

Carnatic Music(Percussion)
Class XII, (Code – 033)
Session – 2020-21
Marking Scheme

Time allowed : 2 hrs

Max Marks: 30

Answer any 15

Marks MCQ 15 x 1 = 15 Marks

1. Author of Lakshana Grantah Chaturdandi Prakasika
c. Venkatamakhin
2. Palani Subramanya Pillai was a
d. Mridangist
3. Padagarbham is compulsory in a
c. Pallavi
4. Eduppu is related to
d. Talam
5. Identify the upapakkaVadhya
b. Morsing
6. Sollukathu is recited to:
c. Percussion
7. Aksharakalas of a Misra DhruvaTala is
b. 23
8. Trikalam is related to
a. Tala
9. Arudi is compulsory in a
c. Pallavi
10. Palghat Mani Iyer was a
c. Mridangist
11. Number of Gatis are
c. 5
12. Pratibma is associated with
c. Pallavi
13. Adi Tala is known as
b. Chaturasra Triputa Tala
14. Konnokkol is recited by a
d. Mridangist
15. Gumki playing is famous in
d. Palani Subrananya Pillai Bani
16. Angas of Adi Tala is
c. Laghu-dhrutam-dhrutam

17. Choru-vaaru is related to
 - d. Mridangam
18. Vilamba-Madhya-druta is associated with
 - b. Laya
19. Anulama occurs in
 - c. Pallavi
20. Author of Sangita Ratnakara is
 - b. Saranga Deva
21. Pharan is an important factor in
 - b. Tani Avartamam

Part – B

1. Names of the Shadangas of Six angas of Talas are:
 - 1) Anudhrutam – 1 akshara
 - 2) Dhurutam – 2 aksharas
 - 3) Laghu – 4 aksharas
 - 4) Guru – 8 aksharas
 - 5) Plutam – 12 aksharas
 - 6) Kakapaadam – 16 aksharas

In these above angas there are varieties only with laghu which admits of 5 varieties known as Jatis. They are Tisra jaati – 3, Chatusra jati – 4, Khanda Jaati – 5, Misra Jaati – 7, and Sankirna jaati – 9. Unless it is specified specially or mentioned the laghu variety is taken for chatusra jaati only.

2. Gati is the tempo used in Tala. They are 5 in number and are
 - 1) Tisra Gati – 3
 - 2) Chatusra Gati - 4
 - 3) Khanda Gati – 5
 - 4) Misra Gati – 7
 - 5) Sankirna Gati – 9

Except Tisra and Chatusra the other gatis Khanda, Misra and Sankirna is used only in Pallavi. Unless it is specifically mentioned it is understood that the composition is only in Chaturasra Gati.

3. Trikaalam means three speed. The first, second and third speed. The student of music is introduced in the very first lesson Sarli Varisai For example it is taught as

S r g m

S r g m

The four units of notes in the first speed is reduced to 2 notes by putting the line above and rendering it in the second speed and in the third speed the four units is reduced to one unit by doubling the speed.

4. Dhruva Tala – takes laghu – dhrutam – laghu – laghu as its angas. In this the variation occurs only in laghu which admits of five varieties.

They are Tisra	–	3-2-3-3
Chaturasra	–	4-2-4-4
Khanda	–	5-2-5-5
Misra	–	7-2-7-7
Sankirna	–	9-2-9-9

Sankeerna Jaati Dhruva tala takes 9-2-9-9 totalling to 29 aksharakalas.

5. Korvai means joining. It is a technical word used in karnatic music to indicate a specific rhythmic variety. It is not only used by percussionist but also by musicians to give an aesthetic ending to the presentation. A korvai is used as a crown to conclude various patterns of Sarvalaghu which eventually lead to the korvai. It is rendered thrice for effect. The smaller variety is known as Teermaanam which occurs at the end of pallavi and anupallavi and at the end of the composition korvai is played.

Mohra : It is a special pattern that precedes to the korvai and is an indicator that the Tani avartanam is coming to an end Mohras will be preceded by Pharans which are fast paced rhythmic patterns and generally these patterns do not have pauses in between and are always with syllables without gap which is proceeded by Mohra and ultimately ended with a korvai which is played thrice and the vocalist starts at the end of the third round of the Korvai where he left.

6. In a carnatic music concert Mridangam is essential accompaniment whether Vocal or Instrumental concerts.

Essential Instrument Mridangam the other percussion instruments are generally known as Upa Pakka Vadhyas. The order of Upa Pakka Vadhyas are Kanjira, Ghatam, Morsing and konnakkol other Melodic Instrumental artists generally have minimum two percussion instruments. A combination of

Mridangam – Ghatam

Mridangam – Morsing

Mridangam – Kanjira etc.

7. Palani Subramanya Pillai was a very well known Carnatic Music percussionist. He along with his contemporaries Paghat Mani Iyer and C.S. Marugabhoopathy are revered as the 'Holy Trinity of Mridanga'. He was adept in playing Mridangam and Kanjira. He was born in the year 1908 and died in 1962. Playing gumkiss or gamakas in the mridangam was his specific specialty, All popular musician of that era like G.N. Balasubramaniam, Semmangudi Srinivasa Iyer wanted to have him as their accompanist. He was the Son and Disciple of his father Palani Muthaiah Pillai.