

Marking Scheme
Strictly Confidential
(For Internal and Restricted use only)
Secondary School Examination, 2026 (Xth)
SUBJECT NAME : Hindustani Music Vocal (Q.P. CODE /Set No. 034/33)

General Instructions: -

1	You are aware that evaluation is the most important process in the actual and correct assessment of the candidates. A small mistake in evaluation may lead to serious problems which may affect the future of the candidates, education system and teaching profession. To avoid mistakes, it is requested that before starting evaluation, you must read and understand the spot evaluation guidelines carefully.
2	“Evaluation policy is a confidential policy as it is related to the confidentiality of the examinations conducted, evaluation done and several other aspects. Its leakage to public in any manner could lead to derailment of the examination system and affect the life and future of millions of candidates. Sharing this policy/document to anyone, publishing in any magazine and printing in Newspaper/Website, etc. may invite action under various rules of the Board and IPC.”
3	Evaluation is to be done as per instructions provided in the Marking Scheme. It should not be done according to one’s own interpretation or any other consideration. Marking Scheme should be strictly adhered to and religiously followed. However, while evaluating, answers which are based on latest information or knowledge and/or are innovative, they may be assessed for their correctness otherwise and due marks be awarded to them. In Class-X, while evaluating two competency-based questions, please try to understand given answer and even if reply is not from marking scheme but correct competency is enumerated by the candidate, due marks should be awarded.
4	The Marking scheme carries only suggested value points for the answers. These are in the nature of Guidelines only and do not constitute the complete answer. The students can have their own expression and if the expression is correct, the due marks should be awarded accordingly.
5	The Head-Examiner must go through the first five answer books evaluated by each evaluator on the first day, to ensure that evaluation has been carried out as per the instructions given in the Marking Scheme. If there is any variation, the same should be zero after deliberation and discussion. The remaining answer books meant for evaluation shall be given only after ensuring that there is no significant variation in the marking of individual evaluators.
6	Evaluators will mark (√) wherever answer is correct. For wrong answer CROSS ‘X’ be marked. Evaluators will not put right (√) while evaluating which gives an impression that answer is correct and no marks are awarded. This is most common mistake which evaluators are committing.
7	If a question has parts, please award marks on the right-hand side for each part. Marks awarded for different parts of the question should then be totaled up and written in the left-hand margin and encircled. This may be followed strictly.
8	If a question does not have any parts, marks must be awarded in the left-hand margin and encircled. This may also be followed strictly.
9	If a student has attempted an extra question, answer of the question deserving more marks should be retained and the other answer scored out with a note “Extra Question” .

10	No marks to be deducted for the cumulative effect of an error. It should be penalized only once.
11	A full scale of marks _____ (example 0 to 80/70/60/50/40/30 marks as given in Question Paper) has to be used. Please do not hesitate to award full marks if the answer deserves it.
12	Every examiner has to necessarily do evaluation work for full working hours i.e., 8 hours every day and evaluate 20 answer books per day in main subjects and 25 answer books per day in other subjects (Details are given in Spot Guidelines). This is in view of the reduced syllabus and number of questions in question paper.
13	<p>Ensure that you do not make the following common types of errors committed by the Examiner in the past :-</p> <ul style="list-style-type: none"> • Leaving answer or part thereof unassessed in an answer book. • Giving more marks for an answer than assigned to it. • Wrong totaling of marks awarded on an answer. • Wrong transfer of marks from the inside pages of the answer book to the title page. • Wrong question wise totaling on the title page. • Wrong totaling of marks of the two columns on the title page. • Wrong grand total. • Marks in words and figures not tallying/not same. • Wrong transfer of marks from the answer book to online award list. • Answers marked as correct, but marks not awarded. (Ensure that the right tick mark is correctly and clearly indicated. It should merely be a line. Same is with the X for incorrect answer.) • Half or a part of answer marked correct and the rest as wrong, but no marks awarded.
14	While evaluating the answer books if the answer is found to be totally incorrect, it should be marked as cross (X) and awarded zero (0) Marks.
15	Any unassessed portion, non-carrying over of marks to the title page, or totaling error detected by the candidate shall damage the prestige of all the personnel engaged in the evaluation work as also of the Board. Hence, in order to uphold the prestige of all concerned, it is again reiterated that the instructions be followed meticulously and judiciously.
16	The Examiners should acquaint themselves with the guidelines given in the "Guidelines for Spot Evaluation" before starting the actual evaluation.
17	Every Examiner shall also ensure that all the answers are evaluated, marks carried over to the title page, correctly totaled and written in figures and words.
18	The candidates are entitled to obtain photocopy of the Answer Book on request on payment of the prescribed processing fee. All Examiners/Additional Head Examiners/Head Examiners are once again reminded that they must ensure that evaluation is carried out strictly as per value points for each answer as given in the Marking Scheme.
19	If a candidate attempts both alternatives/options in a question where only one option/ alternative is required to be attempted, the Evaluator shall award marks in both the options. The system will take the higher of two scores and disregard the other response.
20	In a question having two options/alternatives, if a candidate has attempted only one, then the evaluator shall mark "NA" (Not attempted) against the option that has not been attempted by the candidate.

