

# MTB SaPa Grade 4 Carnatic Vocal

## Section One: Recital (60 marks)

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

| Composer/Artist                       | Title                  | Book/Cat. Ref                            | Publisher/<br>Buy Here       |
|---------------------------------------|------------------------|--|------------------------------|
| Govindacharya                         | Hare Krishna Vasudeva  | MTB - SaPa - Carnatic Vocal -<br>Grade 4 | <a href="#">MTB Bookshop</a> |
| Traditional                           | Ra Ra Venu             | MTB - SaPa - Carnatic Vocal -<br>Grade 4 | <a href="#">MTB Bookshop</a> |
| Chinna Krishna Dasa                   | Samba Shiva            | MTB - SaPa - Carnatic Vocal -<br>Grade 4 | <a href="#">MTB Bookshop</a> |
| Traditional                           | Kalyani Jatiswaram     | MTB - SaPa - Carnatic Vocal -<br>Grade 4 | <a href="#">MTB Bookshop</a> |
| Traditional                           | Hamsadhwani Jatiswaram | MTB - SaPa - Carnatic Vocal -<br>Grade 4 | <a href="#">MTB Bookshop</a> |
| Walajpet Venkataramana<br>Bhagavathar | Rama Na Moralinchara   | MTB - SaPa - Carnatic Vocal -<br>Grade 4 | <a href="#">MTB Bookshop</a> |

## Section Two: Technical (25 marks)

Technical exercises are provided in two formats:

1. Indian Notation on [Page 3](#)
2. Western Notation on [Page 9](#)

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

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**Plus**

### Listening Skills

Perform the aural exercises  
for this grade

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Syllabus Guidance can be found on [page 15](#)

# Technical Exercises

**Ragam:** Kalyani

**Tempo:** 80 beats per minute

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

## 1. Chaturashra Jaati - Dhruva Talam

$\frac{1}{4}$       0       $\frac{1}{4}$        $\frac{1}{4}$   
4    +    2    +    4    +    4    = 14 beats

|      |  |    |  |      |  |      |  |
|------|--|----|--|------|--|------|--|
| SRGM |  | GR |  | SRGR |  | SRGM |  |
| RGMP |  | MG |  | RGMG |  | RGMP |  |
| GMPD |  | PM |  | GMPM |  | GMPD |  |
| MPDN |  | DP |  | MPDP |  | MPDN |  |
| PDNS |  | ND |  | PDND |  | PDNS |  |
| ŚNDP |  | DN |  | ŚNDN |  | ŚNDP |  |
| NDPM |  | PD |  | NDPD |  | NDPM |  |
| DPMG |  | MP |  | DPMP |  | DPMG |  |
| PMGR |  | GM |  | PMGM |  | PMGR |  |
| MGRS |  | RG |  | MGRG |  | MGRS |  |

## 2. Mishra Jaati - Matya Talam

$\frac{1}{4}$       0       $\frac{1}{4}$   
4    +    2    +    4    = 10 beats

|      |  |    |  |      |  |
|------|--|----|--|------|--|
| SRGR |  | SR |  | SRGM |  |
| RGMG |  | RG |  | RGMP |  |
| GMPM |  | GM |  | GMPD |  |
| MPDP |  | MP |  | MPDN |  |
| PDND |  | PD |  | PDNS |  |
| ŚNDN |  | ŚN |  | ŚNDP |  |
| NDPD |  | ND |  | NDPM |  |
| DPMP |  | DP |  | DPMG |  |
| PMGM |  | PM |  | PMGR |  |
| MGRG |  | MG |  | MGRS |  |

### 3. Chaturashra Jaati - Rupaka Talam

0            I<sub>4</sub>  
2 + 4 = 6 beats

|    |  |      |  |
|----|--|------|--|
| SR |  | SRGM |  |
| RG |  | RGMP |  |
| GM |  | GMPD |  |
| MP |  | MPDN |  |
| PD |  | PDNŚ |  |
| ŚN |  | ŚNDP |  |
| ND |  | NDPM |  |
| DP |  | DPMG |  |
| PM |  | PMGR |  |
| MG |  | MGRS |  |

