

# MTB SaPa Pre-Grade Higher Carnatic Violin

## Section One: Recital (75 marks)

Select three pieces from the following list (25 marks each)

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Aditya Ravidas	Veda	MTB - SaPa - Carnatic Violin - Pre-Grade Higher	<a href="#">MTB Bookshop</a>
Dr Ambi Subramaniam	Kabaddi	MTB - SaPa - Carnatic Violin - Pre-Grade Higher	<a href="#">MTB Bookshop</a>
Aditya Ravidas	Bengaluru Local	MTB - SaPa - Carnatic Violin - Pre-Grade Higher	<a href="#">MTB Bookshop</a>
Tanya Ravidas	Kulfi	MTB - SaPa - Carnatic Violin - Pre-Grade Higher	<a href="#">MTB Bookshop</a>

## Section Two: Technical (25 marks)

Technical exercises are provided in two formats:

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

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

Syllabus Guidance can be found on [Page 4](#)

# Technical Exercises

**Ragam:** Shankarabharanam

**Talam:** Adi | 65 beats per minute

**Arohanam:** S R<sub>2</sub> G<sub>3</sub> M<sub>1</sub> P D<sub>2</sub> N<sub>3</sub> Ś

**Avarohanam:** Ś N<sub>3</sub> D<sub>2</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>2</sub> S

## Exercise 1

S R G M | P , | S R || S R G M | P D | N Ś ||  
 Ś N D P | M , | Ś N || Ś N D P | M G | R S ||

## Exercise 2

S R G M | P D | S R || S R G M | P D | N Ś ||  
 Ś N D P | M G | Ś N || Ś N D P | M G | R S ||

## Exercise 3

S R G M | P D | N , || S R G M | P D | N Ś ||  
 Ś N D P | M G | R , || Ś N D P | M G | R S ||

These exercises are called *Saralai Varisais*. They are basic exercises that introduce the *saptaswaram* (*sapta* - seven; *swaram* - notes) of music.

**Note:** These exercises may be performed in Shankarabharanam or Mayamalavagaula.

# Technical Exercises

**Ragam:** Shankarabharanam  
**Talam:** Adi | 65 beats per minute

Exercise 1



5



Exercise 1 consists of two staves of music in 4/4 time, key of D major. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of two sharps (F# and C#). The melody begins with a quarter note D4, followed by quarter notes E4, F#4, and G4. The second measure contains a half note A4. The third measure has quarter notes G4, F#4, and E4. The fourth measure has quarter notes D4, E4, and F#4. The fifth staff continues the melody with quarter notes G4, A4, B4, and C#5. The sixth measure has a half note D5. The seventh measure has quarter notes C#5, B4, and A4. The eighth measure has quarter notes G4, F#4, and E4. The piece ends with a double bar line.

Exercise 2



5



Exercise 2 consists of two staves of music in 4/4 time, key of D major. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of two sharps (F# and C#). The melody begins with a quarter note D4, followed by quarter notes E4, F#4, and G4. The second measure contains a half note A4. The third measure has quarter notes G4, F#4, and E4. The fourth measure has quarter notes D4, E4, and F#4. The fifth staff continues the melody with quarter notes G4, A4, B4, and C#5. The sixth measure has a half note D5. The seventh measure has quarter notes C#5, B4, and A4. The eighth measure has quarter notes G4, F#4, and E4. The piece ends with a double bar line.

Exercise 3



5



Exercise 3 consists of two staves of music in 4/4 time, key of D major. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of two sharps (F# and C#). The melody begins with a quarter note D4, followed by quarter notes E4, F#4, and G4. The second measure contains a half note A4. The third measure has quarter notes G4, F#4, and E4. The fourth measure has quarter notes D4, E4, and F#4. The fifth staff continues the melody with quarter notes G4, A4, B4, and C#5. The sixth measure has a half note D5. The seventh measure has quarter notes C#5, B4, and A4. The eighth measure has quarter notes G4, F#4, and E4. The piece ends with a double bar line.

## 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 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.