

MIRDANGAM

(The Divine Musical Instrument)

By

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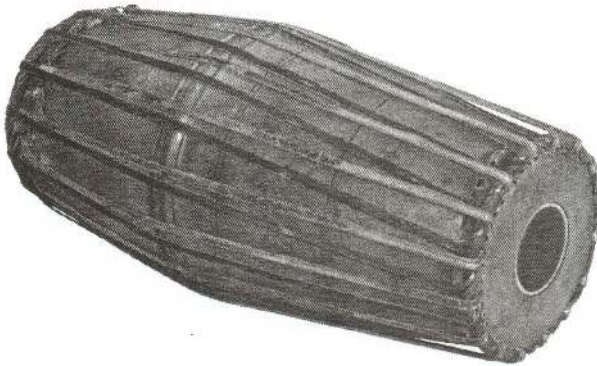
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(THE DIVINE MUSICAL INSTRUMENT)

2015



"Vadya Visarath, Kalaviththakar, Kalaajothi, Kriyaradna, Sivagama Vitpannar"

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AUTHOR'S EDITIONS :

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PART - 1

SANGEETHAM : MUSIC

Music is said to have the power of making a human, into one with human qualities. Music originated when the world came into being. Of all the Arts in the world, Music prevalent as one singularly exceptional art, received by everybeing. This music has 3 sections, namely, singing, dancing & instrumental. Also, music comprises of Ragam (Melody), Thaalam (Rhythm) & Swaram (Notes). Music is the resonance of the sound primordial “OM”. Hence the basis of sound is the Primordial vibration of “OM”, and the notes thereafter followed this ‘OM’, and was aptly named Saptha – Swaras – Saptha (seven) & (notes) Swaras. Music has been acknowledged to be the pathway, to feel the oneness of our Creator, and hence enables us to live a spiritual life. The elaboration ‘Divine – Music’ or ‘Music is Divine is thus self – explanatory. God is lovingly referred to, as the Lover of Music. By blessed, **Sammantha, Appar, Sundara, Manivasagar** and **Arunagiri Swami**. They referred to God as the form of music in their devotional compositions. This section of the music is called “Gantharva Veda” and is considered to be the 5th Veda. Music is also used as a way of communicating with God, and to express varieties of feelings, passing through a human heart.

MIRDANGAM

Mirdangam is an Ancient Percussion Instrument of Hindu Religion in South India. It was called by the names of “Thannumai, Matthalam, Aanantha – Vaadyam, Nanthivaadyam” and was associated with Hindu traditions. Some ancient books described that, “Lord Siva” was extremely pleased with the rhythmic tunes of Mirdangam.

This Instrument was played by Nanthithevar, Narayanan (Maha Vishnu), Umaathevy and Vinayagar and it is belived that Bramma, Vishnu and Siva are residing in this instrument as left head, middle and right head places respectively.

Mirdangam is a double headed instrument. The right head is called “Valantharai”, and the left head is called “Idantharai” or “Thoppy”. The Valantharai is smaller than the Indantharai. The Valantharai layer is called Valamtharaimoottu or Alangaramoottu. The left head layer is called Idamtharai moottu, Thoppymoottu and Kavanai. The wooded body is called “Kattai or Puda.

Mirdangam was normally made by Jakwood. The trunk and the two heads consist of layers of hyde and two heads are stretched by the leather straps which run along the sides of the body. The instrument’s Pitch Corresponds to the measurements of the Instrument and is produced by the tensions of the leather straps.

MIRDANGAM AND MUSIC

It is said that music is even larger than the sea and a never drying Spring. Even the biggest type of music would have the basic Seven notes of Sa, Ri, Ga, Ma, Pa, Tha, Ni. Similarly Mirdangam too has Seven notes of Tha, Thi, Thom, Nam, Da, Thin, Sa (Sarpu) even though it is considered to be the God head of Sound. All the Variations of Jathi is derived from these 7 main notes.

1. THA -
2. THI-
3. THOM -
4. NAM -
5. DA -
6. THIN -
7. SA (SAAPPU) -

NAADHAM: SOUND

Sound is combined effect of Air or Wind & Fire. This sound is in the form of the primordial vibration 'Om'. The two types of Sound / Naadham, are called Aagadha Naadham and Anaagadha Naadham – Aagadha Naadham is created by the efforts of man and Anaagadha Naadham is that which is effortlessly created by nature. Naadham originates from conscience. This Conscience creates the desire which could be termed fire. This five desires permeates the air through, from the stomach, Heart, Throat, Nose, Palate, Teeth and Lips and comes out as sound.

Naadham / sound is of five types and this was confirmed by Mathangamuni. They are: 1. Sookumam; 2. Adhi Sookumam; 3. Viyaktham; 4. Aviyaktham; 5. Kruthravam. These respectively appear in 1) Stomach; 2) Heart; 3) Throat 4) Tongue; 5) Lips and other parts the regular constant vibration is the basis of Sound.

“Natham” Visible from the air and fire and the named of “PRAANAGNI”. “Praanan” (air) and “Fire” were mixing and gives a sweetness sound, which called Naatham. The naaatham is “OHM” named “PRANAVAM”.

NAA (PRAANAN) + “THA” (FIRE) = NAATHAM.

Natham have two sections. They are “AAHATHA NAATHAM” and “ANAAHATHANAATHAM”. Anahathanaatham visible naturally. Aahathanaatham was be making by the human vocal glands or the music instruments.

SWARAM: NOTES

The sound that is pleasing as it is born is called the Swaram or notes. These notes sung with music become very melodious. These notes are 7 in number. They are as follows:-

(1) Sadjam; (2) Rishabam; (3) Gandharam; (4) Madhimam; (5) Panchamam; (6) Dhaivadhama; (7) Nishaadham. Out of these sadjam & Panchaman; are the 2 basic Octaves, and the rest are variation notes. Hindu Mythology affirms that the notes came out five faces of Lord Parameswaran. This can be found in the Veda Sastra called “Sama – Veda”.

Which the letter will be gave a happiness sound only, that sound is swaram. That means SWA (OWN) + RAM (HAPPINES) = SWARAM.

There are seven swarams in music. Therefore the swarams were called “Saptha swaram” Saptha means Seven. SAPTHA (SEVEN) + SWARAM = SAPTHASWARAM. They are “SA – RI – GA – MA – PA – DA – NI). SA and PA are constant swarams while the other five RI – GA – MA – DA – NI have double natures.

NAMES OF THE SAPTHASWARAS

1. SA – SADJAM
2. RI – RISHABAM
3. GA – GAANNTHAARAM
4. MA – MADYAMAM
5. PA – PANCHAMAM
6. DA – DHAIVATHAM
7. NI – NISAATHAM

SRUTHI : BASE

When sound is created by using our voice or an instrument we have a permanent stable sound called the Base notes, from which all other sound notes evolve. These Base notes are revered as the mother of music. The notes that please the ear is called Sruthi and this Sruthi can be of different octaves. It is, hence, known as LOVE.

When we will be singing or playing the musical instruments and put a base sound instrument and singing or reading the equivalent to the basesound. The base sound is “Sruthi”. Sruthi is considered mother. It is said “Sruthi maatha - layam pithaa”. Normally Sapthaswaras have a space between one another and they are called Sruthi meaning here LOVE.

We are using the instrument of Sruthi box, or Thambura or electronic thamburas in the performance of recital study of practical music by traditional. “SURUTHI” as one of the eye of music.

SWARASTHANANGAL : STAGE OF NOTES

The 7 notes called Sa, Ri, Ga, Ma, Pa, Dha, Ni is in every state but Sa and Pa the 2 stable notes; where as Ri, Ga, Ma, Dha and Ni can be sung on different sounding state. hence, the 2 stable notes Sa and Pa are termed Prakruthi notes and the rest five notes Ri, Ga, Ma, Dha and Ni are termed Vikrithi notes.

The Saptha Swaras from many Ragams. Then five Swaras changing their nature and create New Ragas. That nature was “SWARASTHAANAM” “SA” and “PA” were constant swarams. Therefore they were called PRAKIRUTHISWARAS, the other five swaras have double stage and called “VIKRUTHI SWARAS”.

STHAYI : PITCH

Sthayi denotes a pitch. The three – Low, Medium & high are respectively called (1) Manthra – Sthayi; (2) Madhya – Sthayi and (3) Thaara – Sthayi. A dot below a note means it should be sung low and a dot above a note means it should be sung high and notes Sa – Ni without dots above or below referred to as Sthayi or Pitch.

