



CBSE Class X CARNATIC MUSIC (Percussion Instruments) Set 4
(51)

Time Allowed :2 Hours	Maximum Marks :30	Total Questions :15
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General Instructions

Read the following instructions very carefully and strictly follow them:

1. This question paper contains **15 questions**. *All questions are compulsory.*
2. **Section–A:** Attempt all questions(Each question will carry **1 mark**).
3. **Section–B:** Attempt all questions(Each question will carry **2 mark**)
4. **Section–C:** Attempt all questions(Each question will carry **6 mark**)

Section A

1. Which instrument did Palghat Mani Iyer play?

- (a) Thavil
- (b) Dholak
- (c) Tabla
- (d) Mridangam

Correct Answer: (d) Mridangam

Solution: Palghat Mani Iyer was a legendary Carnatic percussionist renowned for playing the **Mridangam**. He is considered one of the greatest exponents of this instrument in South Indian classical music.

Quick Tip

Palghat Mani Iyer = Mridangam maestro. Remember, the Mridangam is central to Carnatic percussion.

2. Gumki is related to

- (a) Violin
- (b) Veena
- (c) Mridangam
- (d) Nadaswaram

Correct Answer: (c) Mridangam

Solution: Gumki refers to the bass tone modulation technique performed on the left side of the **Mridangam**. This creates deep, resonant sounds that enhance the rhythm.

Quick Tip

Gumki is a unique technique used only in Mridangam to produce deep bass sounds.

3. Aruthi is related to

- (a) Ragam
- (b) Tanam
- (c) Neraval
- (d) Talam

Correct Answer: (b) Tanam

Solution: **Aruthi** is related to **Tanam**, which is a rhythmic improvisation style in Carnatic music. It is typically performed as part of a Raga Alapana.

Quick Tip

Aruthi = Tanam improvisation. Think of rhythmic, pulsating raga elaboration.



4. Mridangam is made from which wood?

- (a) Jackfruit tree wood
- (b) Rubber tree wood
- (c) Eucalyptus tree wood
- (d) Bamboo tree wood

Correct Answer: (a) Jackfruit tree wood

Solution: The Mridangam is traditionally crafted from the wood of the **Jackfruit tree**, which is strong yet resonant, producing excellent tonal quality.

Quick Tip

Remember: Jackfruit tree wood = Mridangam. Its durability enhances the sound resonance.

5. How many types of skins are used for making Mridangam?

- (a) 6
- (b) 8
- (c) 5
- (d) 3

Correct Answer: (a) 6

Solution: The Mridangam uses **6 types of skins** for different tonal effects. These include layers on both sides of the instrument to balance treble and bass sounds.

Quick Tip

6 skins = Perfect tonal variety for Mridangam. Each layer contributes to the sound quality.

6. Choose the correct statement:

- i. Varnam is a musical form rendered at the commencement of a concert.
- ii. Papanasam Sivan is known as ‘Tamil Tyagaraja’.
- iii. Kavi Kunjara Bharathi is the grandfather of St. Tyagaraja.



iv. Geetham is a Sabha Gana.

From the following, choose the correct option:

- (a) i and ii
- (b) i and iii
- (c) ii and iii
- (d) iii and iv

Correct Answer: (a) i and ii

Solution:

- i. Correct: Varnam is the opening musical form in Carnatic concerts.
- ii. Correct: Papanasam Sivan is referred to as 'Tamil Tyagaraja' for his compositions in Tamil.
- iii. Incorrect: Kavi Kunjara Bharathi was not related to St. Tyagaraja.
- iv. Incorrect: Geetham is a basic learning composition, not a Sabha Gana.

Quick Tip

Varnam opens a concert, and Papanasam Sivan is known for Tamil Carnatic compositions.

7. Match List – I with List – II:

List – I	List – II
A. Triputa Tala	i. Sabha Ganam
B. Alankaram	ii. Maha Ganapatim
C. Varnam	iii. 7 Akshara Kala
D. Kriti	iv. Sapta Tala

Choose the correct option:

- (a) ii iv iii i
- (b) iii iv i ii
- (c) iv ii iii i
- (d) i iii ii iv



Correct Answer: (b) iii, iv, i, ii

Solution:

- **A. Triputa Tala** – **iii.** 7 Akshara Kala.
- **B. Alankaram** – **iv.** Sapta Tala.
- **C. Varnam** – **i.** Sabha Ganam.
- **D. Kriti** – **ii.** Maha Ganapatim.

