



B.K. BIRLA CENTRE FOR EDUCATION

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

PRE BOARD EXAMINATION 3 2025-26 HINDUSTANI MUSIC (034)

Class: X

Answer Key

Max Marks: 30

Section A: Multiple-Choice Questions (1 mark each)

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

Section B: Short Answer Questions (2 marks each)

9. Dhrupad is a style of Indian classical music which is one of the oldest forms of music that focuses on slow and methodical singing or playing of musical notes. There are 4 parts in a Dhrupad; Sthayi, Antara, Sanchari and Abhog. It is performed with a Pakhawaj. Dhrupad is a style of devotional song.

(OR)

Pandit Ravishankar was a famous sitar player from India. He was born on April 7, 1920, in Varanasi, Uttar Pradesh. He made Indian classical music famous all over the world. He worked with famous Western musicians like George Harrison from The Beatles. Ravi Shankar performed at big events like Woodstock and Monterey Pop Festival. He belonged to the Maihar Gharana, a group of Indian classical musicians. He was honored with the Bharat Ratna, India's highest award, in 1999.

10. The tanpura is a long, hollow instrument with four strings that create a continuous drone.

Structure

1. Body: Made from a gourd or wood, the body amplifies sound.
2. Neck: A long neck with tuning pegs for each string.
3. Bridge: Lifts the strings, allowing them to vibrate freely.

Tuning

A common tuning for the four strings is Pa Sa Sa Sa:

First string: Pa (fifth note) or Ma (fourth note).

Second, third, and fourth strings: Sa (main note), supporting the melody by creating a steady drone

(OR)

Tansen, whose real name was Tanna Mishra, was born around 1532. His father was Makarand Pandey. Tansen's birthplace is Behata, located about 7 kilometers from Gwalior. He studied music for ten years under his guru, Swami Haridas. He authored several notable works, including "Sangeet Saar," "Raagmaala," and "Shree Ganesh Stotra." Tansen created many ragas, such as Miyan ki Todi, Miyan ki Malhar, Darbari Kanada, and Miyan ki Sarang. He invented the instrument Surbahar, drawing inspiration from the veena and sitar, and also developed the rabab based on the veena. Tansen passed away in 1585.

11. **Aalap** is when musicians in classical music explore notes freely without following a strict beat. It helps set the mood and introduces the main musical theme. The purpose of Aalap is to create an ambience of the raag and make it more sound deep and beautiful. There are many types of Aalap like swar aalap, bol aalap, aalap with aakar etc.

(OR)

Gauri Bani is gentle and soft. It focuses on making beautiful, smooth sounds that feel peaceful. It's great for creating a calm, relaxed mood. The singer uses flowing notes that sound sweet and simple. Whereas, Nauhar Bani is the most complex. It uses tricky rhythms, showing off the singer's skill and creativity. It's like a musical puzzle with lots of surprising beats. This style lets the singer experiment and make the music sound unique.

12. **Raag Bhupali:**

Thaat – Kalyan

Vadis war – 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

(OR)

Sadarang was the pen name of Naimat Khan, a Hindustani music composer active in the 18th century (1670–1748). Sadarang, along with his nephew Adarang, transformed the Khyal style of Hindustani music into its modern form. He served as a musician in the court of Mughal Emperor Muhammad Shah (ruled 1719–1748). Sadarang composed Khyal pieces for his disciples but never performed Khyal

himself. Sadarang's compositions are still performed today and are foundational to the Khyal genre. His work, along with Adarang's, continues to shape Hindustani classical music and inspire generations of musicians.

13. Dhamar is a singing style that comes under the Dhrupad ang gayki tradition of Hindustani classical music. Dhamar is a composition having the text relating Holi and Raas-leela of Gopi and Krishna of Vrindavan usually sung in 14 beat Taal called Dhamar. It is sung with many rhythmic variations.