“Sthaayi” means stage or place. The sthayi has three sections. They are Thaarasthaayi, Mantharasthayi and Mathyasthaayi, Thaarasthayi was calling Uppersthayi or Hedjusthaayi. The Mantharsthayi was Lowersthayi. The uppersthayi has a point over the Swaras and Mantharasthaayi has a point under the swaras.

"SA RI GA MA PA DA NI" swara group was calling the name of STHAAYI.

SURUTHI (PITCH) SCALES OF CARNATIC MUSIC AND WESTERNS MUSIC

Sadjama Sruthi		← →	Panchama Sruthi	
Western Notes	Carnatic Note	LAW HIGH	Western Notes	Carnatic Note
A	6		E	3
A#	6 ½		F	4
B	7 or ½		F#	4 ½
C	8 or 1		G	5
C #	1 ½		G #	5 ½
D	2		A	6
D #	2 ½		A #	6 ½
E	3		B	½
F	4		C	1
F #	4 ½		C #	1 ½
G	5		D	2
G #	5 ½		D #	2 ½

JHATHI

It is said that Jhathi was propounded when God danced the Cosmic – Dance. From Shiva’s five faces, the five beats, Tha, Thee, Thom, Jhem came into force is the accepted

belief whilst dancing, his drumb – bells (Udukai) created the Upa – Jhathi's, the off – shoot beats. Within the framework of the rhythm, when words are filled in simultaneously then it is called Jhathi, or word blocks.

PURATTAL: FARANS

Farans consist of continuous wordblocks played at fast speed. These vary according to the rhythm and is indispensable for a percussion instrument. The conclusion will have the words, (1) Thakathari Kitathaka; (2) Thakakita Kitthaka; (3) Thakatharitharikita; (4) Nakathaari Kitathaka. The expertise for a Mirdangam players can be achieved with the perfection of Farans. The beats can vary with both the rhythm and the duration of notes. Generally, Sathusra Jathi has 16 Farans. These can be varied to 8, 16 or 32 according to their expertise.

AAVARTHANAM: SEQUENCE

Each rhythm consists of parts and each part is made up of certain number of beats. When this rhythm sequence is complete with the part & numbers, then it is called an aavarthanam. One aavarthanam means the completion of one sequence and when two sequences get completed it is referred to as two Aavarthanams. Similarly, the sequence is referred to as half or quarter aavarthanams when the part is reduced by half or quarter. For example aathithaalam one Aavarthanam has eight aksharams (32 maatras). The half aavarthanam has four aksharams (16 Maatras).

AKSHARAMS: RHYTHMIC NUMBER OF BEATS

In Karnatic music each part will constitute a certain number of syllable beats. One syllable beat is the count on your finger, which is equal to be one aksharam. At the present time, it is considered to be an aksharam when the count number 4 syllables. For eg:- Aadhi Thaalam has 8 syllables and the parts are considered 32 in number (8×4) = 32 Mathras. But, during the previous generation of musicians it was considered to have only 2 parts

ISAIKURIYEEDUHAL: NOTATIONS.

- (1) **ஸ**/ SA - One Segment : (1 Swaram)
- (2) **ஸா**/ SAA - Two Segment : (2 Swarams)
- (3) , or - One Segment notation or 1 aksarakala (1 letter)
- (4) ; or -- - Two Segment notation or 2 aksarakala (2 letters)
- (5) / - Division of two angas
- (6) // - End of sequence notations

- (7) = - This means the difference between the first & the second, in the Taal / Rhythm of Rupakam, Misrasaou or Kandasapu
- (8) — - This line denotes if it the notes have to be sung or played in the second / faster speed
- (9) = - This denotes if it has to be in the third / faster speed.
- (10) * - If this star symbol is above a note or on the left of a note, then it has to be a variable note.
- (11) ● - A dot above denotes a higher note if it is above a note & A dot below denotes a lower note if it is below a note
- (12) ● ● - Two such dots refers to high note when above a note & Two such dots below a note means it is lower than the low octave.

- (1) Tha - Short one word, 1 aksara, 1 note, 1 Segments.
- (2) Thaa - Long two words, 2 aksars, 2 note; 2 Segments.
- (3) Thaathēe
(Thakadhimi) - four words;; 4 notes;; 4 Segments
- (4) (Tha – Thin)
(Tha thin mi thin) - four words;; 4 notes;; 4 Segments.

When writing the theory of music it is best to use the short alphabet, as it much easier to refer to Ni than Nee & Thi than Thee. All the notation will not be used in writing one rhythm, beat or duration. Only when these are variations there notations are used.

BEGINNING OF RHYTHM/ THAALAM HISTORY

Rhythm came into being when time did so. Hence, to ascertain time Rhythm can be used as an instrument. It is accepted, that when Lord Shiva danced the Cosmic – Dance, His anklets came loose and flew upwards. When the Lord tried to catch it, the anklet missed his grasp and fell on his shoulder with the sound ‘Tha’ and then fell onto the ground with the sound ‘LAM’. Since the anklet made the sounds Tha & Lam, the Rhythm came to be known as ‘Thaalām’. The interval that was, when it fell from the shoulder to the ground, is called ‘Layam’. This, whilst clapping to the beat & the interval between is known as ‘Thaalām’.

THAALA ANGAMS (LIMB)

Angam is the spair parts of the body of Thaalas it helps to identify the Thaalas. Angams make up the time measures and species of the Thaalam are generated by the Angams. The

angams give a shape to the THAALAMS. Thaala angams were divided the 3 groups. There are the names of

- (1) THREE ANGAM - 3 ANGAMS in this group
 (2) SHADANGAM - 6 ANGAMS in this group
 (3) SHODASA ANGAM - 16 ANGAMS in this group

THREE ANGAMS 3 ANGAMS

	ANGAMS	SYMBOLS	DURATION (Time Counting)
1.	LAGU	1 (Arrow)	NORMALLY 4
2.	THRUTHAM	O (Full moon)	2
3.	ANUTHRUTHAM	U (Half moon)	1

LAGU

Lagu's symbols is "I". this symbol is as an arrow. This angam has normally 4 counting duration but it can change to suite for the 5 Jhaathie's counting.

IT'S KRIYAS : LAGU is putting one beat (clap) and three counting of from little finger towards the thumb.

- a. SATHUSRA LAGU has 4 counts
 b. THISRA LAGU has 3 counts
 c. MISRA LAGU has 7 counts
 d. KANDA LAGU has 5 counts
 e. SANGEERNA LAGU has 9 counts

THRUTHAM (DRUTHAM)

It's symbol is "O" as a full moon have permanently 2 counts only. It's kriya is one beat (clap) and followed with reverse Plam. (Turn the hand)

ANUTRUTHAM

It's symbol is "U" as a half moon has one count only. Its kriya is one beat (clap) only.

SHADAANGAM

Shadaangam have six ANGAMS

It is SHAD (6) + ANGAM = (6 ANGAM) SHADAANGAMS)

	NAMES	SYMBOLS	COUNTS (Units)	MAATRAS (Big)	MAATRAS (Little)
1.	Anuthrutham	U	1	$\frac{1}{4}$	4
2.	Thrutham	0	2	$\frac{1}{2}$	8
3.	Lagu	1	4	1	16
4.	Guru	8	8	2	32
5.	Plutham	$\frac{1}{8}$	12	3	48
6.	Kahapaatham	+	16	4	64

GURU

It's symbol is "8" as a bow, have Eight Aksara duration, its kriya is one clap beat with four aksarakala and the Plam is brought down for remaining four counts (Patmini Kriya) duration.

PULUTHAM

It's symbol is $\frac{1}{8}$ as a "Snake" have Twelve Aksara duration. It's kriya is one beat of four aksara duration, then bring the Palm the left side with four aksara duration (Krishyakriya) and turned the plam to the right side with four aksara duration (Sarpini kriya)

KAKAPATHAM

It's symbols is as a + as a "Plus Mark" (crow's feet) have sixteen aksara duration. Its kriya is one beet with four aksara duration and took up the Plam with four aksara duration (Pathaaka kriya) and bring the Plam to left side with four aksara duration (Krishya kriya). Then turn and bring the Palm to right side four duration of Sarpini kriya.

