



# B.K. BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS  
A CBSE DAY-CUM-BOYS' RESIDENTIAL SCHOOL

ANNUAL EXAMINATION 2025-26  
HINDUSTANI MUSIC (034) – CLASS IX  
MARKING SCHEME

## SECTION A

8 MARKS

1. D
2. C
3. A
4. B
5. D
6. A
7. D
8. D

## SECTION B

10 MARKS

9. a) **Sangeet** means the combination of Gayan (singing), Vadan (instrumental music), and Nritya (dance). It is the complete form of performing art in Indian tradition. The three are inseparable and together create harmony.  
**Nada** is a musical sound, created by regular and pleasant vibrations. It is the basis of all music and divided into two types: Ahata Nada (struck sound, heard by ear) and Anahata Nada (unstruck sound, internal).
- b) **Shruti**: Shruti is the smallest audible difference in pitch recognized by the human ear. In Indian music, there are 22 shrutis in one octave. Swaras are derived from shrutis.  
**Swar**: Swar is a musical note. In Indian music there are seven basic Swaras – Sa, Re, Ga, Ma, Pa, Dha, Ni. These Swaras create the foundation of ragas and compositions.
10. a) **Saptak**: Saptak is the series of seven swaras (Sa–Ni) placed in order. There are three saptaks – Mandra (lower), Madhya (middle), and Taar (higher). These help in defining pitch ranges.
- b) **Thaat**: Thaata is a parent scale. Pt. V.N. Bhatkhande introduced 10 main thaats, each consisting of a set of 7 swaras. All ragas are derived from these thaats.  
**Jati**: Jati refers to the number of swaras used in a raga. There are three types – Audav (5 swaras), Shadav (6 swaras), and Sampoorna (7 swaras). Jati helps in identifying the nature of a raga.
11. a) **Tala**: Tala is the rhythmic cycle in Indian music. It consists of fixed number of beats (matras) arranged in groups. Talas give structure and timing to a composition.  
**Matra**: Matra is a single beat or unit of time in a tala. Just like seconds in a clock, matras are the smallest measurable parts of rhythm.
- b) **Tali**: Tali means clapping used while reciting or keeping tala. Each tali represents an accented division (vibhag) of the tala.

**Khali:** Khali means empty. It is shown by waving the hand instead of clapping while keeping tala. It marks the division with less stress in the rhythm.

12. a) **Vibhag:** Vibhag is a group of matras (beats) within a tala. Just like bars in Western music, vibhags divide the tala into smaller parts.  
**Avartan:** Avartan is one complete cycle of a tala. It starts at Sam and ends at Sam. Every rhythm repeats itself in avartans.
- b) **Laya:** Laya means speed or tempo of music. It is the time-gap between two beats. The three types of laya are Vilambit (slow), Madhya (medium), and Drut (fast).
13. a) **Raga:** A Raga is the melodic framework used in Indian classical music for improvisation and composition. It is a specific arrangement of musical notes that evokes a particular mood or emotion. Each raga has its own rules, including the use of specific notes in ascent and descent. It also has a particular time of performance and conveys a distinct feeling or rasa .
- b) **Anuvadi notes** are the consonant notes in a raga that are permitted but are neither vadi nor samvadi. They are supportive notes used to complete the scale of the raga. **Vivadi notes** are those that do not belong to a raga's defined scale. They are generally avoided because they disturb the raga's character and mood. However, some ragas use vivadi notes sparingly for special expressive effects.

#### SECTION C

12 MARKS

14. a) **A Swarmalika** is a composition made entirely with swaras (musical notes) and their corresponding lyrics. It is usually sung in a simple raga and helps in understanding note patterns and raga structure. Swarmalikas are often used as practice pieces for students. They combine melody and rhythm to build strong musical foundations.  
**Lakshan Geet** is a special song that describes the characteristics (lakshan) of a raga in its lyrics. It mentions the raga's aroha, avroha, vadi, samvadi, time, and mood. This type of song is educational, helping students remember the features of the raga. It is both theoretical and musical in nature.

- b) **Raag Alhaiya Bilawal:**

**That – Bilawal**

**Aaroh – Sa Re Ga Pa Dha Ni Sa**

**Avroh – Sa Ni Dha Pa Dha Ni Dha Pa Ma Ga Ma Re Sa**

**Pakad – Ga Re Ga Pa Dha Ni Sa**

**Vadi – Dha**

**Samvadi – Ga**

**Time – 1<sup>st</sup> Quarter Of Morning**

**Swar – All Shuddha Swar Are Used. Ni Komal Is Used In Avroh**

**Jati – Shadav Sampoorna**

**Prakriti – Chanchal**

**Types Of Songs Sung – Khayal, Dhrupad, Dhamar, Tarana**

**Raag Kafi**

**That – Kafi**

Aaroh – Sa Re Ga Ma Pa Dha Ni Sa  
Avroh – Sa Ni Dha Pa Ma Ga Re Sa  
Pakad – Ga Re Ma Pa, Ma Pa Dha Pa  
Vadi – Pa  
Samvadi – Re  
Time – 2<sup>nd</sup> Quarter Of Night  
Jati – Sampoorna Sampoorna  
Swar – Ga And Ni Are Komal. Rest All Swars Are Shuddha  
Types Of Songs – Thumri, Dhamar, Khayal  
Prakriti – Chanchal

Raag Yaman  
That – Kalyan  
Aaroh – Ni Re Ga Ma Pa, Dha Ni Sa  
Avroh – Sa Ni Dha Pa Ma Ga Re Sa  
Pakad – Ni Re Ga Re Sa, Pa Ma Ga Re Sa  
Vadi – Ga  
Samvadi – Ni  
Jati – Sampoorna Sampoorna  
Time – 1<sup>st</sup> Quarter of Night  
Prakriti – Shant  
Types of Songs – Vilambit Khayal, Drut Khayal,

15. a) Vishnu Digambar Paluskar created a simple way to write down Hindustani music so that students could learn and remember songs easily. His system uses the sargam notes (Sa, Re, Ga, Ma, Pa, Dha, Ni) in Devanagari script, which makes it easy for Indian students to read.

#### How It Works

- Each note is written in Hindi letters, with dots above or below to show if it is high (taar), low (mandra), flat (komal), or sharp (tivra).
- Special marks are used to show rhythm and timing, so you know how long to sing each note.
- The system also shows where to clap (taali) and where to wave (khaali) in a taal, but does not divide the taal into sections (vibhaag).

#### Why It Is Important

- Before Paluskar's system, music was only taught by listening and repeating, but his notation allowed music to be written and saved for future learning.
- His system is still used in some music schools, especially branches of Gandharva Mahavidyalaya, to teach and record songs.
- Though other systems (like Bhatkhande's) are simpler and more popular today, Paluskar's method was the first big step in writing down Indian music.

**b) Taal Ektal:**

**matra – 12**

**vibhag – 6**

**tali – 1, 5, 9, 11**

**khali – 3 & 7**

**Dhin Dhin | Dhage Tirakita | Tin Na |**  
x 0 2

**Kat Ta | Dhage Tirakita | Dhin Na |**  
0 3 4

**Taal Kaharwa:**

**matra – 8**

**vibhag – 4**

**tali – 1, 3, 7**

**khali – 5**

**Dha Ge | Na Ti | Na Ka | Dhi Na |**  
x 2 0 3

**Taal Dadra:**

**matra – 6**

**vibhag – 2**

**tali – 1**

**khali – 4**

**Dha Dhin Na | Dha Tin Na |**  
x 0