

CARNATIC MUSIC
PERCUSSION INSTRUMENTS CODE-033
SAMPLE QUESTION PAPER
CLASS X (2024-25)

One Theory Paper – 2 hrs

Total 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 all Questions (Each Question will carry 6 Marks)

S.No.	SECTION-A	Marks
1.	Which wood is used for mridangam construction? 1. Rose wood 2. Teak wood 3. Jack wood 4. Sandalwood	1
2.	The metal used for making black paste on the right side of Mridangam. 1. Gold 2. Silver 3. Zinc 4. Steel	1
3.	The strap, which used to tighten both sides of mridangam 1. Cow's skin 2. Goat's skin 3. Snakes skin 4. Buffalos's skin	1
4.	The frame which cover both sides of Mridangam is known as 1. Meetu 2. Mootu 3. Kuty 4. Pullu	1

5.	<p>Regression in rhythmical Pattern in the process of Tani- avartanam is known as</p> <ol style="list-style-type: none"> 1. Korvai 2. Mohra 3. Pharan 4. kuraipu 	1										
6.	<p>Choose the correct statement.</p> <ol style="list-style-type: none"> A. The left side of mridangam is known as toppi B. The longer mridangam's are used for female pitch C. Pullu is used for insert in the strap of Mridangam to increase the Pitch. D. Minor adjustments in the pitch is made by hammering on the trunk of mridangam <ol style="list-style-type: none"> 1. A & B only 2. A & C only 3. B & C only 4. C & D only 	1										
7.	<p>Match List I with List II</p> <table border="1" data-bbox="268 1124 1129 1370"> <thead> <tr> <th>List I</th> <th>List II</th> </tr> </thead> <tbody> <tr> <td>A. Rupaka</td> <td>I. 5</td> </tr> <tr> <td>B. Adi</td> <td>II. 7</td> </tr> <tr> <td>C. Tripata</td> <td>III. 8</td> </tr> <tr> <td>D. Khanda chapu</td> <td>IV. 6</td> </tr> </tbody> </table> <p>Choose the correct answer from the options given below:</p> <ol style="list-style-type: none"> 1. A-II, B-III, C-I, D-IV 2. A-III, B-IV, C-I, D-II 3. A-IV, B-III, C-II, D-I 4. A-III, B-IV, C-II, D-I 	List I	List II	A. Rupaka	I. 5	B. Adi	II. 7	C. Tripata	III. 8	D. Khanda chapu	IV. 6	1
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8.	<p>Statement I: Recitation of Sol-kattu is known as Konnakol.</p> <p>Statement II: In playing Mridangam artist does not need to follow the composition.</p> <p>Choose the correct option:</p> <ol style="list-style-type: none"> 1. Statement I & II are both true 2. Statement I & II are both false 3. Statement I is true but II is false 4. Statement I is false but II is true 	1
SECTION-B		
9.	<p>Define Mohra briefly</p> <p style="text-align: center;">(OR)</p> <p>Describe the angas of sapta talas</p>	2
10.	<p>Briefly explain Tani – avartanam.</p> <p style="text-align: center;">(OR)</p> <p>Explain the term sollu kattu.</p>	2
11.	<p>How pharan are differentiated from mohra.</p> <p style="text-align: center;">(OR)</p> <p>Enumerate different schools of Mridangam.</p>	2
12.	<p>Explain the term Ghumuki.</p> <p style="text-align: center;">(OR)</p> <p>Enumerate the doyens of Mridanga who have developed the art of playing.</p>	2
13.	<p>Distinguish between Hechchu & Thaggu mridangam.</p> <p style="text-align: center;">(OR)</p> <p>Enumerate Shodasa Angas.</p>	2

SECTION-C		
14.	<p>Explain the construction of opted instrument with the help of a diagram.</p> <p>(OR)</p> <p>Differentiate the style of playing Tani- avartanam and accompanying of music rendering.</p>	6
15.	<p>Write briefly about the life sketch and contribution of Palani Subramanya Pillai.</p> <p>(OR)</p> <p>Describe the role of percussion instrument in a music concert.</p>	6