### 4. Mishra Jaati - Jhampe Talam

I<sub>7</sub>            U            0  
7            +            1 + 2 = 10 beats

|         |  |   |  |    |  |
|---------|--|---|--|----|--|
| SRGSRSR |  | G |  | M, |  |
| RGMRGRG |  | M |  | P, |  |
| GMPGMGM |  | P |  | D, |  |
| MPDMPMP |  | D |  | N, |  |
| PDNPDPD |  | N |  | Ś, |  |
| ŚNDŚNŚN |  | D |  | P, |  |
| NDPNDND |  | P |  | M, |  |
| DPMDPDP |  | M |  | G, |  |
| PMGPMPM |  | G |  | R, |  |
| MGRMGMG |  | R |  | S, |  |

## 5. Tishra Jaati - Tripura Talam

$$\begin{array}{c} I_3 \\ 3 \end{array} + \begin{array}{c} 0 \\ 2 \end{array} + \begin{array}{c} 0 \\ 2 \end{array} = 7 \text{ beats}$$

|     |  |    |  |    |  |
|-----|--|----|--|----|--|
| SRG |  | SR |  | GM |  |
| RGM |  | RG |  | MP |  |
| GMP |  | GM |  | PD |  |
| MPD |  | MP |  | DN |  |
| PDN |  | PD |  | NŚ |  |
| ŚND |  | ŚN |  | DP |  |
| NDP |  | ND |  | PM |  |
| DPM |  | DP |  | MG |  |
| PMG |  | PM |  | GR |  |
| MGR |  | MG |  | RS |  |

## 6. Khanda Jaati - Ata Talam

$$\begin{array}{c} I_5 \\ 5 \end{array} + \begin{array}{c} I_5 \\ 5 \end{array} + \begin{array}{c} 0 \\ 2 \end{array} + \begin{array}{c} 0 \\ 2 \end{array} = 14 \text{ beats}$$

|        |  |        |  |    |  |    |  |
|--------|--|--------|--|----|--|----|--|
| SR, G, |  | S, RG, |  | M, |  | M, |  |
| RG, M, |  | R, GM, |  | P, |  | P, |  |
| GM, P, |  | G, MP, |  | D, |  | D, |  |
| MP, D, |  | M, PD, |  | N, |  | N, |  |
| PD, N, |  | P, DN, |  | Ś, |  | Ś, |  |
| ŚN, D, |  | Ś, ND, |  | P, |  | P, |  |
| ND, P, |  | N, DP, |  | M, |  | M, |  |
| DP, M, |  | D, PM, |  | G, |  | G, |  |
| PM, G, |  | P, MG, |  | R, |  | R, |  |
| MG, R, |  | M, GR, |  | S, |  | S, |  |

## 7. Chaturashra Jaati - Eka Talam

$\frac{1}{4}$   
4 = 4 beats

SRGM ||  
RGMP ||  
GMPD ||  
MPDN ||  
PDNŚ ||  
ŚNDP ||  
NDPM ||  
DPMG ||  
PMGR ||  
MGRS ||

*Alankarams* are technical exercises that introduce the seven basic *talams*. This system of *talams* was popularised by Purandaradasa.

A *talam* has three *angas* (parts):

1. *Laghu* – 1 clap and finger counts, and is depicted by |. It can have 3, 4, 5, 7, or 9 beats.
2. *Anudhrutam* – 1 clap, and is depicted by ∪. It is always 1 beat.
3. *Dhrutam* – 1 clap and wave and is depicted by O. It is always 2 beats.

Every *talam* must have a *laghu*.