Quick Tip

Match talas and forms with their attributes: Triputa Tala = rhythmic cycle; Varnam = Sabha Ganam.

8. Statement – I: Mela Karta ragas are divided into 02 divisions.

Statement – II: Swarajathi is a Abyasa Gana.

Choose the correct answer:

- (a) Statement I is true but II false.
- (b) Statement I & II are true.
- (c) Statement I is false and II is true.
- (d) Statement I & II are false.

Correct Answer: (b) Statement I & II are true.

Solution: - **Statement I:** True. Mela Karta Ragas are divided into two divisions: - *Suddha Madhyama* group - *Prati Madhyama* group.

- **Statement II:** True. Swarajathi is classified as an **Abyasa Gana** (practice piece) in Carnatic music, aiding students in mastering rhythm and swaras.

Quick Tip

Mela Karta = 2 divisions (Suddha & Prati Madhyama). Abyasa Gana = practice-focused music forms.



Section – B

9. Write the Raga classification of Bhashanga Raga with 2 suitable examples.

Solution: Bhashanga Ragas incorporate *anya swaras* (foreign notes) not part of their parent Melakarta scale. Examples include:

1. **Raga Bhairavi** – Includes Kakali Nishadam (N3).
2. **Raga Kambhoji** – Features Kakali Nishadam as an *anya swara*.

Quick Tip

Bhashanga Ragas include *anya swaras*, unlike Upanga Ragas which strictly follow parent ragas.

OR

Write the Uttaranga Chakras names of 72 Mela Scheme.

Solution:

The ****72 Mela Scheme**** (Melakarta system) in Carnatic music is divided into 12 groups of 6 ragas each, known as **Chakras**. The Chakras are named based on specific themes. The first six Chakras are referred to as the *Poorvanga Chakras*, and the remaining six Chakras (7–12) are known as the ****Uttaranga Chakras****.

Names of Uttaranga Chakras (Chakras 7–12):

1. **Rishi Chakra** (Chakra 7)
2. **Vasu Chakra** (Chakra 8)
3. **Brahma Chakra** (Chakra 9)
4. **Disi Chakra** (Chakra 10)
5. **Rudra Chakra** (Chakra 11)
6. **Aditya Chakra** (Chakra 12)



Each of these Chakras contains **6 Melakarta ragas**, grouped based on their ascending and descending note patterns (*swarasthanas*).

Quick Tip

The **Uttaranga Chakras** are the second set of 6 Chakras (7 to 12) in the 72 Melakarta system. Their names follow themes like Rishi, Vasu, Brahma, and so on.

10. Briefly explain the term “Mukthayi Swaram”.

Solution:

Mukthayi Swaram is an important component in Carnatic music, particularly in compositions like *Varnam*. It refers to a set of swaras (musical notes) that appear at the end of the *Pallavi* and *Anupallavi* sections of a Varnam, serving as a connecting bridge to the *Charanam* section.

Key Characteristics of Mukthayi Swaram:

- It is a short, rhythmic, and melodic swara passage.
- It provides a sense of conclusion to the *Pallavi* and *Anupallavi*.
- Mukthayi Swaram often exhibits the raga’s essence while showcasing rhythmic patterns.
- It allows musicians to display technical and melodic skills within the framework of the raga.

Example: In a Varnam set to *Adi Tala*, the Mukthayi Swaram occurs after the Anupallavi as a concluding melodic segment before transitioning to the Charanam.

Quick Tip

Mukthayi Swaram acts as a bridge, concluding the *Pallavi* and *Anupallavi* sections in a Varnam and preparing the listener for the *Charanam*.

OR

Write the characteristics of a Shadava Raga with two examples.



Solution: Shadava Ragas are defined as Ragas containing only **6 swaras** in their structure.

Examples include:

1. **Raga Sriranjani** – Omits Pa (P).
2. **Raga Mohanam** – Omits Ma (M) and Ni (N).

Quick Tip

Shadava = 6 swaras; Audava = 5 swaras. Always count the swaras carefully.

11. Write the Angas of a Kriti.

Solution: A Kriti typically consists of three Angas (sections):

1. **Pallavi:** The opening theme.
2. **Anupallavi:** The middle section elaborating the theme.
3. **Charanam:** The concluding section linking back to the Pallavi.

