



B.K. BIRLA CENTRE FOR EDUCATION

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

TERM 1 EXAMINATION HINDUSTANI MUSIC VOCAL (034) CLASS X MARKING SCHEME

S. NO.	SECTION A
1.	B
2.	B
3.	D
4.	A
5.	A
6.	D
7.	C
8.	C
	SECTION B
9.	<p>a) Aalap is slow and without rhythm, while Taan is fast and in rhythm. Aalap shows the mood of the raag, while Taan shows the skill of the singer.</p> <p>b) Aalap helps to show the mood (bhaav) of the raag. It also helps the singer to practice and settle the voice before starting the bandish.</p>
10.	<p>a) Dhamar is a type of bandish (composition) usually sung on the festival of Holi. It is sung in Dhamar taal of 14 matras and mainly in Brij Bhasha language.</p> <p>b) Shuddh Taan – sung with swaras which are simple and in sequence with no major ups and downs. Bol Taan – sung with words of the bandish.</p>
11.	<p>a) Tarana is a composition sung with meaningless syllables like “tanana, derena”. Features: (i) It is sung in medium or fast tempo. (ii) It shows rhythm and speed of the singer.</p> <p>b) The words are usually in Brij Bhasha language. They mostly describe Holi festival, Radha–Krishna playfulness and love.</p>
12.	<p>a) Aarooha (ascending): Sa Re Ga Pa Dha Sa Avaroha (descending): Sa Dha Pa Ga Re Sa</p> <p>b) Tarana uses special meaningless syllables like “tanana, derena”. It is usually sung in fast tempo to show rhythm and energy.</p>
13.	<p>a) 1st string – Pa (Pancham) or Ma in some cases. 2nd string – Sa (Shadaj). 3rd string – Sa (Shadaj). 4th string – lower Sa (mandra shadaj).</p> <p>b) The swaras Ma (Madhyam) and Ni (Nishad) are not used. They are left out to create a special five-note (Audav) nature of the raag, which gives it a simple, devotional, and peaceful feeling.</p>
	SECTION C

14.	<p>a) Thaat: Kalyan. Jati: Audav–Audav (5 notes in both aroha and avaroha). Vadi: Ga. Samvadi: Dha. Aaroha: Sa Re Ga Pa Dha Sa. Avaroha: Sa Dha Pa Ga Re Sa. Time: Evening (1st prahar of night). Pakad: Sa Re Ga, Ga Pa, Dha Ga, Re Sa. Nature: It gives a peaceful and devotional mood.</p> <p>b) Aalap:</p> <ul style="list-style-type: none"> • Definition: Aalap is the slow and free introduction of a raag, sung without rhythm. • Features: <ol style="list-style-type: none"> 1. It helps to bring out the mood and feeling (bhaav) of the raag. 2. It is sung slowly, showing the swaras one by one with clarity. <p>Taan:</p> <ul style="list-style-type: none"> • Definition: Taan is the fast and rhythmic pattern of swaras sung in a raag. • Features: <ol style="list-style-type: none"> 1. It shows the singer's skill and speed in handling swaras. 2. It is usually sung at the end of a performance to bring excitement and energy.
15.	<p>a) Structure: Tanpura is a long string instrument with a large gourd at the base, a wooden neck, and 4 strings. Strings: tuned as Pa (or Ma), Sa, Sa, Sa (mandra). Tuning: The strings are tuned carefully to match the singer's pitch. The beads at the base help in fine-tuning. Role: It provides a constant drone that maintains pitch (swar shuddhi) and creates a soothing atmosphere for raag singing.</p> <p>b) Meaning: Tarana is a type of composition in Hindustani music which is sung with meaningless syllables instead of full words. Special words: It uses syllables like “tanana, derena, yalali, odani” which have no dictionary meaning but create rhythm and flow.</p> <p>Features:</p> <ol style="list-style-type: none"> 1. Tarana is generally sung in fast tempo and shows the rhythm (taal) beautifully. 2. It highlights the speed and clarity of the singer's voice, giving a lively effect.