SHODASA ANGAM

This group have Sixteen (16) ANGAMS

	ANGAM	SYMBOL	COUNTS (Adsarams)	MATHRAS (Bigcales)
1	ANUTHRUTHAM	U	1	$\frac{1}{4}$
2	THRUTHAM	O	2	$\frac{1}{2}$
3	THRUTHA VIRAMAM	U O	3	$\frac{3}{4}$
4	LAGU	I	4	1
5	LAGU VIRAMAM	U I	5	$1\frac{1}{4}$
6	LAGUTHRUTHAM	O I	6	$1\frac{1}{2}$
7	LAGUTHRUTHA VIRAAMAM	U O I	7	$1\frac{3}{4}$
8	GURU	8	8	2
9	GURU VIRAAMAM	U 8	9	$2\frac{1}{4}$
10	GURU THRUTHAM	O 8	10	$2\frac{1}{2}$
11	GURU THRUTHA VIRAAMAM	U O 8	11	$2\frac{3}{4}$
12	PLUTHAM	I 8	12	3
13	PLUTHA VIRAAMAM	U I 8	13	$3\frac{1}{4}$
14	PLUTHA THRUTHAM	O I 8	14	$3\frac{1}{2}$
15	PLUTHA THRUTHAM VIRAAMAM	U O I 8	15	$3\frac{3}{4}$
16	KAKA PAATHAM	+	16	4

THAALAM: RHYTHM

In Karnatic music, the tune & the Rhythm are considered to be its two eyes. Like the ascent & the descent of a tune, rhythm too is short or long in its duration. Rhythm is said to make music, complete. That which brings out the tune unit and maintains rhythm is called Thaalam. Clapping to the rhythmic beats is thus described as the form of Shiva sakthi. There are various varieties of Rhythm, some based on segments and some based on notes. For eg : Saptha rhythm / Thaalam is referred to as notes rhythm and the 108 rhythm is referred to as unit or segment rhythm. Although there are numerous rhythm units, only a few are performed at the present tune. The 8 kinds of rhythm played in the district of Karnataka are as follows : -

- | | |
|-------------------------------|-------------------------------------|
| (1) Ada Thaalam / Rhythm | (2) Thoja Thaalam / Rhythm |
| (3) Jothi Thaalam / Rhythm | (4) Chandrashekara Thaalam / Rhythm |
| (5) Kanchana Thaalam / Rhythm | (6) Pancha Thaalam / Rhythm |
| (7) Roopaka Thaalam / Rhythm | (8) Sama Thaalam / Rhythm |

MAARKA THAALAM

Age old rhythm is called Maarka Thaalam. The Rhythm of $5 \times 7 = 35$ and 108 are also called Maarka Thaalam.

THESI THAALAM

All the Rhythms that originated from the source is known as the "Thesi - Rhythm". The Rhythm of 8 beats became 4 and 14 beats became 7, 10 beats became 5, and 7 beats became $3 \frac{1}{2}$ etc.etc. In the Northern state of India, the Adi Thaalam has only 7 counts and is called the "Usitha - Thaalam". Although in Indian Music there are numerous Rhythm beats, only 35 are considered important & are called the "soolathi - Thaalam". These too with variation's become 175. Apart from these, in the temples they have what is known as the "Navasandhi - Thaalam". In the famous Temple of Madurai Meenakshi Amman all 35 Rhythms have been sculptured as statues. These are behind the Sanctum - Sanctorum of Sri Nadarajar on the right side of the Pillars.

These Thalams have various names and uniforms. But have same counts and durations. Sometime there are little changing at their starting points of the thaala circles. Thesi Thaalam have various names to the appropriate (Suitable) of their country. Language, culture and Thaala circle starting points uniforms.

Example of THESAATHY THAALAM; Aathi Thaalam has 8 beats. But it will be put seven beat and one beat Gab duration and calling Thesi Thaalam in HINDUSTAN MUSIC.

MADHYAATHY THAALAM; It has give first preference to middle beat. These Thaalam were using in Folk Songs and DEVOTIONAL songs.

DHESADHI MATHYADHI THAALAM.

These Rhythm originated from the state of Maharashtra in North - India. Dhesadhi means, making the first beat of a 4 beat rhythm and also the third beat of same, as the important point. Madhyaadhi means for one sequence, you have 3 beats and one beat turned over by your hand. Madhyadhi would have 4 notes per sequence with 3 claps and one beat with the turn of a palm, and putting the emphasis on the 2nd clap & the palm - turn. Sri Thyagaraja Swamigal, the authority on karnatic - Music, has used the Dhesadhi Mathyadhi, rhythm in his master pieces, generally speaking in Desadhi Rhythm the best commences at the 3/4 point and Mahyadhi Rhythm the beat commences at the 1/4 point. As an example, the song "Seethapatha" can be shown as Dhesadhi and the song "Merusamana" can be shown as Mathyadi & both were compositions of Sri Thyagaraja Swamigal.

CHAPPU THAALAM

Chappu Thaalam is also known as Sabuthaalam. This rhythm has no notes count or beat counts, but is rhythmic according to the music. Chappu - Thaalam is of five variations. Hence, it is most applied, for Bajans, Devotional songs and folk songs.

The Names of 5 Jaathi Chappu Thaalam

- | | | |
|---------------------|---------|--|
| 1. Thisra - Saapu | ; 1 - 2 | Tha - = Ki - Da - //. |
| 2. Sathusra - Saapu | ; 2 - 2 | Tha--- = Ki - Da - //. |
| 3. Kanda - Saapu | ; 2 - 3 | Tha - Ka - = Tha - Ki - Da - //. |
| 4. Misra - Saapu | ; 3 - 4 | Tha - Ki - Da - = Tha - Ka - Thi - Mi - //. |
| 5. Sangeema - Sappu | ; 4 - 5 | Tha - Ka - Thi - Mi = Tha - Ka - Tha - Ki - Da - //. |

LAHU JAADHI BEDHAM

Lahu is one part of the Rhythm which is changeable; it was Sri - Purantharathaasar who classified, the changable rhythm which then resulted in the 'Soolathi Thaalam' being created. The present pieces of Music is based on these Lahu Thaalam. Other than this there are 35 thaalam too, being used. Lahu has count 4, 3, 7, 5 & 9 and are known as Sathusrajathi, Thisrajaathi, Misrajaathi, Kandajaathi & Sangeernajaathi respectively.

SAPTHA THAALAMS:

Saptha Thaalam consists of 7 variations, which are namely - Dhuruva Matya, Roopaha, Jembai, Thirupuddai, Ada & Eka Thaalam. Since these are 7 in number, they are called

Saptha = 7, Thaalam. In these rhythms there are 3 parts and are called Lahu, Thrutham and Anuthrutham.

SAPTHA THAALA CHART - 7 THAALAS

	Thaalam	Jaathi	Angam	Aksharas	Thaalam – Name
1	Thuruva	Sathusram	1011	14	Srikara
2	Mattya	Sathusram	101	10	Sana
3	Roopaha	Sathusram	01	6	Pathi
4	Jembai	Misram	1UO	10	Sura
5	Thiripudai	Thisram	100	7	Sanga
6	Ada	Kandam	1100	14	Vithala
7	Eka	Sathusram	1	4	Maana

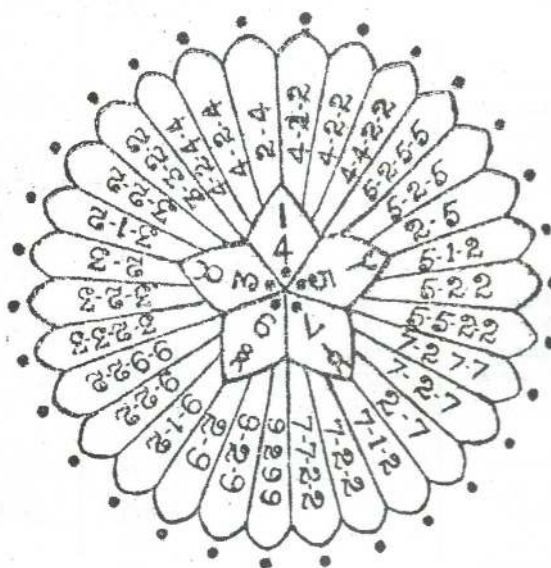
35 THAALAMS

The various parts in the Saptha - Thaalam consists of variations which then becomes 5 different Jaathies similarly, the 7 Thaalam then multiplies by 5 Jaathies and becomes 35 Thaalam. In these Thaalam, the number of note makes up for the name of Thaalam. For example, in Thiripudai Thaalam, Lagu has 5 number notes then it is called “Kanda jaathi Thiripudai”. It is the same with all other Thaalam too. The 35 Thaalam multiple by 5 ghaathies and becomes 175 thaalam ($35 \times 5 = 175$)

