

MTB SaPa Grade 5 Carnatic Vocal

Section One: Recital (60 marks)

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

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Ramanad Sreenivasa Iyengar	Ninnu Koriyuananura	MTB - SaPa - Carnatic Vocal - Grade 5	MTB Bookshop
Manambuchavadi Venkatasubbier	Jalajaksha	MTB - SaPa - Carnatic Vocal - Grade 5	MTB Bookshop
Patnam Subramania Iyer	Ewari Bodhana	MTB - SaPa - Carnatic Vocal - Grade 5	MTB Bookshop
Tacchur Singarachari	Ninnu Koriyunnara	MTB - SaPa - Carnatic Vocal - Grade 5	MTB Bookshop
Muthuswami Dikshitar	Sri Gananatham Bhajare	MTB - SaPa - Carnatic Vocal - Grade 5	MTB Bookshop
Muthuswami Dikshitar	Maha Ganapathe	MTB - SaPa - Carnatic Vocal - Grade 5	MTB Bookshop
Tyagaraja	Nada Tanumanisham	MTB - SaPa - Carnatic Vocal - 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 4](#)

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 9](#)

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. S, RSS, | R, GRR, | G, MGG, | M, PMM, |
P, DPP, | D, NDD, | N, ŚNN, | Ś, RŚŚ, |
Ś, RŚŚ, | N, ŚNN, | D, NDD, | P, DPP, |
M, PMM, | G, MGG, | R, GRR, | S, RSS, |

Tempo: 120 beats per minute

2. SSSS | RRRR | GGGG | MMMM |
PPPP | DDDD | NNNN | ŚŚŚŚ |
ŚŚŚŚ | NNNN | DDDD | PPPP |
MMMM | GGGG | RRRR | SSSS |

Tempo: 135 beats per minute

3. SRS | RGR | GMG | MPM | PDP | DND |
NŚN | ŚRŚ | RGR | ĠMĠ | ĠMĠ | RGR |
ŚRŚ | NŚN | DND | PDP | MPM | GMG |
RGR | SRS |

Tempo: 120 beats per minute

4. SGR | RMG | GPM | MDP | PND |
DŚN | NRŚ | ŚGR | RĠĠ | RĠĠ |
ŚGR | NRŚ | DŚN | PND | MDP |
GPM | RMG | SGR | NRS |

Note: Ragam Kharaharapriya corresponds to the Dorian mode in Western music.

Tempo: 135 beats per minute

21 **3**

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

29

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

35

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

Tempo: 120 beats per minute

41 **4**

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

49

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

55

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

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 syllables are given below:

Number of syllables 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 different *ragams* that the students 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.