Quick Tip

A Kriti = Pallavi, Anupallavi, and Charanam. Remember PAC!

OR

Define Jaathi and Angas of Dhruva Tala.

Solution:

Jaathi refers to the number of beats in the *Laghu* (a rhythmic unit) of a Tala in Carnatic music. The Jaathi determines the total count of beats in a tala cycle and is classified into five types:

1. **Tisra Jaathi:** 3 beats in Laghu.
2. **Chaturasra Jaathi:** 4 beats in Laghu.
3. **Khanda Jaathi:** 5 beats in Laghu.
4. **Misra Jaathi:** 7 beats in Laghu.
5. **Sankeerna Jaathi:** 9 beats in Laghu.



Angas of Dhruva Tala:

Dhruva Tala is one of the 35 talas in Carnatic music and has a total of ****14 beats**** when set to Chaturasra Jaathi (default). It is made up of the following **Angas** (components):

- **1 Laghu:** Consists of 4 beats (Chaturasra Jaathi).
- **2 Dhrutams:** Each Dhrutam has 2 beats.
- **1 Laghu:** Again consists of 4 beats.

Quick Tip

Dhruva Tala has 14 beats (in Chaturasra Jaathi) and follows the pattern $L D D L$, where Laghu determines the Jaathi (number of beats).

12. Define an Upanga Raga with examples.

Solution:

Upanga Raga refers to a type of raga in Carnatic music that strictly adheres to the swaras (notes) of its parent *Melakarta Raga*. Unlike *Bhashanga Ragas*, Upanga Ragas do not include any **Anyaswaras** (foreign notes).

Key Characteristics of Upanga Raga:

- The swaras used in an Upanga Raga are strictly confined to its parent raga (Melakarta).
- It does not include any additional notes (Anyaswaras) outside the Melakarta structure.

Examples:

1. **Mohana Raga:** Derived from the 28th Melakarta, Harikambhoji.

- **Arohana:** $Sa Ri_2 Ga_3 Pa Dha_2 Sa$
- **Avarohana:** $Sa Dha_2 Pa Ga_3 Ri_2 Sa$

2. **Hamsadhwani Raga:** Derived from the 29th Melakarta, Dheerasankarabharanam.

- **Arohana:** $Sa Ri_2 Ga_3 Pa Ni_3 Sa$
- **Avarohana:** $Sa Ni_3 Pa Ga_3 Ri_2 Sa$



Quick Tip

Upanga Ragas strictly follow the swaras of their parent Melakarta raga without introducing *Anya Swaras*. Examples include **Mohana** and **Hamsadhwani**.

OR

Write the Swarasthanas of Raga Ananda Bhairavi.

Solution:

Ananda Bhairavi is a popular *Janya Raga* in Carnatic music, derived from the 20th Melakarta Raga **Natabhairavi**. It is a **Bhashanga Raga** as it includes *Anya Swaras* (foreign notes).

Swarasthanas of Raga Ananda Bhairavi:

- **Arohana (Ascending Scale):** $Sa Ri_2 Ga_2 Ma_1 Dha_2 Sa$
- **Avarohana (Descending Scale):** $Sa Ni_2 Dha_2 Pa Ma_1 Ga_2 Ri_2 Sa$

Examples of Compositions:

1. “*Marivere Gathi*” by Syama Sastri.
2. “*Kamala Jadala*” by Tyagaraja.

Quick Tip

Ananda Bhairavi is a Bhashanga Raga with swaras like Ri_2 , Ga_2 , Ma_1 , Dha_2 , and Ni_2 . It adds depth and emotion to classical compositions.

13. Explain the term ‘Akshara Kala’ with examples.

Solution:

Akshara Kala is a fundamental concept in Carnatic music that refers to the duration or time taken for one **Akshara** (syllable or beat) in a tala cycle. Each *Akshara* can be subdivided into smaller units, which determine the speed or tempo (*Kala Pramana*) of the composition.

Key Points:

- **Akshara:** A single beat or unit in the tala.
- **Kala:** Refers to the subdivisions of the Akshara. There are typically 2 kalas:



- **Prathama Kala:** 1 syllable per beat.
- **Dwitiya Kala:** 2 syllables per beat.
- In faster compositions, the Akshara can be further subdivided into 4 or 8 parts.

