



# B.K. BIRLA CENTRE FOR EDUCATION

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



## MID TERM EXAMINATION HINDUSTANI MUSIC VOCAL 034 MARKING SCHEME

S. No.	SECTION A
1	B
2	C
3	B
4	B
5	C
6	C
7	B
8	B
	SECTION B
9	<p>a) Sangeet means the combination of Gayan (singing), Vadan (instrumental music), and Nritya (dance). Together they form the complete art of Indian music.</p> <p>OR</p> <p>b) 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).</p>
10	<p>a) 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.</p> <p>OR</p> <p>b) Alankar means ornamentation of swaras. They are patterns of swaras practiced in different combinations to improve voice, swara accuracy, and fluency. They beautify music like ornaments beautify a person.</p>
11	<p>a) 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.</p> <p>OR</p> <p>b) Vadi (Main note): Dha Samvadi (Second main note): Ga Pakad: Dha Sa, Ni Dha Pa, Ma Ga Re, Ga Ma Ga Re Sa</p>
12	<p>a) Aaroh (ascent): Sa Re Ga Pa Dha Sa (sometimes vakra prayog is used, e.g. Sa Re, Ga Ma, Pa, Dha, Ni Dha Sa) Avroh (descent): Sa Ni Dha Pa, Ma Ga Re Sa</p> <p>OR</p> <p>b) 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).</p>

13	<p>a) Avartan is one complete cycle of a tala. It starts at sam and ends at sam. Every rhythm repeats itself in avartans. OR</p> <p>b) Commonly sung in:</p> <ul style="list-style-type: none"> <li>○ Vilambit Khayal (slow tempo)</li> <li>○ Drut Khayal (fast tempo)</li> <li>○ Dhrupad &amp; Dhamar (traditional forms, since it is old &amp; auspicious raag)</li> <li>○ Tarana compositions also exist</li> </ul> <p><b>Bandishes often have a devotional, serene, or mangal (auspicious) theme.</b></p>
	<p><b>SECTION C</b></p>
14	<p>a) 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. OR</p> <p>b) 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.</p> <p><b>Tali</b> Tali means clapping used while reciting or keeping tala. Each tali represents an accented division (vibhag) of the tala.</p> <p><b>Khali</b> 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.</p>
15	<p>a) <b>Thaat: Bilawal</b> <b>Jati: Sampoorna–Sampoorna</b> <b>Vadi: Dha</b> <b>Samvadi: Ga</b> <b>Time: Morning (1st prahar, 6–9 AM)</b> <b>Swar: All shuddha</b> <b>Aaroh: Sa Re Ga Pa Dha Sa</b> <b>Avroh: Sa Ni Dha Pa, Ma Ga Re Sa</b> <b>Pakad: Dha Sa, Ni Dha Pa, Ma Ga Re, Ga Ma Ga Re Sa</b> <b>Bandish type: Khayal, Dhrupad, Dhamar, Tarana (mainly khayal &amp; dhrupad are common)</b> OR</p> <p>b) 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. <b>Example: In Raag Alhaiya Bilawal, all swaras come while ascending i.e. Aaroh. and similarly in Avroh, all shuddh swara come. Hence the Jati of Raag Alhaiya Bilawal becomes Sampoorna, which is 7 swaras.</b></p>