



# BK BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS

SENIOR SECONDARY CO-ED DAY CUM BOYS' RESIDENTIAL SCHOOL

MID TERM EXAMINATION 2024-25

HINDUSTANI MUSIC (034)

MARKING SCHEME



1. B
2. C
3. A
4. D
5. D
6. A
7. B
8. B
  
9. Dhrupad: Dhrupad is a style of Indian classical music which is one of the oldest forms of music that focuses on slow and methodical singing or playing of musical notes. There are 4 parts in a Dhrupad; Sthayi, Antara, Sanchari and Abhog. It is performed with a Pakhawaj. Dhrupad is a style of devotional song.  
Dhamar: Dhamar is a singing style that comes under the Dhrupad ang gayki tradition of Hindustani classical music. Dhamar is a composition having the text relating Holi and Raas-leela of Gopi and Krishna of Vrindavan usually sung in 14 beat Taal called Dhamar. It is sung with many rhythmic variations.
  
10. The tanpura, or tambura, is an Indian string instrument providing a continuous harmonic drone. It has a long neck, resonating body, usually four to six metal strings, a bone or wood bridge, and tuning pegs. Standard tuning for a four-string tanpura is often:
  1. First string: fifth note (Pa)
  2. Second string: tonic (Sa)
  3. Third string: tonic (Sa, an octave higher)
  4. Fourth string: tonic (Sa, same or lower octave).It supports Indian classical music by offering a consistent harmonic background.
  
11. The following Raaga is Brindavani Sarang. Elaboration of this Raaga is as under.  
Ni Sa Re Sa, Ni Sa Re Ma Pa Ma Re Sa, Sa Re Ma Pa Ni, Sa,  
Sa Ni Pa, Ma Pa Ni Pa, Ma Pa Ma Re Sa.
  
12. Raag Bhupali:  
Thaat – Kalyan  
Vadis war – Ga  
Samvadi swar – Dha  
Jaati – Audav Audav  
Varjit swar – Ma and Ni  
Time – 1<sup>st</sup> quarter of night (7 to 10 pm)  
Prakriti – Gambheer  
Aaroh – Sa Re Ga Pa Dha Sa



# BK BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS

SENIOR SECONDARY CO-ED DAY CUM BOYS' RESIDENTIAL SCHOOL

MID TERM EXAMINATION 2024-25

HINDUSTANI MUSIC (034)

MARKING SCHEME



Avroh – Sa Dha Pa Ga Re Sa  
Pakad – Pa Ga, Re Ga Sa Re Dha Sa

Raag Khamaj:

That – Khamaj. It is called aashray raag  
Varjit swar – in Aaroh, Re is varjit and in Avroh all swaras are there  
Jaati – Shadav Sampurna  
Swar – in Aaroh shuddh Ni is used and in Avroh komal Ni is used  
Vadi – Ga  
Samvadi – NI  
Time – 2<sup>nd</sup> quarter of the night  
Prakriti – chanchal  
Aaroh – Sa Ga Ma Pa Dha Ni Sa  
Avroh – Sa Ni Dha Pa Ma Ga Re Sa  
Pakad – Ni Dha Ma Pa, Dha Ma Ga

Raag Brindavani Sarang:

That – kafi  
Time – Afternoon  
Vadi – Re  
Samvadi – Pa  
Varjit swar – Ga and Dha  
Jaati – Audav Audav  
Swar – Shuddh Ni in Aaroh and Komal Ni in Avroh  
Prakriti – Shringar ras  
Aaroh – Ni Sa Re Ma Pa Ni Sa  
Avroh – Sa Ni Pa Ma Re Sa  
Pakad – Ni Sa Re, Ma Re, Pa Ma Re Sa

13. Taal Tilwada resembles Taal Teentaal

Matra – 16

Vibhaag – 4

Taali – 1, 5 & 13

Khaali – 9

Usage – Used in Vilambit laya

Playing Tabla Solo in this Taal is not prevalent but it is used as accompaniment in Khayal gayki.



# BK BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS

SENIOR SECONDARY CO-ED DAY CUM BOYS' RESIDENTIAL SCHOOL

MID TERM EXAMINATION 2024-25

HINDUSTANI MUSIC (034)

MARKING SCHEME



Dha Tirakita Dhin Dhin | Dha Dha Tin Tin |  
x 2

Ta Tirakita Dhin Dhin | Dha Dha Dhin Dhin |  
0 3

Taal Chautal

Matra – 12

Vibhaag – 6

Taali – 1, 5, 9, 11

Khaali – 3, 7

Usage – Used in Vilambit laya

Playing Tabla Solo in this Taal is not prevalent but it is used as accompaniment in Khayal gayki.

