

CARNATIC MUSIC PERCUSSION CODE- (033)
SAMPLE QUESTION PAPER*
CLASS: XII (2026-27)

Time – 2 hours

Max Marks – 30

General Instructions

- Section-A
Attempt all Questions (Each Question carries 1 Mark)
- Section-B
Attempt all Questions (Each Question carries 2 Marks)
- Section-C
Attempt all Questions (Each Question carries 6 Marks)

S.No	SECTION -A	MARKS
1.	Mention the author of the treatise Ragavibhodha A. Venkatamakhin B. Sarangadeva C. Somantha D. Ramamatya	1
2.	Select the student of Dakshinamurthy Pillai A. Palghat Mani Iyer B. Vilvadi Iyer C. Palani Subrahmanya Pillai D. Tanjore Vaidyanatha Iyer	1
3.	Select the musical form fully dependent on Manodharma Sangita A. Tillana B. Padam C. Javali D. Pallavi	1
4.	The beginning of a composition in a given tala is known as A. Arudi B. Eduppu C. Anuloma D. Theka	1
5.	The left side of the Mridangam is known as A. Choru B. Varu C. Toppi D. Chapu	1
6.	Choose the correct statement i. 'Shadangas' are used in all talas of present-day Carnatic music	1

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	ii. Tiruvilwamalai Vilvadhri Iyer was specialised in playing of Ghatom iii. Pharan plays at the last of a Taniyavartanam iv. Pratiloma is keeping the singing speed the same and putting tala in different speed A. i and ii B. ii and iii C. ii and iv D. iii and iv																																														
7.	Match List – I with - II <table><tr><th colspan="2">List – I</th><th colspan="2">List -II</th></tr><tr><td>a</td><td>Konnakkol</td><td>i</td><td>Eduppu</td></tr><tr><td>b</td><td>Druta</td><td>ii</td><td>Vocal Recitation of Jati</td></tr><tr><td>c</td><td>Choru</td><td>iii</td><td>Anga</td></tr><tr><td>d</td><td>Anagatam</td><td>iv</td><td>Karanai</td></tr></table> Choose the correct option <table><tr><td></td><td>a</td><td>b</td><td>c</td><td>d</td></tr><tr><td>A</td><td>ii</td><td>iii</td><td>iv</td><td>i</td></tr><tr><td>B</td><td>iii</td><td>ii</td><td>i</td><td>iv</td></tr><tr><td>C</td><td>i</td><td>iii</td><td>iv</td><td>ii</td></tr><tr><td>D</td><td>iv</td><td>ii</td><td>iii</td><td>i</td></tr></table>	List – I		List -II		a	Konnakkol	i	Eduppu	b	Druta	ii	Vocal Recitation of Jati	c	Choru	iii	Anga	d	Anagatam	iv	Karanai		a	b	c	d	A	ii	iii	iv	i	B	iii	ii	i	iv	C	i	iii	iv	ii	D	iv	ii	iii	i	1
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8.	Statement I: Sangitaratnakara has never mentioned the Tala Vadya of that period Statement II: Conceptually, the Mridanga was made of clay in ancient times. A. Statements I and II are true B. Statements I and II are false C. Statement I is true, and II is false D. Statement I is false, and II is true	1																																													
	SECTION -B																																														
9.	A. Briefly explain the treatise Sangita Ratnakara OR B. Briefly explain the treatise Swaramela Kalanidhi	2																																													
10.	A. Describe the structure of Padam briefly OR B. Explain the musical form Tillana briefly	2																																													
11.	A. Explain the term Arudi and its importance OR	2																																													

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	B. Explain the term Theka and its importance in accompanying a musical concert.	
12.	A. Differentiate between Anuloma and Pratiloma OR B. Differentiate between Tisram and Triklam	2
13.	A. Explain the word Sollukkattu briefly OR B. Explain the word Anagatam in the context of musical composition	2
	SECTION-C	
14.	A. Explain the musical treatise Chaturdandi Prakashika in detail OR B. Write down the life sketch and contribution of Umayalpuram Kodantarama Iyer	6 3+3
15.	A. Briefly explain the classification of Percussion instruments and the historical evolution of the opted instrument. OR B. Write the structure and playing techniques of Tabla in detail	3+3 3+3