

MTB SaPa Grade 5 Carnatic Violin

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Ramnad Sreenivasa Iyengar	Ninnu Koriyunnanura	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop
Manambuchavadi Venkatasubbier	Jalajaksha	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop
Patnam Subramania Iyer	Evari Bodhana	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop
Tacchur Singarachari	Ninnu Koriyunnara	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop
Muthuswami Dikshitar	Sri Gananatham Bhajare	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop
Muthuswami Dikshitar	Maha Ganapathe	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop
Tyagaraja	Nada Tanumanisham	MTB - SaPa - Carnatic Violin - Grade 5	MTB Bookshop

Section Two: Technical (25 marks)

Technical exercises are provided in two formats:

1. Indian Notation on [Page 3](#)
2. Western Notation on [Page 5](#)

Candidates may prepare for the recital pieces and technical exercises using the notation system of their choice (Indian or Western)

Section Three: Musicianship (15 marks)

Reading Skills

Perform the rhythm exercises
for this grade

[Page 7](#)

Plus

Listening Skills

Listen to the audio clips and
identify the *ragams*

[Page 9](#)

Syllabus Guidance can be found on [Page 10](#)

Technical Exercises

Ragam: Kharaharapriya

Arohanam: S R₂ G₂ M₁ P D₂ N₂ Ś
Avarohanam: Ś N₂ D₂ P M₁ G₂ R₂ S

Tempo: 80 beats per minute

1. $\overline{S, R\dot{S}\dot{S}}$, | $\overline{R, G\dot{R}\dot{R}}$, | $\overline{G, M\dot{G}\dot{G}}$, | $\overline{M, P\dot{M}\dot{M}}$, | $\overline{P, D\dot{P}\dot{P}}$, |
 $\overline{D, N\dot{D}\dot{D}}$, | $\overline{N, S\dot{N}\dot{N}}$, | $\overline{S, R\dot{S}\dot{S}}$, | $\overline{R, G\dot{R}\dot{R}}$, | $\overline{G, M\dot{G}\dot{G}}$, |
 $\overline{M, P\dot{M}\dot{M}}$, | $\overline{P, D\dot{P}\dot{P}}$, | $\overline{D, N\dot{D}\dot{D}}$, | $\overline{N, S\dot{N}\dot{N}}$, | $\overline{S, R\dot{S}\dot{S}}$, |
 $\overline{R, G\dot{R}\dot{R}}$, | $\overline{G, M\dot{G}\dot{G}}$, | $\overline{G, M\dot{G}\dot{G}}$, | $\overline{R, G\dot{R}\dot{R}}$, | $\overline{S, R\dot{S}\dot{S}}$, |
 $\overline{N, S\dot{N}\dot{N}}$, | $\overline{D, N\dot{D}\dot{D}}$, | $\overline{P, D\dot{P}\dot{P}}$, | $\overline{M, P\dot{M}\dot{M}}$, | $\overline{G, M\dot{G}\dot{G}}$, |
 $\overline{R, G\dot{R}\dot{R}}$, | $\overline{S, R\dot{S}\dot{S}}$, | $\overline{N, S\dot{N}\dot{N}}$, | $\overline{D, N\dot{D}\dot{D}}$, | $\overline{P, D\dot{P}\dot{P}}$, |
 $\overline{M, P\dot{M}\dot{M}}$, | $\overline{G, M\dot{G}\dot{G}}$, | $\overline{R, G\dot{R}\dot{R}}$, | $\overline{S, R\dot{S}\dot{S}}$, |