Dha Dha I Din Ta I Kita Dha I Din Ta I Tita Kata I Gadi Gana I  
X 0 2 0 3 4

Taal Rupak:

Matra – 7

Vibhaag – 3

Taali – 4, 6

Khaali – 1

Tin Tin Na | Dhin Na | Dhin Na |  
0 1 2

14. Pandit Omkarnath Thakur was born in 1897. He was associated with the Gwalior Gharana and was born in Jahaja village near Vadodara. His father, Gori Shankar Thakur, passed away when Omkarnath was 14 years old. Blessed with a melodious voice from a young age, he impressed his teachers with his poetry recitations during his childhood. Primarily a Khayal singer, Pandit Omkarnath Thakur was also skilled in performing Dhrupad, Dhamar, and Tappa. He was honoured with the title "Sangeet Prabhakar" by Pandit Madan Mohan Malaviya. Thakur served as the Head of the Music Department at Banaras Hindu University.
15. Tansen, whose real name was Tanna Mishra, was born around 1532. His father was Makarand Pandey. Tansen's birthplace is Behata, located about 7 kilometers from Gwalior. He studied music for ten years under his guru, Swami Haridas.

Tansen created many ragas, such as Miyan ki Todi, Miyan ki Malhar, Darbari Kanada, and Miyan ki Sarang. He invented the instrument Surbahar, drawing inspiration from the veena and sitar, and also developed the rabab based on the veena. Tansen passed away in 1585.

#### 16. Chhota Khyal – Raag Brindavani Sarang

बन बन दूँदन जाऊँ,

Ś	Ś	Ś	Ś	N	—	P	PM	R	—	M	—	P	—	—	—
Ba	n	Ba	n	Dhun	—	dha	n	Ja	—	—	—	un	—	—	—
o				3				x				2			

कितहूँ छुप गये कृष्ण मुरारी।

M	P	Ś	—	N	P	M	R	R	M	N	PM	R	—	—	S
Ki	ta	hun	—	Chhu	p	Ga	ye	Kri	—	shna	Mu	ra	—	—	ri
o				3				x				2			

सीस मुकुट और कानन कुंडल,

M	—	P	P	N	P	N	N	Ś	—	Ś	Ś	N	Ś	Ś	Ś
Si	—	s	Mu	ku	t	Au	r	Ka	—	na	n	Kun	—	da	l
x				2				o				3			

बंसीधर मन रंग फिरत गिरधारी ॥

N	Ś	Ṛ	—	M	M	Ṛ	Ś	N	Ś	Ṛ	Ś	N	Ś	N	P
Ban	—	si	—	Dha	r	Ma	n	Ran	—	g	Fi	ra	t	Gi	r
x				2				o				3			

बंसीधर मन रंग फिरत गिरधारी ॥

MP	NŚ	ṚM	ṚŚ	NŚ	ṚŚ	N	P
Dha	—	—	—	—	—	ri	—
x				2			



# BK BIRLA CENTRE FOR EDUCATION

SARALA BIRLA GROUP OF SCHOOLS

SENIOR SECONDARY CO-ED DAY CUM BOYS' RESIDENTIAL SCHOOL

**MID TERM EXAMINATION 2024-25**

**HINDUSTANI MUSIC (034)**

**MARKING SCHEME**



17. Faiyaz Khan (1886-1950) was a legendary Hindustani classical vocalist and one of the most prominent exponents of the Agra Gharana. Born in Sikandara near Agra, he was introduced to music at an early age by his father, Safdar Hussain Khan, and further trained under the guidance of Ghulam Abbas Khan.

Faiyaz Khan was renowned for his deep, powerful voice and his mastery of khayal, a form of Indian classical singing. He was a court musician at the Baroda State and earned the title of "Aftab-e-Mausiqi" (Sun of Music) for his extraordinary contributions to music. His renditions were marked by intricate taans (rapid melodic passages) and a profound emotional depth, which captivated audiences. Faiyaz Khan's legacy lives on through his disciples and recordings, making him one of the most influential figures in Indian classical music history.

18. Sadarang, whose real name was Niyamat Khan (circa 1670-1748), was a renowned Hindustani classical musician and composer, credited with shaping the modern form of the khayal genre. Born in the court of Mughal Emperor Muhammad Shah, Sadarang was a highly skilled dhrupad singer and veena player, but his lasting legacy comes from his innovative approach to khayal.

Sadarang, along with his nephew Adarang, composed numerous bandishes (musical compositions) in khayal, which infused the traditional dhrupad style with lighter, more lyrical elements. This made khayal more expressive and popular, allowing for greater emotional range and improvisation. Many of his bandishes, written under the pen name "Sadarang," are still performed today and are integral to the repertoire of Hindustani classical music. His contributions have made him a pivotal figure in the evolution of Indian classical music.