MARKING SCHEME
Hindustani Music Vocal (Subject Code: 034)
(PAPER CODE: 33) (M33034)

Q. No.	EXPECTED ANSWER/VALUE POINTS	Marks
	SECTION – A	1 X 8=8
1.	C - Tana	1
2.	C - Chautala	1
3.	D - Ma, Ni	1
4.	A - I, II and IV	1
5.	C - I and III	1
6.	C - a - iii, b - iv, c - ii, d - i	1
7.	B - Both I and II are wrong	1
8.	A - Both I and II are correct	1
	SECTION-B	2X5=10
9.a	Thaat:Khamaj, Jati:Shadav–Sampurna, Vadi-Samvadi:Ga– Ni, Gayan Samaya: Second prahar of the night, Prakriti : Chanchal, Special Feature: Re is varjit in aroh, Shuddh Ni is used in Aroh and Komal Ni in Avroh. Aroh: Sa Ga Ma Pa Dha Ni Sa Avroh: Sa <u>Ni</u> (Komal) Dha Pa Ma Ga Re Sa Pakad: <u>Ni</u> (Komal) Dha , Ma Pa, Dha Ma Ga, Re Sa	1+1=2
9.b	Thaat: Kalyan, Jati: Audav–Audav, Vadi-Samvadi:Ga- Dha, Varjit Swaras: Ma and Ni, Gayan Samaya: First prahar of the night. Aroh: Sa Re Ga Pa Dha Sa Avroh: Sa Dha Pa Ga Re Sa Pakad: Sa Re Ga, Pa Ga, Dha Pa, Ga Re Sa	1+1=2
10.a	Parts of Tanpura:Tumba, Daand,Tabli, Bridge, Khunti,Taar, Keel/Mogra/Langot, Meru/Dhaga, Manka etc. The Tanpura generally has 4 strings: 1st String: Tuned to Pa, Ma or Ni of Mandra Saptak, According to the raga. 2nd and 3rd String: Tuned to Sa of Madhya Saptak. 4th String: Tuned to Sa of Mandra Saptak.	1+1=2
10.b	The strings are tuned by adjusting the Khuntis. Fine adjustments are made using the Manka and Dhaga near the bridge to get the correct pitch and resonance. When the strings are plucked one after another, they produce the continuous drone sound (Sa–Pa / Sa–Ma Samvad) which helps maintain pitch and tonal balance in Indian classical music. 1st String Tuned to Pa Ma or sometimes Ni of Mandra Saptak, 2nd String and 3rd String Tuned to Sa of Madhya Saptak, 4th String Tuned to Sa of Mandra Saptak.	1+1=2

