

CARNATIC MUSIC - PERCUSSION – Code No. 033
SAMPLE QUESTION PAPER*
CLASS XII (2025-26)

Time allowed: 2 hrs.

Maximum Marks: 30

General Instructions:

● **Section-A**

Attempt all Questions (Each Question will carry 1 mark)

● **Section-B**

Attempt all Questions (Each Question will carry 2 Marks)

● **Section-C**

Attempt any two Questions (Each Question will carry 6 Marks)

S No.	SECTION – A	Marks
1.	Who is the author of Sangita Ratnakara. A. Matanga B. Sarangadeva C. Venkatamakhin D. Somanatha	1
2.	Who is the Guru of Palani Subramanya Pillai? A. Tanjore Vaidyanatha Iyer. B. Needamagalam Menakshi Sundram Pillai C. Pudukkottai Dakshina Murthi Pillai D. Vilwadhri Iyer.	1
3.	What is equivalent to 'Gamaka' in Mridangam playing? A. Pharan B. Konnakol C. Tattakaram D. Ghumuki	1
4.	When a composition starts after the downbeat of the Tala, it is known as : A. Ateeta B. Anagata C. Sama D. Pratiloma	1
5.	Which of the following rhythmic instruments can be played at a different pitch by adjusting the temper of the tied rope? A. Tabla B. Chenda C. Edakka D. Gettu vadyam	1

**Please note that the assessment scheme of the Academic Session 2024-25 will continue in the current session i.e. 2025-26.*

6.	<p>Choose the correct Statement.</p> <p>I. Mishra Jati Ata Tala has 18 Aksharas. II. Sankeerna Chapu Tala has 16 Aksharas. III. Khanta Jati Tripura Tala has 13 Aksharas. IV. Chaturshra Jati Mathya Tala has 10 Aksharas.</p> <p>A. I & II B. II & III C. III & IV D. I & IV</p>	1										
7.	<p>Match the list I with list II</p> <table><tr><th>List I</th><th>List II</th></tr><tr><td>1. Padam</td><td>I. Mridangam</td></tr><tr><td>2. Padagarbham</td><td>II. Eduppu</td></tr><tr><td>3. Samam</td><td>III. Pallavi</td></tr><tr><td>4. Varu</td><td>IV. Dance</td></tr></table> <p>Choose the correct answer from the options given below:</p> <p>A. 1- II , 2- III, 3- IV, 4- I B. 1- IV , 2- III, 3- II, 4- I C. 1- III , 2- I, 3- IV, 4- II D. 1- II , 2- IV, 3- III, 4- I</p>	List I	List II	1. Padam	I. Mridangam	2. Padagarbham	II. Eduppu	3. Samam	III. Pallavi	4. Varu	IV. Dance	1
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1. Padam	I. Mridangam											
2. Padagarbham	II. Eduppu											
3. Samam	III. Pallavi											
4. Varu	IV. Dance											
8.	<p>Statement I: Pratiloma is connected to Pallavi.</p> <p>Statement II: The standard speed advocated for a particular composition is known as – “Kala Pramana”</p> <p>Choose the correct option:</p> <p>A. Statement I & II both are true B. Statement I & II are false C. Statement I is false but II is true D. Statement I is true but II is false</p>	1										
	<p style="text-align: center;">SECTION – B</p>											
9.	<p>A. Define the Term “Sollukattu”</p> <p style="text-align: center;">(OR)</p> <p>B. Describe the term Konnakol</p>	2										
10.	<p>A. Briefly explain the term Eduppu with its varieties</p> <p style="text-align: center;">(OR)</p> <p>B. Define the term- “Laya” in a sentence or two.</p>	2										

11.	<p>A. Explain the term “Toppi”</p> <p>(OR)</p> <p>B. Define the term- “Arudi”</p>	2
12.	<p>A. Write about the musical form- Javali</p> <p>(OR)</p> <p>B. Describe “Tillana”</p>	2
13.	<p>A. Differentiate between Mohra and Korvai.</p> <p>(OR)</p> <p>B. Enumerate the percussion instruments described in Chaturdandi Prakashika.</p>	2
	SECTION-C	
14.	<p>A. Write the notation of korvai set to Khanta Jati Ata Tala</p> <p>(OR)</p> <p>B. Write life sketch and contribution of Tanjore Vaidyanatha Iyer</p>	6
15.	<p>A. Explain the structure and playing technique that is used in Chenda with the help of a diagram in 50-100 words.</p> <p>(OR)</p> <p>B. “Percussion Instruments are very rich in diversity, in classical music and temple music of South India. There are Several varieties of instruments, different in structure, playing method etc. The skin used and wood in which it is constructed are different.”</p> <p>After reading this passage ,write a brief history of musical instruments and the classification of the present instruments used in South India</p>	6