35 THAALA TABLE

NAMES OF THAALAM	ANGAMS	5 JAATHIES				
7 x 5 = 35		SATHUSRA JAATHI 4	THISRA JAATHI 3	MISRA JAATHI 7	KANDA JAATHI 5	SANGEERNA JAATHI 9
THRUVA THAALAM	1011	4-2-4-4 14	3-2-3-3 11	7-2-7-7 23	5-2-5-5 17	9-2-9-9 29
MADYA THAALAM	101	4-2-4 10	3-2-3 8	7-2-7 16	5-2-5 12	9-2-9 20
ROOPAGA THAALAM	01	2-4 6	2-3 5	2-7 9	2-5 7	2-9 11
JAMBAI THAALAM	1U0	4-1-2 7	3-1-2 6	7-1-2 10	5-1-2 8	9-1-2 12
THRIPUDA THAALAM	100	4-2-2 8	3-2-2 7	7-2-2 11	5-2-2 9	9-2-2 13
ADA THAALAM	1100	4-4-2-2 12	3-3-2-2 10	7-7-2-2 18	5-5-2-2 14	9-9-2-2 22
EKA THAALAM	1	4	3	7	5	9

35 THAALA WHEEL



175 THAALA TABLES

THAALA NAMES	ANGAMS SYMBOLS	JAATHIES	AKSHARA COUNTS	GATHIES AND MATHRAS				
				SATHUSRA GATHI	THISRA GATHI	MISRA GATHI	KANDA GATHI	SANGEERNA GATHI
THURUVA THAALAM	1011	Sathusra	14	56	42	98	70	126
		Thisra	11	44	33	77	55	99
		Misra	23	92	69	161	115	207
		Kanda	17	68	51	119	85	153
		Sangeerna	29	116	87	203	145	261
MADYA THAALAM	101	Sathusra	10	40	30	70	50	90
		Thisra	8	32	24	56	40	72
		Misra	16	64	48	112	80	144
		Kanda	12	48	36	84	60	108
		Sangeerna	20	80	60	140	100	180
ROOPAGA THAALAM	01	Sathusra	6	24	18	42	30	54
		Thisra	5	20	15	35	25	45
		Misra	9	36	27	63	45	81
		Kanda	7	28	21	49	35	63
		Sangeerna	11	44	33	77	55	99
JEMBAI THAALAM	1UO	Sathusra	7	28	21	49	35	63
		Thisra	6	24	18	42	30	54
		Misra	10	40	30	70	50	90
		Kanda	8	32	24	56	40	72
		Sangeerna	12	48	36	84	60	108
THRIPUDA THAALAM	100	Sathusra	8	32	24	56	40	72
		Thisra	7	28	21	49	35	63
		Misra	11	44	33	77	55	99
		Kanda	9	36	27	63	45	81
		Sangeerna	13	52	39	91	65	117
ADA THAALAM	1100	Sathusra	12	48	36	84	60	108
		Thisra	10	40	30	70	50	90
		Misra	18	72	54	126	90	162
		Kanda	14	56	42	98	70	126
		Sangeerna	22	88	66	154	110	198
EKA THAALAM	1	Sathusra	4	16	12	28	20	36
		Thisra	3	12	9	21	15	27
		Misra	7	28	21	49	35	63
		Kanda	5	20	15	35	25	45
		Sangeerna	9	36	27	63	45	81

Thaala Index

Pancha Thaalas (Five Thaalas)

1 = Anuthirutham	2 = Thirutham	3 = Thirutha Viraamam	4 = Lagu
8 = Guru	12 = Pulutham	16 = Kaaka Paatham	

1. Sathsapudam	8 - 8 - 4 - 12	32 Akasharas
2. Saacha pudam	8 - 4 - 4 - 8	24 Akasharas
3. Shadithaa Puthrikam	12 - 4 - 8 - 8 - 4 - 12	48 Akasharas
4. Sampathveshdakam	12 - 8 - 8 - 8 - 12	48 Akasharas
5. Uthkadditham	8 - 8 - 8	24 Akasharas

Navasanthi Thaalas (Nine Thaalas)

1. Bramma Thaalam	4 - 8 - 4 - 12	28 Akasharas
2. Indra Thaalam	4 - 4 - 8 - 4 - 2 - 3	25 Akasharas
3. Mattha Varana Thaalam	4 - 2 - 4 - 2 - 4	16 Akasharas
4. Brungini Thaalam	4 - 8 - 4 - 4	20 Akasharas
5. Malla Thaalam	4 - 4 - 4 - 4 - 2 - 2	20 Akasharas
6. Nava Thaalam	4 - 2 - 2 - 2 - 4	14 Akasharas
7. Bali Thaalam	2 - 2 - 2 - 4	10 Akasharas
8. Koddariya Thaalam	4 - 8 - 8 - 12	32 Akasharas
9. Dokkari Thaalam	8 - 4 - 8	20 Akasharas

32 Thaalas in the 108 Thaalas

NAME	SIMBOL'S COUNTS	AKSHARAS
1. Aathi Taalam	4	4
2. Tharppanam	2 - 2 - 8	12
3. Sarjari	2 - 3 - 4 - 2 - 3 - 4 - 2 - 3 - 4 - 2 - 3 - 4 - 2 - 3 - 4 - 2 - 3 - 4 - 2 - 3 - 4 - 2 - 3 - 4	72
4. Simma Leelai	4 - 2 - 2 - 2 - 4	14
5. Kantharpam	2 - 2 - 4 - 8 - 8	24
6. Simma Vikramam	8 - 8 - 8 - 4 - 12 - 4 - 8 - 12	64
7. Sree Rangam	4 - 4 - 8 - 4 - 12	32
8. Rathi Leelai	4 - 4 - 8 - 8	24
9. Ranga	2 - 2 - 2 - 2 - 8	16
10. Pari - Kramam	2 - 2 - 4 - 4 - 8	20

11. Prathyangam	8 - 8 - 8 - 4 - 4	32
12. Jegaleela	4 - 4 - 4 - 4 - 1	17
13. Thripinnam	4 - 8 - 12	24
14. Veera Vikaramam	4 - 4 - 2 - 2 - 8	20
15. Annaleela	4 - 1 - 4 - 1	10
16. Varna Pinna	2 - 2 - 4 - 8	16
17. Raaja Soodamani	2 - 2 - 4 - 4 - 4 - 2 - 2 - 4 - 8	32
18. Rangathyotham	8 - 8 - 8 - 4 - 12	40
19. Raajathaalam	8 - 12 - 2 - 2 - 8 - 4 - 12	48
20. Singa Vikreedam	4 - 4 - 12 - 8 - 4 - 8 - 12 - 4 - 12	68
21. Varnamaali	2 - 2 - 2 - 2 - 4 - 4 - 2 - 2 - 8	28
22. Sathusara Varnam	8 - 4 - 4 - 2 - 2 - 8	28
23. Thisra Varnam	4 - 2 - 2 - 8 - 4 - 4	24
24. Misra Varnam	2 - 2 - 2 - 3 - 2 - 2 - 2 - 3 - 3 - 3 - 3 - 12 - 8 - 2 - 2 - 8 - 8 - 4 - 8	79
25. Ranga Pratheepam	8 - 8 - 4 - 8 - 12	40
26. Hamasa Naatham	4 - 12 - 2 - 2 - 12	32
27. Simma Naatham	4 - 8 - 8 - 4 - 8	32
28. Malligaamotham	4 - 4 - 2 - 2 - 2 - 2	16
29. Sarabaleela	4 - 4 - 2 - 2 - 2 - 2 - 4 - 4	24
30. Rangaaparanam	8 - 8 - 4 - 4 - 12	36
31. Sathuranga Leela	2 - 2 - 4 -	8
32. Simma Nanthanam	8 - 8 - 4 - 12 - 4 - 8 - 2 - 2 - 8 - 8 - 4 - 12 - 4 - 12 - 8 - 4 - 4 - 16	128

