



B.K. BIRLA CENTRE FOR EDUCATION

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

HINDUSTANI MUSIC VOCAL 034 PRE BOARDS 1

CLASS X

MARKING SCHEME

SECTION A

1. c)
2. b)
3. c)
4. b)
5. a)
6. c)
7. b)
8. c)

SECTION B

8. Kan means a grace note or a touch of an adjacent note that embellishes the main note. It is used to make the rendition more expressive and smooth. Kan can be executed as a swift touch, slide, or flick of a nearby swara.
9. Taan is a rapid and intricate melodic pattern sung in a single breath, demonstrating a singer's skill and control over swaras. It is usually performed in the later part of a Khayal. Taan adds beauty and excitement to the performance and follows the structure of the raga.
10. Dhamar is a vocal form of Hindustani classical music, similar to Dhrupad but lighter and more playful in nature. It is usually sung in praise of Lord Krishna, especially describing Holi or leela themes. **Dhamar** is sung in **Dhamar Tala**, which has **14 beats** (5 + 5 + 4).
11. Tarana is a vocal form composed of meaningless syllables such as "tan, dere na, nom, tom". It is sung in a fast tempo and showcases rhythmic and melodic mastery. The composition is often based on a specific raga and tala, and emphasizes laya (tempo) and taan patterns.
12. The Tanpura is a long-necked string instrument used to provide a continuous drone. It usually has **four strings**, tuned to Sa, Sa (lower octave), Pa (or Ma), and Sa (upper octave). The body is made of wood or gourd, and the bridge is slightly curved to create a rich, resonant sound.
13. **Aaroh and Avaroh of Raga Bhupali.**

- **Aaroh (Ascending):** Sa Re Ga Pa Dha Sa
- **Avaroh (Descending):** Sa Dha Pa Ga Re Sa
Note: Madhyam (Ma) and Nishad (Ni) are omitted.

SECTION C

14. To tune a Tanpura:

- The **first string** (closest to the player) is tuned to the **upper Sa**.
- The **second string** is tuned to the **Pa** (or Ma, depending on the raga).
- The **third string** is tuned to the **lower Sa**.
- The **fourth string** (outermost) is also tuned to the **lower Sa**.

Each string contributes to a continuous harmonic drone that supports the main melody. The slightly curved bridge enhances resonance and produces a characteristic "buzzing" sound (jawari). The tuning is done carefully so all strings harmonize perfectly with the vocalist's pitch.

15. **Raga Bhupali:**

- **Thaat:** Kalyan
- **Jati:** Audav–Audav (five notes in Aaroh and Avaroh)
- **Aaroh:** Sa Re Ga Pa Dha Sa
- **Avaroh:** Sa Dha Pa Ga Re Sa
- **Vadi (most important note):** Ga
- **Samvadi (second important note):** Dha
- **Pakad:** Ga Re Ga Pa, Dha Pa Ga Re Sa
- **Time:** Evening (first prahar of the night)
- **Mood (Rasa):** Peaceful and devotional, evoking Bhakti Rasa.

Raga Bhupali is a serene and auspicious raga, often used in devotional and light classical compositions.

16. Dhrupad and Dhamar are two ancient and important vocal forms of Hindustani classical music. Dhrupad is known for its serious, devotional, and majestic nature. It is usually sung in Chautal (12 beats) and is considered one of the oldest forms of classical music. The language of Dhrupad compositions is often Sanskrit or Brij Bhasha, and the structure is divided into four parts — Sthayi, Antara, Sanchari, and Abhog. The style of Dhrupad is slow and meditative, focusing on purity of notes, precision, and spiritual expression.

On the other hand, Dhamar is a lighter and more playful form compared to Dhrupad. It is generally sung in Dhamar Tala (14 beats) and uses Brij Bhasha for its compositions. The structure of Dhamar usually consists of two main parts — Sthayi and Antara. The themes of Dhamar are mostly based on the leelas of Lord Krishna, especially those describing Holi and other festive moods. Its presentation is rhythmic, lively, and expressive, creating a joyful atmosphere.