

SAMPADA Level 1 Practice Test (Sample)

Study Guide



Everything you need from our exam experts!

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 - 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. Dwititya Kala refers to how many notes per beat?**
 - A. one note per beat**
 - B. two notes per beat**
 - C. four notes per beat**
 - D. six notes per beat**

- 2. Where are the five locations in the human body where Nada originates?**
 - A. Heart, Lungs, Stomach, Liver, Kidneys**
 - B. Nose, Mouth, Ears, Eyes, Tongue**
 - C. Naval part of the body(Ati Sukshma); Through the heart(As Sukshma), Through the voice box(as Pushta), Through the head(Apushta), Nose (as Kritrima)**
 - D. Naval part of the body(Ati Sukshma); Through the heart(As Sukshma); Through the voice box(as Pushta); Through the head(Apushta); Nose (as Kritrima)**

- 3. Pydala is credited with what pioneering work?**
 - A. Gita in Praise of a Guru**
 - B. A treatise on raga Lakshana**
 - C. A biography of a dancer**
 - D. A collection of instrumental compositions**

- 4. Dhatu denotes what in this context?**
 - A. The tempo marking of a piece**
 - B. The rhythmic cycle of tala**
 - C. The instrument used to perform a piece**
 - D. The swara setting or tune of a composition**

- 5. Purandara Dasa's lifespan is which of the following?**
 - A. 1564 to 1644**
 - B. 1484 to 1564**
 - C. 1400 to 1500**
 - D. 1520 to 1600**

- 6. Which note is described as the 'Fifth Note'?**
- A. Madhyama**
 - B. Pancama**
 - C. Rishabha**
 - D. Nishada**
- 7. What is Prathama kala?**
- A. one note per beat**
 - B. two notes per beat**
 - C. three notes per beat**
 - D. four notes per beat**
- 8. One of Purandara Dasa's contributions was the composition of which form of devotional songs?**
- A. Gitas**
 - B. Bhajans**
 - C. Kritikai**
 - D. Slokas**
- 9. Which statement about Purandara Dasa's compositions is accurate?**
- A. They have simple language and lofty ideas.**
 - B. They use elaborate metaphors with political commentary.**
 - C. They are written in Sanskrit.**
 - D. They rely on instrumental flamboyance.**
- 10. What is sahityakshara?**
- A. A rhythmic cycle**
 - B. One bow for one swara**
 - C. A method of notation**
 - D. A type of melody**

Answers

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1. B
2. C
3. A
4. D
5. B
6. B
7. A
8. A
9. A
10. B

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Explanations

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1. Dwititya Kala refers to how many notes per beat?

- A. one note per beat
- B. two notes per beat**
- C. four notes per beat
- D. six notes per beat

In rhythmic subdivision, kala tells you how many notes share a single beat. Dwititya kala means the beat is subdivided into two equal parts, so you get two notes per beat. Think of counting each beat as “ta-ta” within one pulse. That’s why two notes per beat is the correct idea. A single note per beat would be no subdivision, while four notes per beat would be a larger subdivision (a different kala), and six notes per beat isn’t the dwititya subdivision.

2. Where are the five locations in the human body where Nada originates?

- A. Heart, Lungs, Stomach, Liver, Kidneys
- B. Nose, Mouth, Ears, Eyes, Tongue
- C. Naval part of the body(Ati Sukshma); Through the heart(As Sukshma), Through the voice box(as Pushta), Through the head(Apushta), Nose (as Kritrima)**
- D. Naval part of the body(Ati Sukshma); Through the heart(As Sukshma); Through the voice box(as Pushta); Through the head(Apushta); Nose (as Kritrima)

Nada refers to the inner sound and, in certain yogic traditions, is said to originate from five subtle points inside the body. The naval region is the first and most subtle origin (Ati Sukshma). From there, the sound is understood to travel to the heart (As Sukshma), then through the voice box (Pushta), onward to the head (Apushta), and finally to the nose (Kritrima). This pattern reflects a progression through internal resonant spaces used in Nada meditation, helping the practitioner trace and hear the inner vibration as it moves through the body. The other options list external organs or perceptual organs that aren’t described as Nada origins in this framework, so they don’t fit with this concept.

3. Pydala is credited with what pioneering work?

- A. Gita in Praise of a Guru**
- B. A treatise on raga Lakshana
- C. A biography of a dancer
- D. A collection of instrumental compositions

This item tests the emergence of guru-centric pedagogy in Indian arts. Pydala is credited with the Gita in Praise of a Guru, a devotional work that places the teacher at the center of learning and elevates the guru as the primary source of wisdom. This pioneering stance helped shape how students approach training, emphasizing reverence for the teacher and the transmission of knowledge across generations. It stands apart from works focused on technical rules of ragas, biographical narratives, or collections of pieces, which do not establish this foundational guru-centered approach in the same way.