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

The seven basic *talams* are also called *suladi talams* and are listed in the table below:

|   | <b>Talam</b> | <b>Symbol</b> | <b>Formula</b>                   |
|---|--------------|---------------|----------------------------------|
| 1 | Dhruva       | O             | 1 laghu, 1 dhrutam, 2 laghus     |
| 2 | Matya        | O             | 1 laghu, 1 dhrutam, 1 laghu      |
| 3 | Rupaka       | O             | 1 dhrutam, 1 laghu               |
| 4 | Jhampe       | ∪ O           | 1 laghu, 1 anudhrutam, 1 dhrutam |
| 5 | Triputa      | O O           | 1 laghu, 2 dhrutams              |
| 6 | Ata          | O O           | 2 laghus, 2 dhrutams             |
| 7 | Eka          |               | 1 laghu                          |

The word *jaati* means “type”; with reference to *talams*, *jaati* indicates how many beats a *laghu* has. The *laghu* can be of five *jaatis* as shown in the table below:

|   | <b>Jaati</b> | <b>Number of Beats</b> | <b>Symbol</b> |
|---|--------------|------------------------|---------------|
| 1 | Tishra       | 3                      | 3             |
| 2 | Chaturashra  | 4                      | 4             |
| 3 | Khanda       | 5                      | 5             |
| 4 | Mishra       | 7                      | 7             |
| 5 | Sankeerna    | 9                      | 9             |

In a *talam*, a beat can be sub-divided into pulses or *aksharams*. This is called *nadai*. The most common *nadai* divisions are 3, 4, 5, 7, and 9 pulses or *aksharams* per beat:

|   | <b>Nadai</b> | <b>Number of Pulses per Beat</b> |
|---|--------------|----------------------------------|
| 1 | Tishra       | 3                                |
| 2 | Chaturashra  | 4                                |
| 3 | Khanda       | 5                                |
| 4 | Mishra       | 7                                |
| 5 | Sankeerna    | 9                                |

It is important to note here that each number includes its multiples. So Tishra *nadai* means 3 *aksharams* per beat, but it can also mean 6 *aksharams* or 12 *aksharams* per beat. Chaturashra *nadai* means 4, 8, or even 16 *aksharams* per beat.

# Technical Exercises

**Ragam:** Kalyani

**Tempo:** 80 beats per minute

1

Dhruva Talam

2 Sa Ri Ga Ma Ga Ri Sa Ri Ga Ri Sa Ri Ga Ma

3 Ri Ga Ma Pa Ma Ga Ri Ga Ma Ga Ri Ga Ma Pa

4 Ga Ma Pa Da Pa Ma Ga Ma Pa Ma Ga Ma Pa Da

5 Ma Pa Da Ni Da Pa Ma Pa Da Pa Ma Pa Da Ni

6 Pa Da Ni Sa Ni Da Pa Da Ni Da Pa Da Ni Sa

7 Sa Ni Da Pa Da Ni Sa Ni Da Ni Sa Ni Da Pa

8 Ni Da Pa Ma Pa Da Ni Da Pa Da Ni Da Pa Ma

9 Da Pa Ma Ga Ma Pa Da Pa Ma Pa Da Pa Ma Ga

Pa Ma Ga Ri Ga Ma Pa Ma Ga Ma Pa Ma Ga Ri

10

Ma Ga Ri Sa Ri Ga Ma Ga Ri Ga Ma Ga Ri Sa

11 **2** Matya Talam

Sa Ri Ga Ri Sa Ri Sa Ri Ga Ma Ri Ga Ma Ga Ri Ga Ri Ga Ma Pa

13

Ga Ma Pa Ma Ga Ma Ga Ma Pa Da Ma Pa Da Pa Ma Pa Ma Pa Da Ni

15

Pa Da Ni Da Pa Da Pa Da Ni Sa Sa Ni Da Ni Sa Ni Sa Ni Da Pa

17

Ni Da Pa Da Ni Da Ni Da Pa Ma Da Pa Ma Pa Da Pa Da Pa Ma Ga

19

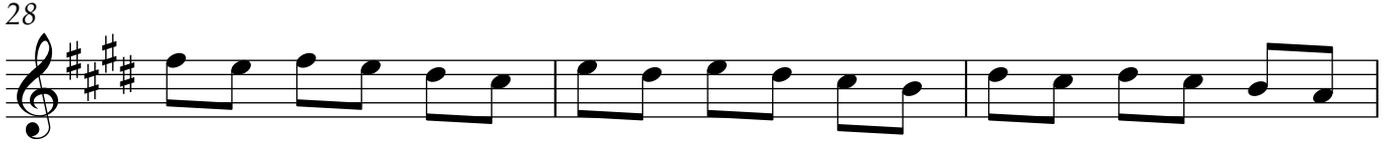
Pa Ma Ga Ma Pa Ma Pa Ma Ga Ri Ma Ga Ri Ga Ma Ga Ma Ga Ri Sa

