

MTB SaPa Grade 4 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
Traditional	Ra Ra Venu	MTB - SaPa - Carnatic Violin - Grade 4	MTB Bookshop
Chinna Krishna Dasa	Samba Shiva	MTB - SaPa - Carnatic Violin - Grade 4	MTB Bookshop
Dr Ambi Subramaniam	Serene Sita	MTB - SaPa - Carnatic Violin - Grade 4	MTB Bookshop
Traditional	Kalyani Jatiswaram	MTB - SaPa - Carnatic Violin - Grade 4	MTB Bookshop
Traditional	Hamsadhwani Jatiswaram	MTB - SaPa - Carnatic Violin - Grade 4	MTB Bookshop
Dr Ambi Subramaniam	Smiling Savitri	MTB - SaPa - Carnatic Violin - Grade 4	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 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

[Page 12](#)

Plus

Listening Skills

Listen to the audio clips and
identify the *ragams*

[Page 13](#)

Syllabus Guidance can be found on [Page 14](#)

Technical Exercises

Ragam: Kalyani

Tempo: 80 beats per minute

Arohanam: S R₂ G₃ M₂ P D₂ N₃ Ś
Avarohanam: Ś N₃ D₂ P M₂ G₃ R₂ 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	
PDNṠ		ND		PDND		PDNṠ	
ŚNDP		DN		ŚNDN		ŚNDP	
NDPM		PD		NDPD		NDPM	
DPMG		MP		DPMP		DPMG	
PMGR		GM		PMGM		PMGR	
MGRS		RG		MGRG		MGRS	

2. Chaturashra 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		PDNṠ	
ŚNDN		ŚN		ŚNDP	
NDPD		ND		NDPM	
DPMP		DP		DPMG	
PMGM		PM		PMGR	
MGRG		MG		MGRS	

3. Chaturashra Jaati - Rupaka Talam

$$0 \quad |_4 \\ 2 + 4 = 6 \text{ beats}$$

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

$$|_7 \quad \cup \quad 0 \\ 7 + 1 + 2 = 10 \text{ beats}$$

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 - Triputa Talam

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

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

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

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 ||
PDNṠ ||
ṠNDP ||
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 a 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:

	Talam	Symbol	Formula
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	Tripata	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:

	Jaati	Number of Beats	Symbol
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.

	Nadai	Number of Pulses per Beat
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

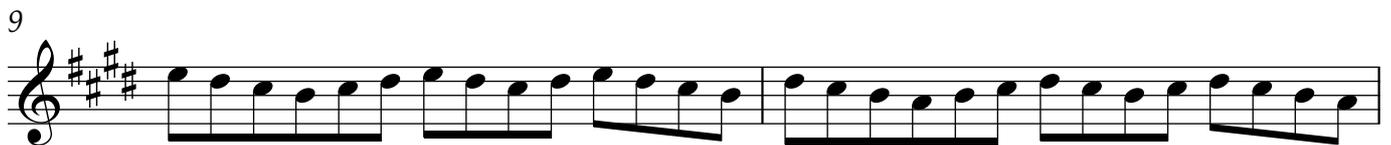
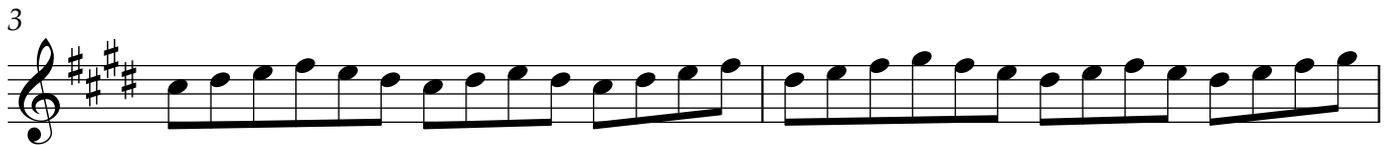
Ragam: Kalyani

Tempo: 80 beats per minute

A The notes of ragam Kalyani are as given below:



1 Dhruva Talam



11 **B** Matya Talam



21 **C** Rupaka Talam

26

31 **D** Jhampe Talam

34

37

41 **E** Triputa Talam

46

51 **F** Ata Talam

54

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, 7, 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
7	Tha Ki Ta Tha Ka Dhi Mi
9	Tha Ka Dhi Mi Tha Ka Tha Ki Ta

[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 3, 5, 7, and 9 syllables. 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.

Tempo: 70 bpm

Groups of 3:

> > > > > > >

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

> > > > >

Tha || Ki Ta Tha Ki Ta Tha Ki Ta | Tha Ki Ta Tha Ki Ta ||

Groups of 5:

> > > >

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

> > > > >

Tha Ka Tha Ki Ta Tha Ka Tha || Ki Ta Tha Ka Tha Ki Ta Tha Ka Tha Ki Ta Tha Ka Tha Ki | Ta

> > >

Tha Ka Tha Ki Ta Tha Ka | Tha Ki Ta Tha Ka Tha Ki Ta ||

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 the different *ragams* learnt in this book. 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.