(OR)

Raag Khamaj:

That – Khamaj. It is called aashray raag

Varjit swar – in Aaroh, Re is varjit and in Avroh all swaras are there

Jaati – Shadav Sampurna

Swar – in Aaroh shuddh Ni is used and in Avroh komal Ni is used

Vadi – Ga

Samvadi – NI

Time – 2nd quarter of the night

Prakriti – chanchal

Aaroh – Sa Ga Ma Pa Dha Ni Sa

Avroh – Sa Ni Dha Pa Ma Ga Re Sa

Pakad – Ni Dha Ma Pa, Dha Ma Ga

Section C: Long Answer Questions (6 marks each)

14. Notation of a Drut Khayal in Raaga Bhupali

सां सां ध प | ग रे सा रे | ध ध सा रे | ग रे सा ~|

न म न क | र च तु र | शि रि गु रु | च र णा ~|

0 | 3 | x | 2

ग ग प ध | सां ध सां सां | सां प ध प | ग रे सा ~|

त न म न | नि र म ल | क र भ व | त र णा ~|

0 | 3 | x | 2

ग ग प ग | प ~ सां ध | सां सां सां सां | सां रे सां सां |

जो ई जो ई | ध्या ~ व त | शु भ फ ल | पा - व त |

० | ३ | × | २

सां सां गं रे | सां सां प ध | सां सां सां सां | ग रे सा ~

ज न म मा रण दु ख | स ब नि - | स्त र णा ~|

० | ३ | × | २

राग भूपाली तान – स्थाई [8 मात्रा]

1. सारे गरे गरे गरे | गप गरे गरे सा ~
2. सारे सा.ध सारे गप | गप गरे गरे सा ~
3. सारे गप धसां धप | गरे सा.ध सारे ग ~
4. सारे रेसा रेग गरे | सारे रेसा रेध सा ~

Raag Bhupali Taan – अंतरा [8 मात्रा]

1. सांसां धप गरे सारे | गप धसां रेध सां ~
2. सांरे गरे सांरे सांध | पग पध सांरे सां ~

(OR)

The following swar vistaar is of Raag Brindavani Sarang

Vadi – Re

Samvadi – Pa

Varjit swar – Ga and Dha

Jaati – Audav Audav

Swar – Shuddh Ni in Aaroh and Komal Ni in Avroh

Swar vistar/aalap

Ni Sa Re Sa, Ni Sa Re Ma Re Sa,

Ni Sa Re Ma Pa, Ma Re Sa,

Ma Pa Ni Pa, Ma Pa Ni Sa,

Sa Ni Pa Ma Pa, Ma Re Sa.

15. Pandit Omkarnath Thakur (1897–1967) was a renowned Hindustani classical singer, musicologist, and music teacher. He was a disciple of Vishnu Digambar Paluskar from the Gwalior Gharana and developed his own unique singing style. Thakur became the principal of Gandharva Mahavidyalaya, Lahore, and later the first dean of the music faculty at Banaras Hindu University (BHU). He wrote a six-volume book on music called "Sangeetanjali." Born in a poor family in Gujarat, Thakur faced many challenges in his early life, even working odd jobs to support his family after his father became a renunciate. Thakur made his concert debut in 1918 and continued his training until the death of his guru in 1931. He composed the university anthem for BHU and contributed significantly to Indian classical music through his writings and teachings. Thakur received many honors, including the Padma Shri in 1955, the Sangeet Natak Akademi Award in 1963, and honorary doctorates. He retired in 1963 but faced health challenges in his later years, passing away in 1967.

(OR)

Taal Tilwada:

Thah/Theka:

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

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

Dugun:

DhaTirakita DhinDhin DhaDha TinTin | TaTirakita DhinDhin DhaDha DhinDhin |
x 2

DhaTirakita DhinDhin DhaDha TinTin | TaTirakita DhinDhin DhaDha DhinDhin |
0 3

Chaugun:

DhaTirakitaDhinDhin DhaDhaTinTin TaTirakitaDhinDhin DhaDhaDhinDhin |
x

DhaTirakitaDhinDhin DhaDhaTinTin TaTirakitaDhinDhin DhaDhaDhinDhin |
2

DhaTirakitaDhinDhin DhaDhaTinTin TaTirakitaDhinDhin DhaDhaDhinDhin |
0

DhaTirakitaDhinDhin DhaDhaTinTin TaTirakitaDhinDhin DhaDhaDhinDhin |
3