11.a	<p>Tarana is a form of Hindustani classical vocal music, popularized by Amir Khusrau. Meaningless syllables such as tom, tanana, dere, dani, na, yalali, odani, are used.</p> <p>Tarana is sung on the basis of the Sthayi and Antara structure of Chhota Khyal in Madhya or Drut laya. It includes taan and layakari.</p>	1+1=2																
11.b	<p>Aalap- Aalap is the slow and free-flowing performance of a raga in which the artist gradually introduces the swaras and mood of the raga without the use of taal. It helps to develop and establish the form and expression of the raga. Nom-Tom Aalap,Sargam Aalap and Bol Aalap are some examples.</p> <p>Kan - Kan is a grace note in which a nearby swara is lightly and quickly touched along with the main note to enhance the beauty of the melody. There are two types of Kan: 1. Poorv Lagan Kan. 2. Anu Lagan Kan.</p>	1+1=2																
12.a	<p>Taal Tilwada:</p> <p>Matra : 16 Vibhag: 4 (Pattern: 4 4 4 4) Taali : 1st, 5th, and 13th beats Khali : 9th beat Laya : Vilambit and Madhya</p> <p>DUGUN -</p> <table><tr><td>1 DhaTirkrit x</td><td>2 DhinDhin</td><td>3 DhaDha</td><td>4 TinTin</td><td>5 TaTirkrit 2</td><td>6 DhinDhin</td><td>7 DhaDha</td><td>8 DhinDhin</td></tr><tr><td>9 DhaTirkrit 0</td><td>10 DhinDhin</td><td>11 DhaDha</td><td>12 TinTin</td><td>13 TaTirkrit 3</td><td>14 DhinDhin</td><td>15 DhaDha</td><td>16 DhinDhin</td></tr></table>	1 DhaTirkrit x	2 DhinDhin	3 DhaDha	4 TinTin	5 TaTirkrit 2	6 DhinDhin	7 DhaDha	8 DhinDhin	9 DhaTirkrit 0	10 DhinDhin	11 DhaDha	12 TinTin	13 TaTirkrit 3	14 DhinDhin	15 DhaDha	16 DhinDhin	1+1=2
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12.b	<p>Taal Roopak:</p> <p>Matra : 7 Vibhag : 3 (Pattern: 3 2 2) Taali : 4th and 6th beats Khali : 1st Matra TIGUN-</p> <table><tr><td>1 TinTinNa X 0</td><td>2 DhinNaDhin</td><td>3 NaTinTin</td><td>4 NaDhinNa 2</td><td>5 DhinNaTin</td><td>6 TinNaDhin 3</td><td>7 NaDhinNa</td></tr></table>	1 TinTinNa X 0	2 DhinNaDhin	3 NaTinTin	4 NaDhinNa 2	5 DhinNaTin	6 TinNaDhin 3	7 NaDhinNa	1+1=2									
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13.a	<p>Pt. Omkar Nath Thakur, born in 1897 in the village Jahaj, Baroda, Gujarat, received Taleem in Hindustani classical music from the Gandharva Mahavidyalaya in Bombay, where he became disciple of Pt. Vishnu Digambar Paluskar.</p> <p>Style and Gharana: Khayal Gayan, Gwalior Gharana, Thumari, Dhrupad, Bhajan and his own unique vocal style.</p> <p>Contribution to Music: Books- “Pranav-Bharati” and “Sangeetanjali”.</p> <p>Awards- “Padma Sri”, “Sangeet Prabhakar” “Sangeet Martand”, and "Sangeet Mahamahodaya". Students: Dr. Premlata Sharma, Yashwant Rai Purohit, Balwant Rai Bhatt, Kanakrai Trivedi, Shiv Kumar Shukla, Phiroj K. Dastur, Dr. N. Rajam, and others.</p>	1+1=2																
13.b	<p>Naimat Khan (Sadarang), a renowned composer and Veena player of Hindustani classical music, wrote under the pen name Sadarang (1670–1748). He played an important role in growth and acceptance of the Khayal singing style. He wrote numerous Khayal bandishes to appease Muhammad Shah Rangeela, the Mughal emperor, despite the fact that he himself</p>	1+1=2																