Ten Thaalas In 52 Aboorva Thaalas

NAME	ANGAS	AKSHARAS
1. Vinaayaga	8 - 8 - 8 - 4 - 4 - 12 - 8 - 4 - 4 - 12	72
2. Laxmi	2 - 2 - 4 - 2 - 2 - 2 - 4 - 2 - 4 - 8 - 2 - 4 - 2 - 2 - 4 - 8	54
3. Kumpa	2 - 2 - 2 - 2 - 4 - 2 - 4 - 4 - 2 - 2 - 4 - 4 - 4 - 2 - 8	48
4. Anumakumpa	2 - 2 - 2 - 2 - 4 - 2 - 2 - 2 - 2 - 4 - 2 4 - 2 - 4 - 2 - 2 - 2 - 2 - 4 - 8 - 8 - 4 - 12	80
5. Viprakeerna	8 - 8 - 8 - 4 - 4 - 4 - 2 - 8 - 8 - 2 - 2	58
6. Pakshaanthram	4 - 4 - 4 - 12 - 2 - 2 - 2 - 12 - 12 - 4 - 4 - 8 - 4 - 8 - 2 - 2 - 2 - 4 - 4 - 8 - 16	120

7. Paasaanthram	4 - 8 - 8 - 4 - 4 - 4 - 4 - 12 - 4 - 4 - 16 - 4 - 4	80
8. Vishnu	4 - 4 - 2 - 8 - 8 -	26
9. Siva Sangara	2 - 2 - 2 - 4 - 2 - 4	16
10. Skantha	8 - 4 - 8 - 2 - 2 - 8 - 8	40

THAALA THASAPIRAANAN :

These are known as the life – source of Thaalams; known as, Kaalam; Maargam; Kiriya; Angam; Kraham; Jaathi; Kalai; Layam; Jathi; Pristharam; being altogether ten in number.

KAALAM: DURATION

This denotes a second, in time. It is quite difficult to count a second as such & therefore the table below is followed:

8	Kanam	is	counted	as	Lavam;
8	Lavam	“	“	“	Kaashtam;
8	Kaashtam	“	“	“	Minutes;
8	Minutes	“	“	“	Thudi;
2	Thudi	“	“	“	Thrutham;
2	Thrutham	“	“	“	Lahu;
2	Lahu	“	“	“	Kuru;
3	Lahu	“	“	“	Pulutham;
4	Lahu	“	“	“	Kaakapadham.

MAARGAM:

Maargam is divided into six. These are as follows :-

Thakshinam	consists	of	8	Segments	;
Vaarthikam	consists	of	4	Segments	;
Sithiram	consists	of	2	Segments	;
Sithiratharam	consists	of	1	Segments	;
Sithirathamam	consists	of	1/2	Segments	;
Athisithirathamam	consists	of	1/4	Segments	;

KRIYA :- (BEAT)

When rhythm is produced by showing the segments. It is called kriya. These have 2 divisions. One is called the ‘Markam & Thesikam’ is the second Markam has 2 divisions called ‘Nisaptham & Sasaptham’. Nisaptham is when no sound is produced and Sasaptham is when sound is produced. Nisaptha Markakriyas of 4 types (No Beats)

- | | | | |
|----|------------|---|-------------------------------|
| 1. | Aalapam | - | Folding the fingers. |
| 2. | Vitcheepam | - | Opening the fingers |
| 3. | Pravesam | - | Moving hand towards the right |
| 4. | Nispiramam | - | Raising the hand |

SASAPTHA MARKA KRIYA

This is of 4 kinds and they are :-

- | | | |
|----------|---|-----------------------------------|
| Thuruvam | - | flicking the Fingers |
| Sam yam | - | with left hand over right |
| Thaalam | - | with right hand over left |
| Sanni | - | clapping both hands rhythmically. |

THESIKA KRIYA

Thesikam has 8 types but this too is soundless, and are also known as 'Bava Samikgnai Thaalams'. They are :-

- | | | |
|--------------|---|---|
| Thuruvaham | - | Soundless flicking of fingers. |
| Sarpini | - | Stretching hand towards the right |
| Krishyai | - | Stretching hand towards the left. |
| Pathmini | - | bending hand downwards |
| Visarchitham | - | Movement of catching the air & throwing away. |
| Vitsiptham | - | Opening & closing the hand |
| Pathaaham | - | Raising the hand. |
| Pethitham | - | Movement towards the left. |

All these are used in Dance and in the Thaalams such as, Pancha Thaalam, 108 Thaalas, Apoorva thaalas & Navasanhi Thaalas.

KRAHAM – EDUPPU

Where a song or the rhythm commences is what is known as Kraham. There are two parts in Kraham. They are, Samam and Visamam. Visama Kraham in turn has two other parts called Atheetham and Anaahatham.

- | | | |
|----------------|----|--|
| (a) Samam | :- | Starting the rhythm and song at the same time. |
| (b) Visamam | :- | Starting the rhythm and song, either before or after the beat of the rhythm. |
| (c) Atheetham | :- | In the Northern dialect 'Atheetha' means that which went before. Hence, Atheetham is when music or rhythm starts before the start of beat. |
| (d) Anaahatham | :- | This is called because the song or rhythm would commence after one more beats. |

The count of a 1/4, 1/2 or 3/4 beat corresponding to 1, 2 or 3 notes / Swaras, has how it is counted.

KALAI :-

The time note within a note is called 'Kali'. These will be according, to the segments within a 'Jaathi'. Then it is also called "Gathi". Hence when you multiply the segments of the beats, new rhythm beats, are created, in this way.

LAYAM :-

This is changeable as it denotes the rhythm of the speed of a song and its beats. These are known as Vilamba - Slow, Madhima - Medium and Thuritha - fast beats. Thus, Madhima is twice the speed of Vilamba and Thuritha is twice the speed of Madhima. Hence the rhythmic beats of 1 & 2 is referred to as Vilamba, 3 & 4 is referred to as Madhima and 5 & 6 is referred to as Thuritha Kaalam. Layam is the Father of Music.

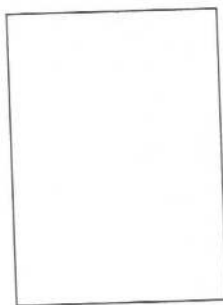
YATHI :-

Yathi is of 6 Types. They are (1) Sama Yathi; (2) Visama Yathi; (3) Mirdanga Yathi; (4) Vedhamathima Yathi; (5) Gopuchcha Yathi; (6) Srothovraga Yathi; and are also known as 'Shat Yathi'

1. Samayathi

Tha Ka Thi Mi
Tha Ka Je Nu
Tha Ka Tha Thin
Tha La An Gu
Ki Da Tha Ka
Tha Tha Thi Mi

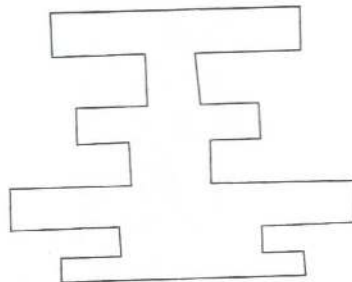
(Regular Structure)



2. Visamayathi

Tha Thi Mi
Tha
Tha Thi Mi
Tha Ka
Thaka Thi Mi
Tha Ki Da

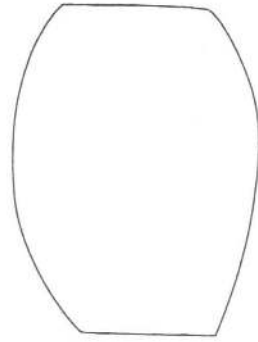
(Irregular Structure)



3. Mirdanga Yathi

Tha Ka
Tha Ki Da
Tha Ka Thi Mi
Tha Ka Tha Ki Da
Tha Ka Tha Ki Da
Tha Ka Thi Mi
Tha Ki Da
Tha Ka

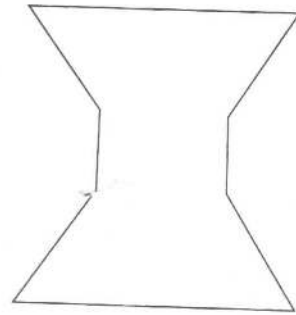
(Structure of The Mirdangam)



4. Vedha Matthima Yathi

Tha Ka Thi Mi
Tha Thin Thin
Thin Thin
Thin
Thin Thin
Tha Thin Thin
Tha Ka Thi Mi

(Structure of The Udukku)



5. Go Puchcha Yathi

Tha Thin Thin Na
Tha Thin Thin Na
Tha Thin Thin
Tha Thin Thin
Tha Thin
Tha Thin
Tha

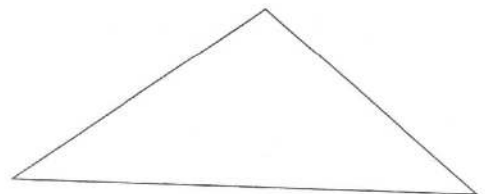
(Structure of The Cow's Tail)



6. Sro Thovaga Yathi

Thin
Thin Thin
Thin Thin Thin
Thin Thin Thin Thin
Thin Thin Thin Thin Thin
Thin Thin Thin Thin Thin Thin

(Structure of The River Flood)



PRASTHAARAM :-

This is divided into ten, types; and extended to 14 too. Not only is this but it is again divided into (1) Sathuraanga Prasthaaram; (2) Shadaanga Prasthaaram and (3) Shodsa - anga Prasthaaram.

