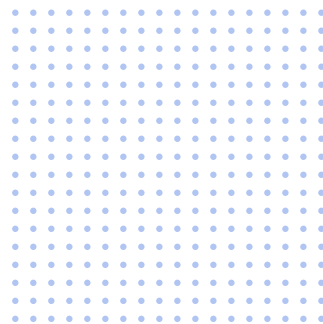




FOR CBSE CLASS 12 PREPARATION

CBSE Class 12 Sample Paper 2027 for Hindustani Music Melodic Instrument

EXAM

CBSE Class 12

YEAR

2027

TYPE

Sample Paper

SUBJECT

Music

HINDUSTANI MUSIC-MELODIC INSTRUMENT CODE- (035)
SAMPLE QUESTION PAPER*
CLASS: XII (2026-27)

Time – 2 hours

Max Marks – 30

General Instructions

- Section-A
Attempt all Questions (Each Question carries 1 Mark)
- Section-B
Attempt all Questions (Each Question carries 2 Marks)
- Section-C
Attempt all Questions (Each Question carries 6 Marks)

S.No	SECTION -A	MARKS
1.	In which Shruti Pancham swar is observed in Madhyam Grama? A. 14 B. 16 C. 17 D. 18	1
2.	The total number of Murcchanas derived from Shadja and Madhyam Gramas is: A. 21 B. 16 C. 18 D. 14	1
3.	Which Raga is considered Sandhiprakash Raga from the following? A. Bhairav B. Bhairavi C. Bageshree D. Malkauns	1
4.	Choose the correct statements: I. In Roopak Taal Khali falls on the 1 st beat. II. The third chapter of Sangeet Ratnakar is Prakirnadhyaya. III. Sangeet Parijat was written in the 17th century. IV. Maseetkhani Gat is a slow tempo gat and is also played in Jhaptala. Choose the correct option: A. I, II, IV B. I, II, III C. II, III, IV D. I, III, IV	1
5.	Choose the correct statements: I. In Sangeet Ratnakar, there are 15 varieties of Gamak mentioned. II. In Jhaptal, Khali falls on the 8th Matra. III. Raga Bageshree is sung/ played at the second Prahar of the night.	1

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	<p>IV. Maseetkhani Gat is played before Alaap.</p> <p>Choose the correct option:</p> <p>A. I and II</p> <p>B. II and III</p> <p>C. I and III</p> <p>D. I and IV</p>			
6.	<p>Match List–I with List–II:</p> <table border="1"> <tr> <td> <p>List – I</p> <p>a) Meend Swar</p> <p>b) 7 Matras</p> <p>c) <u>Ga</u>, <u>Dha</u>, Komal Swar</p> <p>d) <u>Re</u> – <u>Dha</u> Komal Swar</p> </td> <td> <p>List – II</p> <p>(i) Bhairav</p> <p>(ii) Malkauns</p> <p>(iii) Rupak Taal</p> <p>(iv) Ga <u>Re</u> Sa</p> </td> </tr> </table> <p>A. a–iii, b–iv, c–ii, d–i</p> <p>B. a–i, b–ii, c–iii, d–iv</p> <p>C. a–iv, b–iii, c–ii, d–i</p> <p>D. a–iv, b–iii, c–i, d–ii</p>	<p>List – I</p> <p>a) Meend Swar</p> <p>b) 7 Matras</p> <p>c) <u>Ga</u>, <u>Dha</u>, Komal Swar</p> <p>d) <u>Re</u> – <u>Dha</u> Komal Swar</p>	<p>List – II</p> <p>(i) Bhairav</p> <p>(ii) Malkauns</p> <p>(iii) Rupak Taal</p> <p>(iv) Ga <u>Re</u> Sa</p>	1
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7.	<p>Statement I: Ustad Allaiddin Khan belongs to Etawah Gharana.</p> <p>Statement II: Sangeet Ratnakar has seven Chapters.</p> <p>A. Statements I and II are both true</p> <p>B. Statements I and II both are false</p> <p>C. Statement I is true, but II is false</p> <p>D. Statement I is false, but II is true</p>	1		
8.	<p>Statement I: Matra division of Jhaptal is 2, 3, 2, 3.</p> <p>Statement II: Bhairav is the uttrang vadi raga.</p> <p>A. Statements I and II both are true</p> <p>B. Statements I and II both are false</p> <p>C. Statement I is true, but II is false</p> <p>D. Statement I is false, but II is true</p>	1		
SECTION -B				
9.	<p>A. Describe any two of the following with examples: Gamak, Alankar, Kan.</p> <p style="text-align: center;">OR</p> <p>B. Give a detailed description of Raga Bageshree.</p>	2		
10.	<p>A. Describe Jhaptal and write its Tigon in Tala notation.</p> <p style="text-align: center;">OR</p> <p>B. Describe in brief the life sketch of Inayat Khan.</p>	2		
11.	<p>A. Describe in detail the tuning of the instrument opted for.</p> <p style="text-align: center;">OR</p> <p>B. Describe Rupak Tal and write its Chaugun in Tala notation.</p>	2		
12.	<p>A. Describe the following : Grama, Murchhana.</p>	2		

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	OR B. Discuss the musical contents given in Sangeet Parijat.	
13.	A. Give a life sketch and the contribution of Ustad Mushtaq Ali Khan in music. OR B. Describe the Granth Sangeet Ratnakar in brief.	2
	SECTION-C	
14.	A. Write the notation of a Maseetkhani Gat in any one of the prescribed Ragas with two todas of sixteen beats. OR B. Write down the notation of the Razakhani Gat in Raga Malkauns or Raga Bageshree with one tana of sixteen and two tanas of thirty-two beats.	6 6
15.	A. Ragas have many special features. Time theory is one of them. From the ancient to the modern period, ragas have been applying time theory in practice. At present, according to time theory, ragas are divided into various categories, the role of Madhyam Swar and both Purvang- Uttarang. After reading the above paragraph, describe Time Theory in detail, which is applied at present. OR B. Recognize the Ragas from the following phrases and write the elaborations upto 80 sawras in each raga, with signs of Meend, Kan, Krintan, etc. i. <u>Dha</u> <u>Ni</u> Ma, <u>Ga</u> <u>Ni</u> Sa. ii. <u>Dha</u> Pa, Ga Ma <u>Re</u> <u>Re</u> , Sa. iii. Dha <u>Ni</u> Sa Ma, Ma Pa Dha, ^{Ma} <u>Ga</u> .	6 2+2+2

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