



B.K. BIRLA CENTRE FOR EDUCATION

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

MID APRIL TEST 2026-27 HINDUSTANI MUSIC VOCAL (034) MARKING SCHEME

Class: X
Date:

Time: 1 hr
Max Marks: 25

SECTION A

10 MARKS

1. D
2. C
3. B
4. A
5. C
6. B
7. A
8. C
9. D
10. C

SECTION B

8 MARKS

11. **Taan is a singing technique in Hindustani music where fast notes are sung using vowel sounds, like "a."**
It helps make the music lively by connecting notes quickly, similar to techniques in Arabic (ahaat) or Western music (arpeggio).
Murki is a quick, short movement like taan, often used in Thumri singing.
Types of Taan:
 - **Bol Taan:** Uses song words with correct pronunciation and meaning.
 - **Shuddha/Sapat Taan:** Notes are sung in order.
 - **Koot Taan:** Notes are sung out of order.
 - **Mishra Taan:** Mix of straight and jumbled notes.
 - **Gamak Taan:** Adds force, repeating each note twice or more.
12. **Dhrupad is the oldest form of Hindustani classical music, rooted in ancient Sanskrit texts like the Natyashastra and the Bhagavata Purana.**
The name comes from Sanskrit words dhruva (permanent) and pada (verse).
It is spiritual and solemn, often devoted to Hindu deities but also includes royal praise and romantic themes.
Structure: A Dhrupad has 4 main parts –
 - **Sthayi:** Middle and lower octave notes.
 - **Antara:** Higher octave notes.
 - **Sanchari:** Combines all octaves.
 - **Abhoga:** Concludes with variations and rhythmic patterns.
13. **Taal Tilwada:**
 - **Matra 16**
 - **Vibhaag 4**
 - **Tali 1, 5, 13**

- Khali 9

Theka:

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

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

14. Raag Bhupali:

- Thaata – Kalyan
- Vadi swar – Ga
- Samvadi swar – Dha
- Jaati – Audav Audav
- Varjit swar – Ma and Ni
- Time – 1st quarter of night (7 to 10 pm)
- Prakriti – Gambheer
- Aaroh – Sa Re Ga Pa Dha Sa
- Avroh – Sa Dha Pa Ga Re Sa
- Pakad – Pa Ga, Re Ga Sa Re Dha Sa

- 15.
- Alap is the beginning part of a North Indian classical performance and introduces a raga (musical scale).
 - In dhrupad singing, the Alap is slow, free of rhythm, and sung without instruments, except for a drone from the Tanpura.
 - Alap helps listeners understand the mood of the raga and its most important and secondary notes.
 - Some musicians follow a structured way of playing the Alap, introducing one note at a time, which makes certain notes more important when they appear.

SECTION C

7 MARKS

- 16.
- Tansen, born as Ramtanu Pandey around 1532 in Gwalior, came from a Gaur Brahmin family. His father, Mukund Pandey, was a poet, musician, and temple priest.
 - Tansen showed musical talent from the age of six and learned under the legendary musician Swami Haridas, a master of the Dhrupad style.
 - His musical career began at the court of Raja Man Singh Tomar of Gwalior, where he gained recognition and the title “Tansen.”
 - Tansen spent much of his adult life at the court of Raja Ramchandra Singh of Rewa, where he refined his musical skills and became famous.
 - In 1562, Tansen joined the Mughal Emperor Akbar’s court. He was one of Akbar’s Navaratnas (nine gems) and received the title “Mian” as a mark of honor.
 - Tansen created new ragas and composed many Dhrupad pieces. He is credited with works such as Sri Ganesh Stotra and Sangita Sara.

- His compositions were inspired by Hindu mythology, featuring gods like Shiva, Vishnu, and Krishna. He also composed works praising Akbar.
- Tansen's presence in Akbar's court symbolized the blending of Hindu and Muslim cultural traditions.
- Tansen was also an instrumentalist who helped improve and popularize musical instruments.
- He is considered the founder of the Gwalior Gharana, and many Hindustani classical music schools trace their lineage back to him.
- Numerous stories surround Tansen, including his ability to create fire with Raga Deepak and bring rain with Raga Megh Malhar, though these are more myth than fact.
- Tansen's work laid the foundation for Hindustani classical music as we know it today, and he remains a celebrated figure in Indian music history.

17. **Rupak:**

- Matra – 7
- Vibhaag – 3
- Taali – 4 & 6
- Khaali – 1
- Usage – Used in Drut Khayal

Thah:

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

Chautala:

- 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 Dhrupad gayki.

Thah:

Dha Dha | Din Ta | Kita Dha | Din Ta | Tita Kata | Gadi Gana |
x 0 2 0 3 4