

CARNATIC MUSIC
(Percussion) Class X
Session-2020-21, Code - 033
Sample Question Paper

Time allowed : 2 hrs

Max Marks: 30

Answer any 15

Marks MCQ 15 x 1 = 15 Marks

1. Select the angas of Ata tala
b) Laghu – Laghu - Drutam- Drutam
2. Aksharakalas of Khanda Jati Matya tala
a) 12
3. Aksharakalas of anga plutam
b) 12
4. Kinds of Jatis
b) 5
5. Select the popular Mrindangam player
d) Umayalpuram Sivaraman
6. Angas of Tripura Tala
c) 3
7. Identify the tala employing Anudrutam
d) Jhampa Tala
8. Select the angas of Matya Tala
c) Laghu – Drutam - Laghu
9. Aksharakalas of Khanda Jati has
b) 5
10. Shadangas are related to
c) Tala
11. Number of Aksharakalas Anudrutam has
a) 1
12. Aksharas Kalas of SankeernaJati has
c) 9
13. Angas of Rupaka Tala
d) 2
14. Aksharakalas of MisraJati Jhampa Tala
d) 10
15. Identify the Upa-Pakka vadya
c) Kanjeera
16. Shadangas means
d) 6
17. Kalapramanam is related to
a) Tala
18. Identify the part 'karani' is related to which instrument
c) Mridangam
19. Aksharakalas of Chaturasra jati Dhruva Tala
b) 14

20. Aksharakalas of Tisra Jati Triputa Tala
d) 7

21. Aksharakalas of Kakapadam
a) 16

Part - B

Answer any Five Questions . Each Question Carry 3 marks:

1. Shadangas means six angas which are for accurate method of reckoning musical time. They are Anudrutam, Drutam, Laghu, Guru, Plutam and Kakapadam. Among the six angas Anudrutam, Drutam and Laghu three angas are used for formation of seven principle talas i.e. suladi sapta talas. The time values of anudrutam-one unit and drutam-two units are fixed. The time value of the Laghu varies with the change of its jatis. Its time value can be 3,4,5 7 and 9 units of time. These five kinds of Laghus are respectively called Tisra Laghu, Chaturasra Laghu, Khanda Laghu, Misra Laghu and Sankeerna Laghu. The other three angas are guru-8 units time pluta - 12 units time and kakapadam – 16 units time.
2. Svara exercises illustrating the seven principal talas and their varieties are Sapta Alankaras. These are set to time, belong to abhaya gana. Sapta Alankaras names are:
 - a) Dhruva tala
 - b) Matya Tala
 - c) Rupaka Tala
 - d) Jhampa Tala
 - e) Triputa Tala
 - f) Ata Tala
 - g) Eka Tala

3 Alankaras in detail :

- i. Dhruva Tala is having 4 angas i.e. One Laghu one Drutam one laghu and One laghu.
 - ii. Matya tala is having 3 angas i.e. one Laghu one Drutam one Laghu
 - iii. Rupaka tala is having 2 angas i.e. one drutam, one Laghu
3. Jati is one of the ten elements of musical time. It is refers to the five varieties of laghu. i.e. Chaturasra jati laghu (l_4) Tisra Jati Laghu (l_3), Misra Jati Laghu (l_7) Khanda Jati Laghu (l_5) and Sankeerna Jati Laghu (l_9).
Gati is related to particular concept in the sphere of rhythm. Gati signifies the rhythm underlying a talakshara or unit time. Five gatis are recognized in the sphere of tala i.e. Tisra gati (3), Chaturasra gati (4) Khanda gati (5), Msra gati (7) and Sankeerna gati (9). So jati is related to laghu and Gati is related to rhythm.
 4. Kuraippu can be translated as “rhythmic descent” or “step by step reduction. This is called kuraippu. Singers while singing Manodharma Sangita they use the kuraippu singing of Kalpnaswarams. For example : s n d p m g r s , n d p m g r s , d p m g r s , p m g r s , m g r s , so on --- In Carnatic music percussion artists especially mrindangam players use this kuraippu i.e. played for a rhythmic cycle is done in reducing proportions. This kuraippu are an integral part of Carnatic music percussion ensembles (whether separate or part of a concert). They are played at the end of the percussion ensembles.

5. The candidate has to write the construction of any opted percussion instrument i.e. Mrindangam, Ghatam, Kanjeera and Morsing. In the construction how the instrument is made and with which material is used to make instrument. For ex : Mringangam is made of Jackwood, Ghatam is made of clay and kanjeera is made of particular animal skin etc.
6. Sankeerna Jati Ata Tala :-
This tala is having 2 Laghus, 2 drutams i.e. I I o o. Laghu is consisting 9 Aksharas and drutam is having 2 aksharas. So total $I_9 I_9 O_2 O_2 = 22$ Aksharakalas, for sankeerna jati Ata tala .
Misra Jati Matya Tala:-This tala is having 1 laghu 1 drutam and I Laghu. i.e. I O I.
Laghu is having 7 aksharas, drutam is having 2 aksharas. So total $I_7 O_2 I = 16$ Aksharas for misra jati matya tala. This tala is equivalent to Adi talam double Kalai which is having 16 aksharas.
7. **Palghat Mani Iyer** : Hew as born on 12th June 1912 at Pazhayanur, then in Tiruvillamala Taluk, in Palghat District, now located in Trissur District. His parents are Shesham Bhagavatar father and Anandambal mother. Palghat Mani Iyer was their second son. Palghat Mani Iyer was named Ramasulami at birth. Later on his name was popularized Palghat Mani Iyer. He learnt music from his parents. He became prominent Mridangam player in 1924 after accompanying Chembai Vaidyamatha Bhagavatar in a music concert. He was the one Mrindangam player started not just keeping the time with Tekkas and Mohras but actively accompanying the musical phrasing which will give rhythmic complexities of the musical composition. His prime disciple is Palthat R. Raghu. He passed away on 30th May 1981 at the age of 68.
Palani Subramanya Pillai: He was born on 20th April 1908. He was a very popular Carnatic music percussionist. He along with his contemporaries Palghat Mani Iyer and Ramanathapuram C.S. Murugabhopathy, are revered as the 'Holy Trinity of Mrindangam'. He was adept in playing the Mridangam and Kanjeera. His parents are Mutharian Pillai (father) and Unnamalai Ammal (Mother). He is credited with composing a larger number of major Pallavi singing for Alathur Brothers. His Sarvalaghu pattern of playing was the spontaneous flow of Nadais, Sollus and Sollukattus rather than any patternised formats. His prominent disciple is Trichi Sankaran who is also a popular mridangam player. He passed away on 27th May 1962 at the age of 54.