The 10 Prasthaarams are :- (1) Nashtam; (2) Uthisttam; (3) Paathaalam (4) Tthrutha Meru; (5) Lahu Meru; (6) Guru Meru (7) Pulutha Meru; (8) Samyoha Meru; (9) Kanda Prasthaaram; (10) Jathi Prasthaaram.

1. **Nashtam** :- To Count the Prasthaarams when enlarging a Prasthaaram is called Nashtam
2. **Uthishtam** :- The count of in which part of prasthaaram called Uthishtam.
3. **Paathaalam** :- To count the part that is least No.of times in Prasthaaram is called Paathaalam.
4. **Thrudhameru** :- To count the speed in Prasthaaram is Called Thrudhameru.
5. **Lahumeru** :- To count the Lahu in Prasthaaram
6. **Guru Meru** :- To count the Guru in Prasthaaram
7. **Pulutha Meru** :- To count the Pulutha in Prasthaaram
8. **Samyoha Meru** :- To count the number of times Sama Sangi segments, come in Prasthaaram
9. **Kanda Prasthaaram** :- To reach the Variation of parts without destroying the segments and expanding same.
10. **Jathi Prasthaaram** :- This complies with all the above - mentioned.

MUSICAL INSTRUMENTS (ISAI KARUVIGAL)

Musical instruments are belived to have been created by God. They are Five in variety 1. Thot Karuvi (Skin/ Hyde instrument); 2. Thulai Karuvi (Hole instrument); 3. Midattu Karuvi (Vocal); 4. Narambu Karuvi (String instrument); 5. Kancha Karuvi (Metal instrument);

The sounds emanating from musical - instruments, during spiritual musical renderings are referred to as "Aathyatham; Thmaanam; Vaadhanam.

1. Aathyaadham :- Sound produced by instruments covered with Hyde.
2. Thmaanam :- Sound produced by wind instruments.
3. Vaadhanam :- Sound produced by string instruments.

Apart from these. The instruments are named after the parts form which they are made too (1)Thatha; (2) Sukshira; (3) Avanatha (4) Gana Vaadhyam;

1. Thatha instrument corresponds to string instruments;
2. Sukshira instrument corresponds to Wind instruments;
3. A Vanatha instrument corresponds to Hyde instruments
4. It is also called Uloha - / metal instrument.

The quality of the sound emanating from the Musical - instruments is of six types.

Vocal + instrument played by the throat is called 'Midatru Karuvi' string instruments are divided into 'Meetu - Karuvi & Vil - Karuvi'. In this way Musical - Instruments are of 6 divisions according to some Music - texts.

1. Sareerajam - Vocal
2. Nakajam - Played by fingers.
3. Thanurajam - Played by Bow.
4. Sarmajam - Played on Hyde.
5. Vaayujam - Wind instruments
6. Lokajam - Kanja/ (Metal - instruments)

In the olden days there were many instruments; of which some are obsolete and some have been changed in appearance but are still in use. Apart from these new instruments have also been created and are being used. Although the Karnatic Musical Instruments are divided as four types those are calling (1) Thanthi Karuvi, (2) Thulai Karuvi (3) Thool Karuvi (4) Kancha Karuvi.

THATHA - VAATHYAM : (Instruments With String Of Gut) (Thanthi Karuvi)

This instruments is called by three different names; and they are (1) String instrument; (2) Gut String instrument; (3) Base sound instrument. Out of these three the Base - sound is played as the Basic main instrument and the other two are in harmony with this main basic instrument. Examples of String instruments are Veena; Gotu - Instrument; Saarang; Violin; Thampura; Sitar; Sarod; Yaal; Mandeline; Viola & Dilrupa.

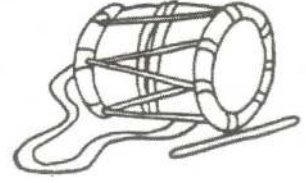
SUKSHIRA - VAATHYAM: (Instruments with holes for Air Blowing) (Thulai Karuvi)

These instruments produce sound when air is blown into the holes, of the instrument. Hence the name 'Thmaanam'. As such these are also referred to as wind - instrument. The sound created is according to the pressure of the wind blown into each hole. Although these are played as Main - instruments these are also used as accompaniments too. Example :- Naathaswaram; Flute; Clarinet; Shanai; Othu; Sangu & Muha Veenai.



AVANATHA - VAATHYAM - Hyde Instrument (Thool Karuvi)

Hyde Instruments are also named "Pushkaram" and "Sarma Vaadhayam". These are made out of wood or Metal and is cylindrical in shape with either or both sides having joint of Hyde. These are mainly used as percussion instruments. Some are played with both hands and some are played by stricks with rhythmic beating and some with both sticks and hands. In the time of Veda, there were manes such as (1) Lambaram; (2) Aadambaram; (3) Pehri; (4) Thunthubi; (5) Murasu; (6) Padaham in usage.



For example :- Mirdangam; Thavil Beary Thabla; Parai; Ganjira; Jandai; Sudha Mathalam; Dolak.

GANNA VAADHYAM :- Ganjak karuvi (Logavaatdyas)

These are metal instruments and are called Ganjak Karuvi.

For Example :- Semakalam; Jahlara; Gatam; Jaladharangam; Mohrsing; Kothumani;



OLDEN TIMES HYDE INSTRUMENTS 4 TYPES OF DRUMS (MULAVU)

Hyde Instruments are divided into four types, according to their usage. They are (1) Utthama Vaadhyam; (2) Madhima Vaadhyam; (3) Adhama Vaadhyam; (4) Veera Vaadhyam. 'Utthama Vaadhyams are, Patakam; Pehrikai; Mirdangam; Karadigar; Thimilai; Udukai; Sallikai; Idaikah - These are liked by Lord Shiva Thirumaal Madhyama Vaadhyams are Mirdangam; Sutha Mathalam; Thunthbi; Thadaari; Thudumbu; Kunvidu Thoombu; Thackai; Sllari; Mullaiparai - These are liked by Lord Murugan Indhiran; Adhama Vaadhyam are - Anthari; Mulavu; Nahlihai Parai; Paangi Parai; Pahalai Parai Sanhira Valayum Thakuni; Kanaparai; Viralehru Veera Vaadhyams are - Thambuttam; Dakkai; Nisahlam; Murasu Neythat Parai; Kurinchi Parai; These all belong to the Royals.

MIRDANGAM – (THE NAME ORIGIN)

Mirdangam is one of God's many instruments. In history of instruments Veena Venu Mirdangam are considered to be of utmost importance. It is an instrument that can make all living - beings feel the oneness with God; such is unique power. According to the times it has also been called (1) Matthalam; (2) Thannumai; (3) Muttu; (4) Mulavu; (5) Ananda - Vaadhyam; (6) Nandhi - Vaadhyam. Mirdangam is so called because of its subtle resonance and for the part made by sand as its important side. Also because it is like the earth as the foundation for all music, it is called 'Matthalam'. Matthu means sound; Music; resonance.

Thalam means ground. Therefore Mathu + Thalam became known as Matthalam. Apart from this the form of the instrument is believed to represent Parameshwara, Vishnu + Bhrama, the Trinity of Godhead and as the alphabets Ma Tha = La denote the Holy Trinity it got its name Matthala Mirdangam was so called as it gets played by both hands, 'Mirudu + Angam' and hence referred to also as Matthalam which is derived from Marthanam. It is also called Thanumai as it has the quality of Thanmai and as it was played by Maha Vishnu + Umadevi during Lord Shivas cosmic dance it was known as Nandhi - Vaadhyam & Ananda Vaaddhyam.

