



B.K. BIRLA CENTRE FOR EDUCATION

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



POST MIDTERM HINDUSTANI MUSIC VOCAL – 034 MARKING SCHEME CLASS – IX

Section A

1. **B**
2. **B**
3. **D**
4. **B**
5. **B**
6. **A**
7. **A**

Section B

8. Nada is musical sound from regular pleasant vibrations (Ahata: struck/heard; Anahata: unstruck/internal); Swar is a musical note (Sa, Re, Ga, Ma, Pa, Dha, Ni); Saptak is the series of seven swaras (Mandra: low, Madhya: middle, Taar: high).
9. Vadi is the most prominent/king note emphasized in a raga; Samvadi is the secondary/queen note consonant with Vadi; Pakad is the characteristic phrase identifying the raga.
10. Aaroh: Sa Re Ga Ma Pa Dha Ni Sa'; Avroh: Sa' Ni Dha Pa Ma Ga Re Sa; Pakad: Ga Re Ma Pa / Ma Pa Dha Pa (Ga, Ni komal).
11. The Jati of raag Kafi is Sampoorna-Sampoorna because it has 7 notes in Aaroh and 7 also in Avroh. Performance time of this raag is 2nd quarter of night.
12. Keharwa tala: 8 matras, vibhag structure 4+4 (Dha Ge | Na Ti | Na Ka | Dhi Na), Taali on 1, 3 & 7, Khali on 5 (cycles back).
13. Teentala: 16 matras total; Taali on 1, 5, 13; Khali on 9 (Dha Dhin Dhin Dha | Dha Dhin Dhin Dha || Dha Tin Tin Ta | Ta Dhin Dhin Dha).

Section C

14. Alhaiya Bilawal (Thaat: Bilawal): Aaroh Sa Re Ga Pa Dha Ni Sa'; Avroh Sa' Ni Dha Pa Dha Ni Dha Pa Ma Ga Ma Re Sa; Pakad: Ga Re Ga Pa Dha Ni Sa; Vadi Dha, Samvadi Ga; Jati Shadav-Sampoorna; Time: 1st quarter morning; All shuddha swaras except komal Ni in avroh; Prakriti: Chanchal; Forms: Khayal, Dhrupad, Dhamar, Tarana.
15. Pt. Vishnu Digambar Paluskar developed a pioneering notation system for Hindustani music using Devanagari script for sargam swaras (Sa, Re, Ga, Ma, Pa, Dha, Ni), making it accessible for Indian learners without relying on Western staff notation. Dots above indicate taar saptak (higher octave), below for mandra (lower), with special marks like underlines for komal swaras (e.g., Ga, Ni) and apostrophes or lines for tivra Ma. Rhythm is denoted by matra counts, taali claps (x or T), khali waves (0), and duration symbols (e.g., horizontal lines for elongated notes), allowing precise rendering of talas like Ektala or Teentala without vibhag bars—focusing on oral tradition's preservation through writing.
16. Ektala has 12 matras divided into three vibhags of 4+4+4, with Taalis on matras 1, 5, 9 and 11, and Khali on matra 3 & 7; its theka is Dhin Dhin Dhage Tirakita Tin Na Kat Ta Dhage Tirakita Dhin Na.

Dadra tala consists of 6 matras in two vibhags of 3+3, featuring Taalis on matras 1 and Khali on matra 4; its theka is Dha Dhin Na Dha Tin Na.

Ektala is a 12-matra tala divided into three vibhags of 4+4+4, suitable for medium and slow tempos in khayal and dhrupad forms, with a grave, expansive feel that emphasizes rhythmic depth. Dadra tala, in contrast, has 6 matras in two vibhags of 3+3, ideal for lighter, faster genres like thumri and bhajan, offering a concise, flowing rhythm.