	sang Dhrupad not Khayal. His compositions include the words “Sadarang” and “Sadarangeele”. Talas like Tilwada, Jhumra, Ektaal, and Teentaal used and are written in languages including Braj, Rajasthani, Purabi Hindi, and Punjabi.	
	SECTION-C	6X2=12
14.a	<p>Notation of Vilambit Khayal in Matra, Tali, Khati, Swar and Bol with signs of Mandra, Tar Saptak and Komal Teevra etc.</p> <ul style="list-style-type: none"> Vilambit Khayal Sthai (3) Vilambit Khayal Antara (3) <p>Evaluation Criteria: Correct Identification of the Prescribed Raag, Proper Use of Raag Swaras, Correct Taal and Vilambit Laya. The taal such as Vilambit Teentaal, Ektaal etc. should be written correctly with matras, sam (X), and khali (0) clearly marked. Bandish should clearly show the Division of Sthayi and Antara section with Accuracy of Swarlippi (Notation), Alignment of Swara and Lyrics (Bol).</p> <p>After checking the answer according to all the above points, please award marks to the students as per the correctness of their answer.</p>	3+3=6
14.b	<p>Notation of Drut Khayal of Bhupali in Tala - matra, vibhag, Tali, khali, Bol, signs of Mandra Tar Saptak etc.</p> <ul style="list-style-type: none"> Drut Khayal Sthai (3) Drut Khayal Antara (3) <p>Evaluation Criteria: Drut Khayal in Raag Bhupali- Correct Identification of the Raag Bhoopali, Proper Use of Raag Swaras, and Correct Taal and Drut Laya structure. The taal such as Teentaal, Ektaal etc. should be written correctly with matras, Sam (X), and Khali (0) clearly marked. Bandish should clearly show the Division of Sthayi and Antara section with Accuracy of Swarlippi (Notation), Alignment of Swara and Lyrics (Bol).</p> <p>After checking the answer according to all the above points, please award marks to the students as per the correctness of their answer.</p>	3+3=6
15.a	<p>I. Taan in Raag Bhupali-16 and 32 beats with Tihai. (1+1=2) II. Taan in Raag Vrindavani Saarang-16 and 32 beats with Tihai.(1+1=2) III. Taan in Raag Khamaj -16 and 32 beats with Tihai. (1+1=2)</p> <p>Evaluation Criteria: Correct Matra Count: 16 matras (one avartan) or 32 matras (two avartans), Clear Formation of Tihai and written three times and should end on the Sam. The notation should clearly show Dugun laya, two swaras in one matra. Correct Sam (X), Khali (0) and Vibhag should be properly marked. Proper Swara Notation. Correct Placement of Swaras and proper fit within the matra count to maintain the rhythm.Follow the rules and swaras of the raga.</p> <p>After checking the answer according to all the above points, please award marks to the students as per the correctness of their answer.</p>	2+2+2=6
15.b	<p>Recognising Three ragas from the phrases. (1+1+1=3)</p> <p>(i) Raag Khamaj- Ma Pa Ni Sa, <u>Ni</u> Dha Pa Ga Ma Ga (ii) Raag Vrindavani Saarang- Re Ma Re <u>Ni</u> Sa <u>Ni</u> Pa (iii) Raag Bhupali - Pa Ga, Dha Pa Ga, Dha Sa</p> <p>Writing of 60 swaras elaborations in each raga. (1+1+1=3)</p>	3+3=6

	<p>(i) Raag Khamaj- 60 swaras elaborations (ii) Raag Vrindavani Saarang- 60 swaras elaborations (iii) Raag Bhupali - 60 swaras elaborations</p> <p>Evaluation Criteria: Correct Raga Identification and should clearly reflect the structure and mood of the prescribed raga. Use of Proper Swaras. Total Number of 60 Swaras required. Use of Raga Chalan and Pakad should be reflected in elaborations. Logical Flow of Swaras should show a smooth and musical progression. Correct Swara Notation.</p> <p>After checking the answer according to all the above points, please award marks to the students as per the correctness of their answer.</p>	
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