Tempo: 120 beats per minute

2. $\overline{S\dot{S}\dot{S}\dot{S}}$ | $\overline{R\dot{R}\dot{R}\dot{R}}$ | $\overline{G\dot{G}\dot{G}\dot{G}}$ | $\overline{M\dot{M}\dot{M}\dot{M}}$ | $\overline{P\dot{P}\dot{P}\dot{P}}$ | $\overline{D\dot{D}\dot{D}\dot{D}}$ |
 $\overline{N\dot{N}\dot{N}\dot{N}}$ | $\overline{S\dot{S}\dot{S}\dot{S}}$ | $\overline{R\dot{R}\dot{R}\dot{R}}$ | $\overline{G\dot{G}\dot{G}\dot{G}}$ | $\overline{M\dot{M}\dot{M}\dot{M}}$ | $\overline{P\dot{P}\dot{P}\dot{P}}$ |
 $\overline{D\dot{D}\dot{D}\dot{D}}$ | $\overline{N\dot{N}\dot{N}\dot{N}}$ | $\overline{S\dot{S}\dot{S}\dot{S}}$ | $\overline{R\dot{R}\dot{R}\dot{R}}$ | $\overline{G\dot{G}\dot{G}\dot{G}}$ | $\overline{M\dot{M}\dot{M}\dot{M}}$ |
 $\overline{M\dot{M}\dot{M}\dot{M}}$ | $\overline{G\dot{G}\dot{G}\dot{G}}$ | $\overline{R\dot{R}\dot{R}\dot{R}}$ | $\overline{S\dot{S}\dot{S}\dot{S}}$ | $\overline{N\dot{N}\dot{N}\dot{N}}$ | $\overline{D\dot{D}\dot{D}\dot{D}}$ |
 $\overline{P\dot{P}\dot{P}\dot{P}}$ | $\overline{M\dot{M}\dot{M}\dot{M}}$ | $\overline{G\dot{G}\dot{G}\dot{G}}$ | $\overline{R\dot{R}\dot{R}\dot{R}}$ | $\overline{S\dot{S}\dot{S}\dot{S}}$ | $\overline{N\dot{N}\dot{N}\dot{N}}$ |
 $\overline{D\dot{D}\dot{D}\dot{D}}$ | $\overline{P\dot{P}\dot{P}\dot{P}}$ | $\overline{M\dot{M}\dot{M}\dot{M}}$ | $\overline{G\dot{G}\dot{G}\dot{G}}$ | $\overline{R\dot{R}\dot{R}\dot{R}}$ | $\overline{S\dot{S}\dot{S}\dot{S}}$ |

Tempo: 135 beats per minute

3. ṢṢṢ | ṘṘṘ | ḠḠḠ | ṢṢṢ | ṢṢṢ | ḌḌḌ | ṄṄṄ |
 SRS | RGR | GMG | MPM | PDP | DND | NSN |
 ŚṢŚ | ṘṘṘ | ḠḠḠ | ḠḠḠ | ṘṘṘ | ŚṢŚ | ṄṄṄ |
 DND | PDP | MPM | GMG | RGR | SRS | ṄṄṄ |
 ḌḌḌ | ṢṢṢ | ṢṢṢ | ḠḠḠ | ṘṘṘ | ṢṢṢ |

Tempo: 120 beats per minute

4. ṢḠṘ | ṘḠḠ | ḠṢṢ | ṢḌṢ | ṢḌṢ | ḌṢṄ | ṄṢṢ |
 SGR | RMG | GPM | MDP | PND | DSN | NRS |
 ŚḠṘ | ṘḠḠ | ṘḠḠ | ŚḠṘ | ṄṢṢ | ḌṢṄ | PND |
 MDP | GPM | RMG | SGR | ṄṢṢ | ḌṢṄ | ṢḌṢ |
 ṢḠṘ | ḠṢṢ | ṘḠḠ | ṢḠṘ |

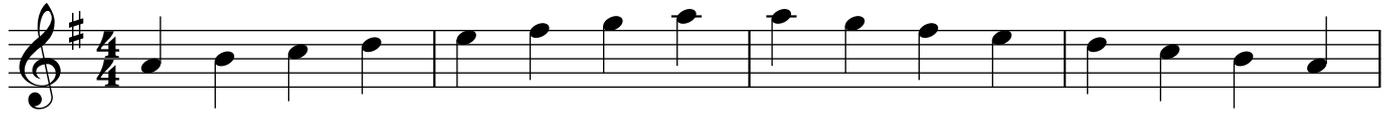
Note: The scale of *ragam* Kharaharapriya corresponds to the Dorian mode in Western music.