When it originated it was played in Dramas and Temple rituals and nowadays it is played in concerts, Dance recitals Devotional music and religious musical discourses. This is a very important instrument in Dance - recitals. In the streets where such artists resided became known after their status. Similarly, even Maha - Vishnu was called 'Mathala - Narayanan & Mathala - Madhavan' after their part in playing this instrument.

Its shape is that of the symbol 'OM', which is acclaimed by the researches as the Primordial Sound. Likewise, even the sound emanating from this instrument expands as OM. Due to its power to attract and also soothe the listener; this instrument is considered to be of very high status in the music world, in the Devi Mahathmiam it is described as "Veena Vernu Mrudanga Thaalamu".

As the belief that the world is controlled by the sun and the moon so is this instrument of which the right side is considered the solar (Sun) and the left the Lunar (Moon). Such is the philosophy and the sound - power of the instrument that it was considered to have been renowned by Devas and then by the Munivar generation and since the 18th century by Swami Thukkaram and Narayanasamy Appa. In the 19th and 20th century the disciples and artists of Thadchanamoorthy Pillai, Thanjavoor Vaidhyanatha Iyer, Ramdasrao, Paalakadu Mani Iyar and Palani Subramaniapillai have given this instrument its glory.

THE DESIGN AND HOW IT IS MADE

This instrument is made out of wood and Hyde. It is long and rounded in shape. It is of three sections, called, Valantharai, 'Idantharai joint is also referred to as 'moottu' Thoppi & Kavanai.

VALANTHARAI MOOTTU (RIGHT HEAD)

This has three levels with the first called 'Vettu - Thattu', the next level below is 'Kottu - Thattu' and the last level is 'Utkaara - Thattu'. These three levels are secured by 'saattai - Vaar', which is from the hyde of cow and goat. The joint has 48 eye holes and the twists have 16 eye - holes. Vettu - Thattu has a circle of two inches in the inner - circumference if the side of the Twists. This is known as 'Meetu' Kottu - Thattu covers the whole section of the Kattai. In the middle of the upper part, about 3 inches of a black patch, black - glue is applied, and this is called karanai. 'It is this karanai that produces the Pleasing Vibration of Mirdangam and is also called 'Saappu' Utkaara - Thattu is attached to the edge of the

Kattai - base. This will not be seen from outside. This is about an inch from the Vaar - twist. The important function of this, is to produce the rhythmic vibration, without letting both the Thaatus to join with the kattai.

IDANTHARAI MOOTTU (LEFT HEAD)

As this is fixed on the left, it is called Indantharai. It is also Referred to as 'Kavanai' and 'Thoppi'. This is fixed wit 3 hydes. Like in Valantharai the two vettu - thattuhai has cow hyde in the inside as Thoppi hyde. In the centre of this Thoppi - hyde semolina mixed with water or rice glue mixed with ash is applied and then when played with the fingers of the left hand the sound 'Thom' is created. The nature of the sound created as such depends wholly on the consistency of this paste applied. It's other name is 'Nangi'.

KATTAI (BODY)

Kattai is made from the wood of Sandal tree, Jack tree, Kondal, Semmanthi (Ahil), Margosa, Coconut and Maa Vilangai. At the present time it is made from Palmyrah tree too. The sruthi will depend on the measurements of this kattai. It could be of 24 - 25 inches (60 cm - 69 cm) long with the outer edges measurements one inch. The overall circumference could be 36 - 39 inches (90 cm - 115 cm) Valantharai could be of 6 $\frac{3}{4}$ " - 7" inches; the Thoppi 7 $\frac{1}{4}$ " - 7 $\frac{1}{2}$ " inches. If the kattai has octaves it could even be 20 - 22 inches (50 cm - 55 cm) long with a circumference of 33" - 36" (83 cm - 90 cm). Valantharai Vittam could be 6 $\frac{1}{4}$ " - 6 $\frac{1}{2}$ " and Thoppi 6 $\frac{3}{4}$ " - 7" and the Kattai should be made out of wood that is atleast 40 yrs. old and that tree should be in the Vicinity of the sound of Temple Bells. If the weight of the Kattai is not strong, then the vibrations too would be less and even spit in the wood would affect the sound vibration coming from the instrument. Since the middle of the kattai resembles a belly, it is hence known as 'Thondhi', too.

VAAR (LEATHER STRAP)

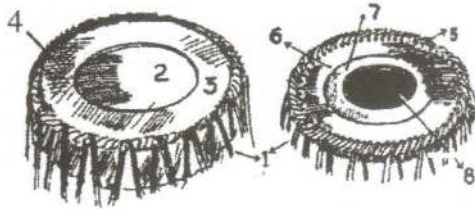
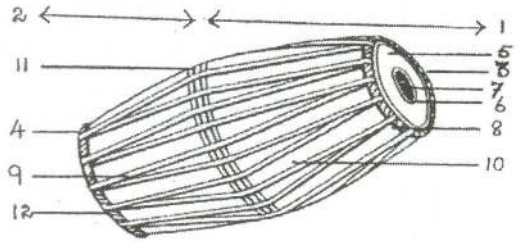
This is of Buffalo hyde, and helps in uniting the Mootu & Thoppi with the Kattai. The high and the low of the Musical notes depend on the tension of this hyde.

KARANAI - SAATHAM (PASTING)

The most pleasing sound is from Mirdangam, amidst all other hyde instruments. This sound Vibrarion in mainly due to Karanai A metallic - stone called Kittam is broken and then treated to soften it. It is mixed with rice - glue into a size of a lime. It is kept moist in a wet colth. Then it is spread on the kottu - Thaattu of the mootu, to about - 3 inches in diameter and left in the sun dry for about 10 - 15 mins. Then, it has to be tuned so that all the eye - holes in the mootu are of the same pitch. Next, the pre - prepared balls of lime - size kitta - Pasai (Rice glue) is to be spread, little by little using the thumb and in between it should be rubbed with a granite pieces so as to produce heat. From time to time the pitch should be checked. When the correct even pitch is obtained, it could be stopped. Once the rice glue dries up, then the pitch could be altered to high or low. To obtain this, the tuner should have an expert knowledge of fine tuning.

THE STRUCTURE OF MIRDANGAM

1. Valamtharai (Right head)
2. Idamtharai (Left head)
3. Valamtharai Moottu (Alankara moottu)
4. Idamtharai Moottu (Thoppy or Kavanai)
5. Veddu Thaddu (Meettu)
6. Koddu thaddu
7. Saatham (Karanai)
8. Udkarai Thaddu
9. Vaar (Hyde strap)
10. Kaddai or Body (Wood cylinder)
11. Belly (Arada)
12. Thoppy Leathers



1. Vaar (Strap)
2. Thoppithoal
3. Vedduthaddu
4. Moottu Pigtail (L)
5. Moottu Pigtail (R)
6. Vedduthaddu
7. Kottuthaddu
8. Saatham

THEERMANAM : EMPHASIS AT A POINT

That point or part where when accompanying a vocalist or instrumentalist, the Mridangam player, emphasises the end of a sequence or the start of a new sequence, is called a Theermanam. This is played in such a way by the Mridangam player that by repeating the Jathi 3 times or the faran 3 times, namely "Thathinginnathom", He emphasises the Theermanam.

ARUTHI : END OF A STANZA

Even though a stanza commences at different points of the beat, when it meets in midway of the Rhythm, either as farans or a group of notes that point is termed Aruthi of the end of a stanza, such as Pallavi.

KORVAI : CONTINUOUS BEATS

Continuous beats of Thathinginnathom or any other systematic farans of 2, 4, 6, 8 or 16 sequence beats is called 'Korvai'. These are mainly used in the rhythm of dance. These are also either sung or played on an instrument as the last of the piece of music sung or played.

DEKA : RHYTHM OF WORDS

Deka's are the Rhythmic words or notes played on the Mirdangam.

For e.g.:- Thathin Dthinna; Thakathin Thadhin, Thadhin, Thin. Tajenu Thaka Thaka Jeun, Thakadhimi. These are played either softly or with force, as is required. It is these Teka that enhances the sweetness of the music too, which even a music - ignorant person will still be able to appreciate and enjoy. By adding or deducting the toka's variation of sound can be easily obtained.