21 **3** Rupaka Talam

Sa Ri Sa Ri Ga Ma Ri Ga Ri Ga Ma Pa Ga Ma Ga Ma Pa Da Ma Pa Ma Pa Da Ni

25

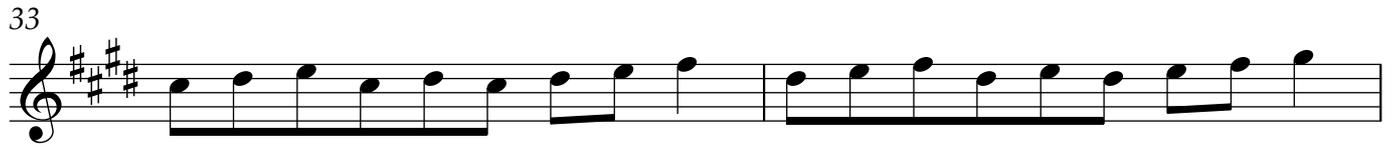
Pa Da Pa Da Ni Sa Sa Ni Sa Ni Da Pa Ni Da Ni Da Pa Ma



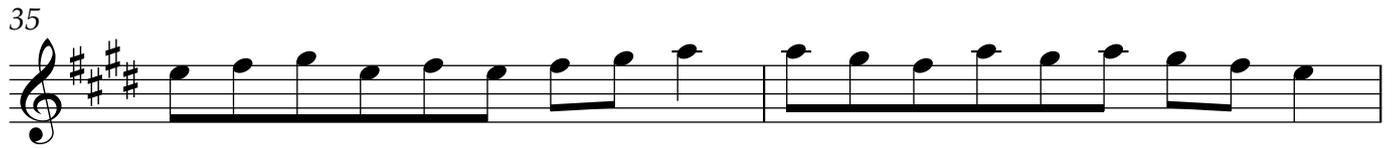
Da Pa Da Pa Ma Ga Pa Ma Pa Ma Ga Ri Ma Ga Ma Ga Ri Sa



Sa Ri Ga Sa Ri Sa Ri Ga Ma Ri Ga Ma Ri Ga Ri Ga Ma Pa



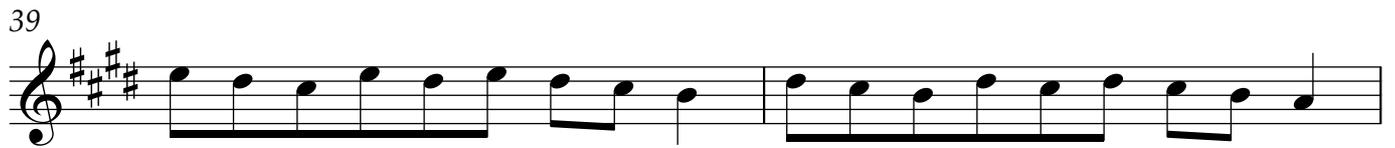
Ga Ma Pa Ga Ma Ga Ma Pa Da Ma Pa Da Ma Pa Ma Pa Da Ni



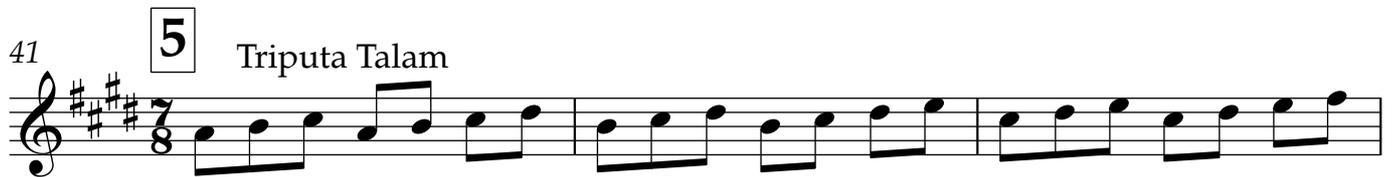
Pa Da Ni Pa Da Pa Da Ni Sa Sa Ni Da Sa Ni Sa Ni Da Pa