Technique: *Janti swarams* cannot be played on open strings. Make sure you play the 'S' with the 3rd finger on the 'Pa' string, and 'P' with the 4th finger on the 'Sa' string.

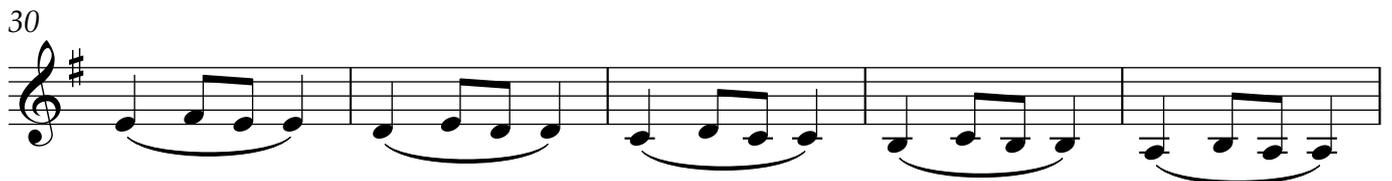
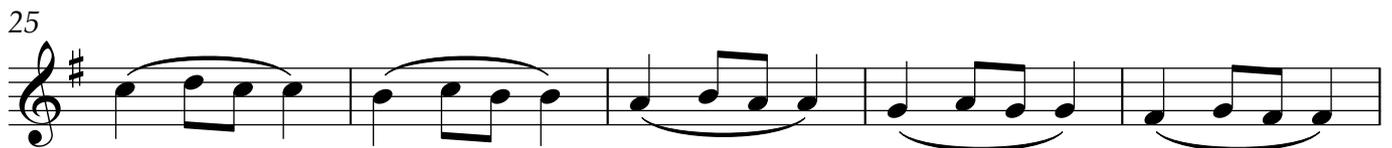
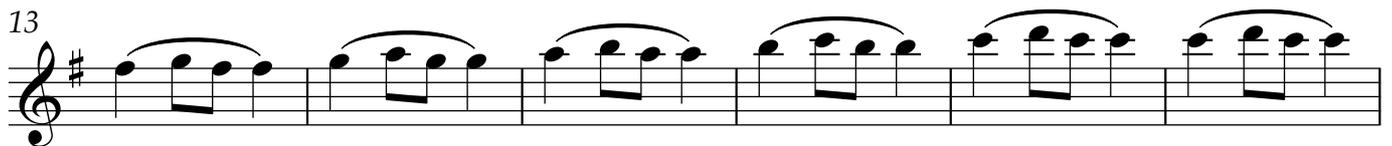
Technical Exercises

Ragam: Kharaharapriya

The notes of *ragam* Kharaharapriya are as given below:



1 **A** Tempo: 80 beats per minute



35 **B** Tempo: 120 beats per minute



44 **C** Tempo: 135 beats per minute



78 **D** Tempo: 120 beats per minute



Reading Skills

The art of vocal percussion using syllables for rhythm is known as Konnakol. Recitation of Konnakol helps develop a stronger understanding of rhythm and rhythmic patterns. It is important to keep *talam* while reciting these exercises. The Konnakol for groups of 3, 4, 5, 6, 7, 8 and 9 are given below:

Number of notes in the group	Konnakol
3	Tha Ki Ta
4	Tha Ka Dhi Mi
5	Tha Ka Tha Ki Ta
6	Tha Dhin , Gi Na Thom
7	Tha Ki Ta Tha Ka Dhi Mi
8	Tha Ka Dhi Mi Tha Ka Ja Nu
9	Tha Ka Dhi Mi Tha Ka Tha Ki Ta

A *korvai* is a rhythmic pattern of syllables or *swaram* phrases that is repeated three times. The *swaram* phrases may or may not have a gap in between them. A *korvai* is, usually, sung at the end of the improvisation section (*kalpana swaram*) or percussion solos in a Carnatic music concert.

