

**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)

<b>S.No.</b>	<b>SECTION-A</b>	<b>Marks</b>
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. Kutty 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"> <li>1. Korvai</li> <li>2. Mohra</li> <li>3. Pharan</li> <li>4. kuraipu</li> </ol>	1										
6.	<p>Choose the correct statement.</p> <ol style="list-style-type: none"> <li>A. The left side of mridangam is known as toppi</li> <li>B. The longer mridangam's are used for female pitch</li> <li>C. Pullu is used for insert in the strap of Mridangam to increase the Pitch.</li> <li>D. Minor adjustments in the pitch is made by hammering on the trunk of mridangam</li> </ol> <ol style="list-style-type: none"> <li>1. A &amp; B only</li> <li>2. A &amp; C only</li> <li>3. B &amp; C only</li> <li>4. C &amp; D only</li> </ol>	1										
7.	<p>Match List I with List II</p> <table border="1" data-bbox="289 1213 1208 1474"> <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. Triputa</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"> <li>1. A-II, B-III, C-I, D-IV</li> <li>2. A-III, B-IV, C-I, D-II</li> <li>3. A-IV, B-III, C-II, D-I</li> <li>4. A-III, B-IV, C-II, D-I</li> </ol>	List I	List II	A. Rupaka	I. 5	B. Adi	II. 7	C. Triputa	III. 8	D. Khanda chapu	IV. 6	1
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A. Rupaka	I. 5											
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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"> <li>1. Statement I &amp; II are both true</li> <li>2. Statement I &amp; II are both false</li> <li>3. Statement I is true but II is false</li> <li>4. Statement I is false but II is true</li> </ol>	1
<b>SECTION-B</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 &amp; Thaggu mridangam.</p> <p style="text-align: center;">(OR)</p> <p>Enumerate Shodasa Angas.</p>	2

<b>SECTION-C</b>		
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