

CARNATIC MUSIC PERCUSSION CODE- (033)
SAMPLE QUESTION PAPER*
CLASS: X (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.	Identify the structure of Triputa tala A. Drutam and Laghu B. Laghu, Dhrutam and Dhrutam C. Laghu, Laghu Dhrutam, and Dhrutam D. Only Laghu	1
2.	Select the correct number of Jaatis in the realm of Tala A. 3 B. 2 C. 5 D. 7	1
3.	Identify a Tala which is not a part of Sapta tala A. Adi B. Rupaka C. Dhruva D. Triputa	1
4.	Find out the value of Khanda Gati A. 9 B. 5 C. 7 D. 3	1
5.	Select the anga which is of 8 akshras A. Kakapadam B. Plutam C. Guru D. Laghu	1
6.	Choose the correct statement: I. Korvai is a part of the calculations that occurred during the terminal performance of Mridangam.	1

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	II. The term 'Taggu' is described as a low-pitched mridangam. III. Palaghat Mani Iyer is considered a prominent follower of the Pudukottai style of mridangam playing. IV. 'Karani' is a structural part of Ghatam. Select the correct option A. I & III B. II & IV C. I & II D. III & IV											
7.	Match List -I with List – II <table border="1"> <tr> <td>List - I</td> <td>List - II</td> </tr> <tr> <td>a. Koraippu</td> <td>i Related to pitch</td> </tr> <tr> <td>b. Hecchu</td> <td>ii Related to Mridangam</td> </tr> <tr> <td>c. Chappu</td> <td>iii Related to the division of Tala</td> </tr> <tr> <td>d. Anudrutam</td> <td>iv Related to only beats</td> </tr> </table> Choose the correct option: A. a-ii, b-iv, c-i, d-iii B. a-ii, b-i, c-iv, d-iii C. a-ii, b-i, c-iii, d-iv D. a-ii, b-iv, c-iii, d-i	List - I	List - II	a. Koraippu	i Related to pitch	b. Hecchu	ii Related to Mridangam	c. Chappu	iii Related to the division of Tala	d. Anudrutam	iv Related to only beats	1
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8.	Statement - I: Tanjavur and Pudukottai are the two major schools of playing Mridangam Statement - II: Palaghat Mani Iyer introduced the art of playing Khanjeera Choose the correct option: A. Statements I & II are both true B. Statements I & II are both false C. Statement I is false, but II is true D. Statement I is true, but II is false	1										
	SECTION -B											
9.	A. Define the terms Jaati and Gati with their varieties. OR B. Define the term 'Tala' and write the names of Sapta Tala.	2										
10.	A. What is the difference between Korvai and Koraippu? OR B. Define the term 'Mohra' and give an outline of how to prepare it.	2										
11.	A. Write the names of the 'Shodasha Angas' of Tala.	2										

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	OR B. Write a brief note on the different schools of playing Mridangam.	
12.	A. Define the term 'Sollukattu' with suitable example. OR B. Describe the term 'Chappu' and mention the varieties of Chappus used in the field of Carnatic Talas.	2
13.	A. How do you define the term 'Tani - avartanam' and why is it so important in the domain of percussion instruments? OR B. What is the difference between the musical forms - Varnam and Tillana?	2
	SECTION-C	
14.	A. Explain the structure of the percussion instrument of your choice with the help of a diagram, and also briefly mention how to tune the chosen instrument. Mention a prominent artist in this field. OR B. Suppose you are invited as an accompanying artist in a music concert with your opted instrument, describe the basic principles need to be taken care of.	2+2+2 6
15.	A. Give a detailed life sketch and contribution of Palani Subramania Pillai OR B. Classify the rhythmic instruments used in the musical concerts and their importance in detail.	3+3 3+3