[Click here](#) to download the recording for the Reading Skills test. As preparation for the test, candidates should recite the following exercises, comprising groups of two *korvais* in *Adi talam* and two *korvais* in *Rupaka talam*. The exercise starts on the beat. Note that, in the first speed, there is 1 syllable in 1 beat; in the second speed, there are 2 syllables in 1 beat; in the third speed, there are 4 syllables in 1 beat.

Korvais in Adi Talam: *Adi talam* is a cycle of 8 beats. It has 8 syllables in the first *kalam*, 16 syllables in the second *kalam*, and 32 syllables in the third *kalam*.

> >

1. Tha Ka Dhi Mi Tha Ka Ja Nu Thaam , , ,

> >

Tha Ka Dhi Mi | Tha Ka Ja Nu Thaam , , , |

> >

Tha Ka Dhi Mi Tha Ka Ja Nu || Thaam

> > >

2. Tha Ki Ta Tha Ka Tha Ki Ta Thaam , , ,

> > >

Tha Ki Ta Tha | Ka Tha Ki Ta Thaam , , , |

> > >

Tha Ki Ta Tha Ka Tha Ki Ta || Thaam

Korvais in Rupaka Talam: *Rupaka talam* is a cycle of 3 beats. It has 3 syllables in the first *kalam*, 6 syllables in the second *kalam*, and 12 syllables in the third *kalam*.

> >

1. Tha Dhin , Gi | Na Thom Tha Dhin | , Gi Na Thom ||

> >

Thaam , , , | , , Tha Dhin | , Gi Na Thom ||

> >

Tha Dhin , Gi | Na Thom Thaam , | , , , ||

> > >

Tha Dhin , Gi | Na Thom Tha Dhin | , Gi Na Thom || Thaam

> >

2. Tha Dhin , Gi | Na Thom Thaam , | , , , ||

> >

Tha Dhin , Gi | Na Thom Tha Dhin | , Gi Na Thom ||

> >

Thaam , , , | , , Tha Dhin | , Gi Na Thom ||

> > >

Tha Dhin , Gi | Na Thom Tha Dhin | , Gi Na Thom || Thaam

Listening Skills

[Click here](#) to download the list of recordings for the Listening Skills test. The audio clips feature the different *ragams* learnt till now. As preparation for the test, candidates should listen carefully to each audio clip and try to identify the *ragam* being played.

Syllabus Guidance

- The teacher, at the exam centre, is encouraged to speak to the candidate during the exam to put them at ease and to help them understand what is being requested. For more guidance on conducting/taking the exam, please [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice, please [click here](#).
- For Practical Grades, follow the syllabus requirements mentioned above. To learn about the requirements for Performance Grades, please [click here](#).
- To learn more about how our exams are assessed, visit our Marking Criteria page [here](#).
- Any suitable fingerings may be used for pieces and scales. However, technical exercises must be played using the marked fingerings, where indicated.

Recital Guidance - Practical & Performance Grades:

- Repeats (of sections or lines marked to be played again) are optional for MTB exams; however, they are encouraged, as they are often structurally important and can offer opportunities to display greater dynamics and expressive variation.
- The candidate should introduce each piece they are about to perform by stating its title and *ragam*.
- The teacher may help the candidate with tuning before the exam begins. This should be done before the recording starts.
- Recorded accompaniments may be used instead of a live accompanist. Ensure that the accompaniment is played on a different device from the one used for recording the exam.

Technical & Musicianship Guidance - Practical Grades:

- The tempi indicated for the exercises and pieces are suggested guidelines. Students may perform at a slightly faster or slower pace based on their comfort and ability.
- MTB exams do not include any unprepared elements; candidates should practise all the technical and musicianship elements thoroughly before the exam.
- If the exercises in the Listening Skills fall outside the candidate's range, they may be transposed. However, all exercises within a test must be transposed by the same interval.