Ni Da Pa Ni Da Ni Da Pa Ma Da Pa Ma Da Pa Da Pa Ma Ga



Pa Ma Ga Pa Ma Pa Ma Ga Ri Ma Ga Ri Ma Ga Ma Ga Ri Sa



Sa Ri Ga Sa Ri Ga Ma Ri Ga Ma Ri Ga Ma Pa Ga Ma Pa Ga Ma Pa Da



Ma Pa Da Ma Pa Da Ni Pa Da Ni Pa Da Ni Sa Sa Ni Da Sa Ni Da Pa

47

Ni Da Pa Ni Da Pa Ma Da Pa Ma Da Pa Ma Ga

49

Pa Ma Ga Pa Ma Ga Ri Ma Ga Ri Ma Ga Ri Sa

51 **6** Ata Talam

Sa Ri Ga Sa Ri Ga Ma Ma Ri Ga Ma Ri Ga Ma Pa Pa

53

Ga Ma Pa Ga Ma Pa Da Da Ma Pa Da Ma Pa Da Ni Ni

55

Pa Da Ni Pa Da Ni Sa Sa Sa Ni Da Sa Ni Da Pa Pa

57

Ni Da Pa Ni Da Pa Ma Ma Da Pa Ma Da Pa Ma Ga Ga

59

Pa Ma Ga Pa Ma Ga Ri Ri Ma Ga Ri Ma Ga Ri Sa Sa

61 **7** Eka Talam

Sa Ri Ga Ma Ri Ga Ma Pa Ga Ma Pa Da Ma Pa Da Ni Pa Da Ni Sa

66

Sa Ni Da Pa Ni Da Pa Ma Da Pa Ma Ga Pa Ma Ga Ri Ma Ga Ri Sa



**Groups of 7:**

Tha , Ka, Dhi , Mi , | Tha Ki Ta Tha | Ka Dhi Mi Tha | | Ki Ta Tha Ka Dhi Mi Tha Ki | Ta Tha Ka Dhi |  
Mi Tha Ki Ta | | Tha Ka Dhi Mi Tha Ki Ta Tha Ka Dhi Mi Tha | Ki Ta Tha Ka Dhi Mi Tha Ki | Ta  
Tha Ka Dhi Mi Tha Ki Ta | | Tha Ka Dhi Mi Tha Ki Ta Tha Ka Dhi Mi Tha Ki Ta Ta Ka | Dhi Mi  
Tha Ki Ta Tha Ka Dhi | Mi Tha Ki Ta Tha Ka Dhi Mi | |

**Groups of 9:**

Tha , Ka, Dhi , Mi , | Tha Ka Dhi Mi | Tha Ka Tha Ki | | Ta Tha Ka Dhi Mi Tha Ka Tha | Ki Ta Tha Ka |  
Dhi Mi Tha Ka | | Tha Ki Ta Tha Ka Dhi Mi Tha | Ka Tha Ki Ta | Tha Ka Dhi Mi Tha Ka Tha Ki | |  
Ta Tha Ka Dhi Mi Tha Ka Tha Ki Ta Tha Ka Dhi Mi Tha Ka | Tha Ki Ta Tha Ka Dhi Mi Tha | Ka  
Tha Ki Ta Tha Ka Dhi Mi | | Tha Ka Tha Ki Ta Tha Ka Dhi Mi Tha Ka Tha Ki Ta Tha Ka |  
Dhi Mi Tha Ka Tha Ki Ta Tha | Ka Dhi Mi Tha Ka Tha Ki Ta | | Thaam

## Listening Skills

[Click here](#) to download the list of recordings for the Listening Skills test. The audio clips feature different *ragams* that you have learnt. 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.