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FOR CBSE CLASS 12 PREPARATION

CBSE Class 12 Sample Paper 2027 for Carnatic Music Percussion

EXAM	YEAR	TYPE	SUBJECT
CBSE Class 12	2027	Sample Paper	Music

CARNATIC MUSIC PERCUSSION CODE- (033)
SAMPLE QUESTION PAPER*
CLASS: XII (2026-27)

Time – 2 hours **Max Marks – 30**

General Instructions

- Section-A
  Attempt all Questions (Each Question carries 1 Mark)
- Section-B
  Attempt all Questions (Each Question carries 2 Marks)
- Section-C
  Attempt all Questions (Each Question carries 6 Marks)

S.No	SECTION -A	MARKS
1.	Mention the author of the treatise Ragavibhodha A. Venkatamakhin B. Sarangadeva C. Somantha D. Ramamatya	1
2.	Select the student of Dakshinamurthy Pillai A. Palghat Mani Iyer B. Vilvadri Iyer C. Palani Subrahmanya Pillai D. Tanjore Vaidyanatha Iyer	1
3.	Select the musical form fully dependent on Manodharma Sangita A. Tillana B. Padam C. Javali D. Pallavi	1
4.	The beginning of a composition in a given tala is known as A. Arudi B. Eduppu C. Anuloma D. Theka	1
5.	The left side of the Mridangam is known as A. Choru B. Varu C. Toppi D. Chapu	1
6.	Choose the correct statement i. ‘Shadangas’ are used in all talas of present-day Carnatic music	1

* There is no change in the Question Paper Design and Assessment Pattern for Academic Session 2026-27.

<table>
<tr><td></td><td>ii. Tiruvilwamalai Vilvadri Iyer was specialised in playing of Ghatom
iii. Pharan plays at the last of a Taniyavartanam
iv. Pratiloma is keeping the singing speed the same and putting tala in different speed

A. i and ii
B. ii and iii
C. ii and iv
D. iii and iv</td><td></td></tr>
<tr><td>7.</td><td>Match List – I with - II
<table>
<tr><th colspan="2">List – I</th><th colspan="2">List -II</th></tr>
<tr><td>a</td><td>Konnakkol</td><td>i</td><td>Eduppu</td></tr>
<tr><td>b</td><td>Druta</td><td>ii</td><td>Vocal Recitation of Jati</td></tr>
<tr><td>c</td><td>Choru</td><td>iii</td><td>Anga</td></tr>
<tr><td>d</td><td>Anagatam</td><td>iv</td><td>Karanai</td></tr>
</table>
Choose the correct option
<table>
<tr><td></td><td>a</td><td>b</td><td>c</td><td>d</td></tr>
<tr><td>A</td><td>ii</td><td>iii</td><td>iv</td><td>i</td></tr>
<tr><td>B</td><td>iii</td><td>ii</td><td>i</td><td>iv</td></tr>
<tr><td>C</td><td>i</td><td>iii</td><td>iv</td><td>ii</td></tr>
<tr><td>D</td><td>iv</td><td>ii</td><td>iii</td><td>i</td></tr>
</table></td><td>1</td></tr>
<tr><td>8.</td><td>Statement I: Sangitaratnakara has never mentioned the Tala Vadya of that period
Statement II: Conceptually, the Mridanga was made of clay in ancient times.

A. Statements I and II are true
B. Statements I and II are false
C. Statement I is true, and II is false
D. Statement I is false, and II is true</td><td>1</td></tr>
<tr><td></td><td>SECTION -B</td><td></td></tr>
<tr><td>9.</td><td>A. Briefly explain the treatise Sangita Ratnakara
OR
B. Briefly explain the treatise Swaramela Kalanidhi</td><td>2</td></tr>
<tr><td>10.</td><td>A. Describe the structure of Padam briefly
OR
B. Explain the musical form Tillana briefly</td><td>2</td></tr>
<tr><td>11.</td><td>A. Explain the term Arudi and its importance
OR</td><td>2</td></tr>
</table>

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	B. Explain the term Theka and its importance in accompanying a musical concert.	
12.	A. Differentiate between Anuloma and Pratiloma **OR** B. Differentiate between Tisram and Trikalam	2
13.	A. Explain the word Sollukkattu briefly **OR** B. Explain the word Anagatam in the context of musical composition	2
	SECTION-C	
14.	A. Explain the musical treatise Chaturdandi Prakashika in detail **OR** B. Write down the life sketch and contribution of Umayalpuram Kodantarama Iyer	6 3+3
15.	A. Briefly explain the classification of Percussion instruments and the historical evolution of the opted instrument. **OR** B. Write the structure and playing techniques of Tabla in detail	3+3 3+3

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