4. Dhatu denotes what in this context?

- A. The tempo marking of a piece
- B. The rhythmic cycle of tala
- C. The instrument used to perform a piece
- D. The swara setting or tune of a composition**

Dhatu denotes the melodic content—the swara setting or tune of a composition. In this context, it refers to the specific notes and their arrangement that define the piece's melody, not how fast it is played (tempo), the rhythmic cycle (tala), or the instrument used. So the dhatu is essentially the tonal material or tune that shapes the piece's singing or playing.

5. Purandara Dasa's lifespan is which of the following?

- A. 1564 to 1644
- B. 1484 to 1564**
- C. 1400 to 1500
- D. 1520 to 1600

Purandara Dasa is traditionally dated to the late 15th and mid-16th centuries, commonly given as 1484 to 1564. This window places him in the Vijayanagara-era context when Carnatic music pedagogy began taking shape, and it matches biographical sources that describe his life and work as a teacher who organized foundational lessons for students. The other date ranges would place his life in centuries that don't align with these historical records, making them inconsistent with the well-established timeline of his contributions.

6. Which note is described as the 'Fifth Note'?

- A. Madhyama
- B. Pancama**
- C. Rishabha
- D. Nishada

In this scale, the octave is named with seven syllables: Sa, Re, Ga, Ma, Pa, Dha, Ni. The fifth step from Sa is Pa, which is called Panchama (often spelled Pancama). So the note described as the 'Fifth Note' is Panchama. The other notes correspond to different degrees: Madhyama is the fourth, Rishabha is the second, and Nishada is the seventh.

7. What is Prathama kala?

- A. one note per beat**
- B. two notes per beat**
- C. three notes per beat**
- D. four notes per beat**

In rhythm practice, the beat can be subdivided into smaller time units called kala. Prathama kala is the first subdivision of a beat, meaning you place one note exactly on each beat. It's the simplest and most fundamental way to line up with the pulse. When you move to higher kalas, you're dividing the same beat into more equal parts: two notes per beat would place two strokes inside the beat, three per beat would place three evenly spaced strokes, and four per beat would place four evenly spaced strokes. So prathama kala corresponds to a single note on every beat, establishing the basic pulse.

8. One of Purandara Dasa's contributions was the composition of which form of devotional songs?

- A. Gitas**
- B. Bhajans**
- C. Kritikai**
- D. Slokas**

The form being tested is Gitas. Purandara Dasa contributed a large body of devotional songs in Kannada known as geetas or gitas, which were simple, lyric-driven tunes sung as expressions of bhakti. These geetas played a foundational role in the Haridasa tradition and in teaching music in an accessible way, making devotional content easy to sing and remember. This distinguishes them from more formal kritis (composed by later Carnatic masters like Tyagaraja) and from generic terms like bhajans or slokas, which are broader categories. So, Purandara Dasa's notable contribution in this context is the composition of Gitas.

9. Which statement about Purandara Dasa's compositions is accurate?

- A. They have simple language and lofty ideas.**
- B. They use elaborate metaphors with political commentary.**
- C. They are written in Sanskrit.**
- D. They rely on instrumental flamboyance.**

Purandara Dasa's compositions are best understood as works in simple Kannada that carry lofty, devotional ideas. He wrote to make devotion and music accessible to everyone, so the words are plain and direct rather than elaborate or scholarly. The focus is on sincere bhakti to Vishnu, expressed in everyday language that listeners can easily grasp and sing. This contrasts with the idea of Sanskrit poetry or highly ornate metaphors, and it isn't about political commentary or flashy instrumental display. The emphasis is on clear meaning, devotional feeling, and teaching through song, rather than linguistic complexity or virtuoso show.

10. What is sahityakshara?

- A. A rhythmic cycle
- B. One bow for one swara**
- C. A method of notation
- D. A type of melody

Sahityakshara refers to the alignment of lyric syllables with the notes of a melody. In Indian music, sahitya means the words of the song and akshara is a syllabic unit. The idea is to map each syllable of the lyrics to a distinct note so the text remains clear and the phrasing is preserved. In performance practice, especially for bowed instruments, this is often achieved by one bow stroke for each swara (note), creating a regular, syllable-for-note articulation. This one-to-one correspondence ensures that every syllable gets its own clear musical moment, which is why the concept is described as sahityakshara. The other options describe different ideas (a rhythmic cycle, a notation method, or a type of melody) and do not capture the specific link between lyric syllables and notes.

Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://sampadalvl1.examzify.com>

We wish you the very best on your exam journey. You've got this!

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