



# B.K. BIRLA CENTRE FOR EDUCATION

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

HINDUSTANI MUSIC VOCAL 034 PT-2

CLASS IX

MARKING SCHEME

## SECTION A

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

---

## SECTION B

1. Define 'Nada' and explain its significance in Indian music.  
*Nada* means sound or vibration that is musical in nature. It is the basis of all music. When a sound has a regular vibration and a pleasant effect on the ear, it is called Nada. It is of two types – *Ahata Nada* (produced sound) and *Anahata Nada* (unproduced or inner sound). It forms the foundation of Indian music.
2. What is 'Tali' in the context of Tala?  
*Tali* means a clap. It marks the stressed beats in a *Tala* and shows divisions (*Vibhags*) of the rhythmic cycle. Each Tali indicates the beginning of a new section and helps maintain rhythm.
3. Explain the term 'Aroha' and 'Avroha' in a raga.  
*Aroha* means the ascending order of notes in a raga, while *Avroha* is the descending order. Together they show the structure and movement of a raga's melody. Example (Raag Bhupali):  
Aroha – Sa Re Ga Pa Dha Sa'  
Avroha – Sa' Dha Pa Ga Re Sa
4. What is the difference between 'Vadi' and 'Samvadi' in a raga?  
*Vadi* is the most important note of a raga, which gives it its character and identity. *Samvadi* is the second most important note, usually a perfect fourth or fifth apart from the Vadi. Both are used prominently in the composition and improvisation of a raga.
5. Define 'Raga' and explain its importance in Indian Classical music.  
A *Raga* is a melodic framework consisting of specific notes arranged in a particular order (Aroha–Avroha) that creates a mood or emotion. It is the soul of Indian classical music and forms the basis for all compositions and improvisations.

6. What is the meaning of 'Avartan' in the context of a Tala?

*Avartan* is one complete cycle of a *Tala*. For example, Teen Taal has 16 beats in one Avartan. It repeats continuously during a musical performance.

---

## SECTION C

1. Describe any one Raga in detail (Raag Alhaiya Bilawal, Yaman or Kafi).

Example: Raag Yaman

- *Thaat*: Kalyan
- *Jati*: Sampurna–Sampurna
- *Vadi*: Ga
- *Samvadi*: Ni
- *Aroha*: N R G M<sup>^</sup> D N S'
- *Avroha*: S' N D P M<sup>^</sup> G R S
- *Time*: Evening
- *Pakad*: N R G R S, R G M<sup>^</sup> D N S'
- *Mood*: Peaceful and devotional
- *Special note*: Use of *Tivra Ma* gives the raga its distinct identity.

2. Explain the concept of 'Swarmalika' and its role in Indian classical music.

A *Swarmalika* is a short composition that uses the names of swaras (notes) in place of lyrics. It helps students learn the correct use and movement of notes in a raga. It serves both as a teaching tool and as a performance piece to demonstrate the structure of a raga.

3. Describe 'Teentala', its structure, and Theka.

- *Beats*: 16
- *Divisions (Vibhags)*: 4
- *Tali*: 1st, 5th, and 13th beats
- *Khali*: 9th beat
- *Theka*:  
Dha Dhin Dhin Dha | Dha Dhin Dhin Dha | Dha Tin Tin Ta | Ta Dhin Dhin Dha
- *Importance*: It is the most common Tala used in Hindustani music and suitable for both vocal and instrumental performances.