Example: In a composition set to **Adi Tala** (8 beats):

- **Prathama Kala:** *Sa Ri Ga Ma Pa Dha Ni Sa* (1 note per beat).
- **Dwitiya Kala:** *Sa Ri Ri Ga Ga Ma Ma Pa Pa Dha Dha Ni Ni Sa* (2 notes per beat).

Quick Tip

Akshara Kala helps musicians manage tempo and rhythm. Increasing the *Kala* doubles or quadruples the notes per beat, creating variations in speed.

OR

Define Laghu and Drutam in a Tala with suitable example.

Solution:

Laghu and **Drutam** are two important components (*Angas*) of a tala in Carnatic music. They help define the rhythmic structure and duration of a tala cycle.

Laghu:

- **Definition:** *Laghu* consists of a clap (*beat*) followed by counting with fingers.
- **Beats:** The number of beats in a *Laghu* depends on the **Jaathi**:
 - **Tisra Jaathi:** 3 beats.
 - **Chaturasra Jaathi:** 4 beats.
 - **Khanda Jaathi:** 5 beats.
 - **Misra Jaathi:** 7 beats.
 - **Sankeerna Jaathi:** 9 beats.

Drutam:

- **Definition:** *Drutam* consists of a clap followed by a wave of the hand.
- **Beats:** A *Drutam* always has **2 beats**.



Example: Adi Tala (Chaturasra Jaathi, 8 beats)

- **Structure:** 1 Laghu + 2 Drutams

- **Beats:**

- Laghu = 4 beats.
- Drutam 1 = 2 beats.
- Drutam 2 = 2 beats.

- **Total:** $4 + 2 + 2 = 8$ beats.

Quick Tip
Laghu has variable beats based on Jaathi, while Drutam always has 2 beats. Together, they form the rhythmic components of talas in Carnatic music.

Section – C

14. Briefly explain the Raga Lakshana of Keeravani.

Solution: Raga Keeravani is the 21st Melakarta Raga in Carnatic music. It has the following structure:

- **Arohana:** S R2 G2 M1 P D1 N3 S
- **Avarohana:** S N3 D1 P M1 G2 R2 S

Characteristics:

1. Keeravani resembles the harmonic minor scale in Western music.
2. It creates a melancholic, emotional mood, often used in classical and semi-classical music compositions.

Quick Tip
Keeravani = Melancholic mood. Remember its similarity to the harmonic minor scale.



OR

Define the musical term “Gathi” and its usage.

Solution: Gathi refers to the gait or speed of rhythmic beats in a tala. It determines the subdivision of each beat. Types of Gathi include: 1. **Tisra Gathi** – 3 units per beat 2.

Chatusra Gathi – 4 units per beat (default) 3. **Khanda Gathi** – 5 units per beat 4. **Misra Gathi** – 7 units per beat 5. **Sankeerna Gathi** – 9 units per beat

Usage: Gathi defines the rhythmic complexity in compositions and enhances the beauty of tala improvisations.

Quick Tip

Gathi = Rhythmic subdivisions. Default is Chatusra Gathi (4 beats).

15. Write the life history of Sh. G.N. Balasubramaniam.

Solution: Shri G.N. Balasubramaniam (GNB) was a legendary Carnatic vocalist born in 1910. He was known for:

1. His unique, fast-paced, and innovative singing style.
2. Contributions to Carnatic music as a composer of varnams and kritis.
3. Blending melody and rhythm with precision, captivating listeners.

GNB revolutionized the concert tradition and inspired generations of musicians.

Quick Tip

G.N. Balasubramaniam = Innovator in Carnatic music with fast-paced singing and compositions.

OR

Explain the musical form ‘Varnam’.

Solution: Varnam is a fundamental musical form in Carnatic music used for:



1. Introducing the key phrases and swaras of a Raga.
2. Serving as a practice piece to improve voice stability and rhythm control.

Structure: - **Pallavi:** The opening section.

- **Anupallavi:** A connecting section with more elaborate phrases.
- **Mukthayi Swaram:** Swara patterns between Anupallavi and Charanam.
- **Charanam:** The concluding and longest section.

Usage: Varnams are typically sung at the start of concerts for warming up and showcasing the Raga's essence.

Quick Tip
Varnam = Foundation of Carnatic music, with Pallavi, Anupallavi, Mukthayi Swaram, and Charanam.

