tin Tin Na — Dhin Na — Dhin Na

Dugun (double speed):

Tin Tin Na Tin Tin Na — Dhin Na Dhin Na — Dhin Na Dhin Na

Step 5: Conclusion.

Rupak Taal is widely used in classical and semi-classical music due to its balanced rhythmic structure. Understanding Ekgun and Dugun helps performers maintain rhythm while increasing speed and complexity in musical performance.

> **Quick Tip**
>
> Rupak Taal is the only common taal in Hindustani music that starts with Khali instead of Sam.

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10. Give the detailed description of instruments classification (Vadhya Vargi Karan).

Solution:

Step 1: Introduction to Vadhya Vargikaran.

In Indian classical music, musical instruments are classified according to the way sound is produced. This system of classification is known as **Vadhya Vargikaran**. The classification was explained in ancient texts such as the **Natya Shastra** written by Bharata Muni.

According to this system, musical instruments are divided into four major categories based on the method of sound production.

Step 2: Tat Vadya (String Instruments).

Tat Vadya are instruments in which sound is produced by **vibrating strings**. The vibration of the strings creates musical sound when they are plucked, bowed or struck. These instruments are widely used in classical music performances. Examples include **Sitar, Veena, Sarod, Tanpura and Santoor**.

Step 3: Sushir Vadya (Wind Instruments).

Sushir Vadya are instruments in which sound is produced by **air passing through a hollow tube**. The vibration of air inside the instrument creates musical notes. These instruments are commonly used in both classical and folk music traditions. Examples include **Flute (Bansuri), Shehnai and Harmonium**.

Step 4: Avanaddha Vadya (Membrane Instruments).

Avanaddha Vadya are instruments that produce sound through the vibration of a **stretched membrane or skin**. These instruments are usually played by striking with hands or sticks. They are mainly used to maintain rhythm in musical performances. Examples include **Tabla, Mridangam, Pakhawaj and Dholak**.

Step 5: Ghana Vadya (Solid Instruments).

Ghana Vadya are instruments that produce sound by **striking solid materials** without the use of strings or membranes. The sound is created from the vibration of the body of the instrument itself. Examples include **Manjira, Kartal, Jal Tarang and Bells**.

Step 6: Conclusion.

Thus, the classification of musical instruments into Tat, Sushir, Avanaddha and Ghana helps in understanding how different instruments produce sound. This system forms the foundation for studying musical instruments in Indian classical music.

Quick Tip

Remember the four main categories of Indian musical instruments: Tat (string), Sushir (wind), Avanaddha (membrane) and Ghana (solid instruments).

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11. Write about the life and contribution of Pandit Vishnu Narayan Bhatkhande.

Solution:

Step 1: Early life of Pandit Vishnu Narayan Bhatkhande.

Pandit Vishnu Narayan Bhatkhande was born on 10 August 1860 in Mumbai, Maharashtra. He was one of the greatest scholars and musicologists of Indian classical music. From an early age, he showed deep interest in music and later devoted his life to the study and research of Hindustani classical music.

Step 2: His education and musical training.

Bhatkhande received formal education in law and became a lawyer by profession. However, his passion for music led him to study various musical traditions across India. He travelled extensively to different regions to learn from renowned musicians and collect traditional compositions.

Step 3: Systematization of Hindustani classical music.

One of the most important contributions of Pandit Bhatkhande was the systematic classification of Hindustani classical music. He organized ragas into the well-known **Ten Thaat System**, which made the study of ragas more structured and scientific.

Step 4: Development of the notation system and publications.

He introduced a simple and effective notation system for documenting musical compositions. Through his famous works such as **Hindustani Sangeet Paddhati**, he recorded numerous ragas, bandishes, and theoretical aspects of Indian classical music.

Step 5: Contribution to music education.

Pandit Bhatkhande also worked for the institutional development of music education in India. His efforts led to the establishment of music schools and universities, which helped spread classical music knowledge among students and scholars.

Step 6: Legacy and importance.

Pandit Vishnu Narayan Bhatkhande passed away in 1936, but his contributions remain fundamental to the study and teaching of Hindustani classical music. His classification system, notation method, and scholarly writings continue to guide musicians and researchers today.

> **Quick Tip**
>
> Pandit Vishnu Narayan Bhatkhande is known as the architect of modern Hindustani classical music theory because he organized ragas into the Ten Thaat system and introduced a practical notation method.

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12. Explain the concept of Raga.

Solution:

Step 1: Meaning of Raga.

In Indian classical music, a **Raga** is a melodic framework used for musical composition and improvisation. The word Raga is derived from the Sanskrit word **"Ranj"** which means **to please or color the mind**. A raga creates a specific emotional mood and aesthetic feeling in the listener. It is the fundamental basis of melody in Indian music.

Step 2: Structure of a Raga.

A raga is formed by a specific arrangement of musical notes known as **Swaras**. Each raga has its own structure including **Aroh (ascending order of notes)** and **Avaroh (descending order of notes)**. These note patterns give the raga its unique identity and distinguish it from other ragas.

Step 3: Important elements of a Raga.

Every raga has certain important features such as **Vadi (main note)**, **Samvadi (second important note)**, and **Pakad (characteristic phrase)**. These elements help define the personality of the raga and guide musicians while performing or improvising.

Step 4: Emotional and time association.

Ragas are often associated with particular **emotions, seasons and times of the day**. For example, some ragas are sung in the morning while others are performed in the evening or night. This time theory helps enhance the emotional impact and beauty of the raga.

Step 5: Conclusion.

Thus, a raga is not just a scale of notes but a complete musical system that includes specific rules, patterns and emotional expressions. It forms the foundation of Indian classical music and allows musicians to create rich and expressive performances.

> **Quick Tip**
>
> A raga is more than a scale; it is a structured melodic system with specific rules, important notes and emotional expression.