SARVALAHU

In the presentation of Music, the most important are Rhythm, Swaram Jathi and Tune or melody. Having these as the basis, the imaginative melody along with the rhythmic beat, attractive to the audience, is called 'Sarva Lahu'. This – sarvalahu is the best way of interaction, between the main performing artiste, the accompanists and also the audience. For example, in the study of Music, the basis is "Saptha Thaala Alankarams". Hence the importance of Alankarams being taught as the foundation of Music, in both instrumental and vocal music. In the Sarva Lahu, the form of the rhythm is unchanged.

KONNAKKOL: REPRODUCTION OF THE SOUND OF MIRDANGAM, VOCALLY

All the beats, notes & Rhythm, when produced by controlling & expanding by mouth & with the Swallowing action of the throat is termed konnakkol. This too is used as another accompaniment to the percussion band, in music concerts, Mannarkudi Rajagopalpillai, Pakkiriyaipillai, Vaithilingapillai were considered to be the pioneers of this vocal – percussion. Even at this present time the great exponent of Mirdangam in India Sri. T. K. Moorthy and Sri. Sellathurai & Sri. James of Sri Lanka are known as the recognized famous exponents of konnakkol. Generally, the Mirdangam artistes are well – versed in Konnakkol performance too.

GATHI NADAI DIFFERENCE

The life – source of rhythm is ten types; namely (1) Kaalam; (2) Maarkam; (3) Kiriya; (4) Angam; (5) Kraham; (6) Jaathi; (7) Kalai; (8) Layam; (9) Yathi; (10) Prasthaaram. Amongst these Gathi & Nadai have not been included. Reason being, that these do not denote rhythm only. Gathi is also referred to as kalai in the olden days.

GATHI – North Indian Language, word. (Suitable for Thaala beat)

NADAI – South Indian Language, Word (Suitable for Jhathies)

But both refer to the same thing. Gathi's variation of the 35 different rhythms multiplied into 5 has produced 175 rhythms. If the rhythm of a piece of music is of Thisra – Gathi, due to ignorance it is said to be referred as Aadhi – Thaalam Thisra Nadai. Here, Nadai

as explained by exponents like kurichi Vedhantha Baagavathar, Peochi Srinivasa Iyengar, Jalatharangam Supiah, Perunkulam Srinivasa Iyengar and in recent times Aalathur brothers and Sithoor Subramaniapillai is as follows :-

GATHI

Denotes the notes of the rhythm and the subtle segments. Accordingly Aadhi Thaalam Thisra Gathi has 24 segments. Similarly Kanda Gathi is $8 \times 5 = 40$.

NADAI

Nadai is the unchangeable rhythm made up of notes, to the beat 3, 4, 5, 7, 8 and 9. This type of Nadai is used in Musical – Instruments and vocal music.

For example: - The music piece called “Ninnu Kori”, composed in the Raag Mohanam and set to Aadhi Thaalam has 32 segments in one sequence, with the second sequence as follows :-

GA	PA	GA	–	GA	RI	SA	–	RI	GA	RI	–	RI	SA	DHA	–	SA	RI	GA	–	RI
3		3		3		3		3		3		3		3		3		3		3
GAPA	–	GAPADHA	–	PADHASA	–	DHAAPA	–	GADHAPAGARI												
3		3		3		3		5												

= 32 Segments

Out of these 9 are Thisrajathi tempo and at end is Kanda Jaathi.

In 1913, the great maestro Perunkulam Srinivasa Iyengar, has detailed this method in his book ‘Sangeethaanubavasaara Sankraham’ on pages 31 to 189 the second part of this book. The most important observation of this Nadai is that the words of the Nadai can inter - change between the Sarna and Visama points. Hence following the practice of our predecessors we can deduce that Gathi is the note - beat of formation of Alahu. Nadai or Jathi Nadai is the unchangeable formation of the total, already existing in the Gathi, by playing or singing five, Jaathi words of Jathi

Percussion Instruments in music performances, such as Mirdangam, Ganjira, Gatam & Moresingh

The above mentioned percussion instruments are played as accompaniments to instrumental and vocal performances. After the main segment of a performance, the performer allows time for the percussion players to show their talents and this is called “Laya - Vinyaasam”. During this time, the Mirdangam is played as the main instrument in sequence varied by the imagination of the Mirdangam player which is then reproduced by the other percussion instruments by their respective artists. Their abilities and capabilities are expounded during this competitive rendition of the rhythm of the music - piece played or sung by the Main Artiste. As the tempo gathers momentum, the sequence and the counts

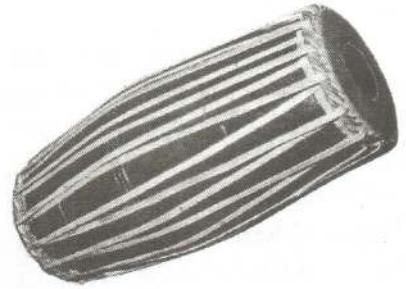
reduce to a point when all the percussion instruments jointly play "Sarvalahu" using "Faran" words and Korvais such as "Thathinkinathom" etc..Culminating at the Pallavi of the Music – Piece. This korvai gets played 3 times and there the point of the start of the Pallavi, the Laya – Vinyasam gets completed.

Some of the performances take place, only as Percussion – Instrumental performances. At these performance the main theme of Pallavi or Raagam. Thaanam is rendered by an artiste and then given over to the percussion - players to engage in "Laya - Vinyasam".

Percussion Instruments played in Hindustaani Music and Karnaatic Music

MIRDANGAM :

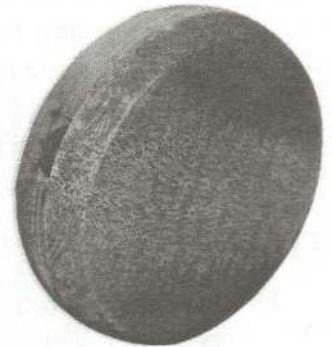
This instrument is made out of a block of wood which has the ends covered by "Hyde" and secured by strips of "Vaar" the two ends are called "Valantharai and Idantharai". The valantharai said is called "mootu". This part has 3 pieces of hyde. In the centre of it a black gluey type of paste called "Saatham" is applied. The sweet sound of "Meetu - Saapu" is created from this part. As is part this played by the right hand and is on the right side of the player it is aptly called "Valantharai" - Valam means right side, in Tamil. Similarly the part on the left - side of the player and played by the left hand is aptly called "Idantharai". Idam means left - side in Tamil. It is also called "Thoppi". In the centre of this thoppi. Wheat four mixed with water is applied as a paste. When tapped on this centre - point, the sound "Thohm" is produced.



Just as the Thampoora is invaluable to the sruthi so is this Mirdangam to rhythm. This instrument is played on its own too.

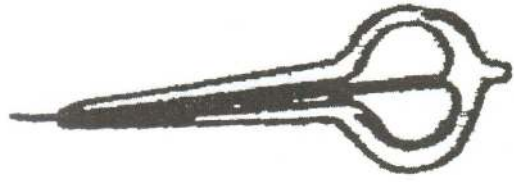
KANCHIRA (GANJEERA)

In the years gone by this instrument was called "Ellari, Orukaiparai, Jallari and Sallari". But in Northern India it was called "Kanjari". This instrument is 6 inches in diameter and half an inch in weight of a piece of wood, with one side of it made out of the ^{iguara}hyde, of a crocodile family species. On this wood on one side 2 copper coins are fixed. This instrument is held with one hand and played with the other hand. This is also played as an accompaniment Vocal and Rhythm performances, along with Mirdangam. This instrument was introduced by "Thalai Gnayiru Radhakrishna Iyer and Maan - Poondiya pillai" in their performances. It is continued to be played by Hari Shankar and Thadchanamurthy Pillai.



MUHARSING (Moorsing)

In this instrument the outside is bent in the shape of hand – lamp called “Ahal” and is made of Uloha metal. The middle section has a very thin string that is malleable, attached to the base and of the tip of the frame. This instrument is played in the mouth by producing vibrations by the tongue. The octave will depend on the weight of the instrument. This is used as a main and sup – percussion instrument in performances. The artistes renowned for playing this instrument are Puthukottai Mahadevan and Chennai Pakkirisamy.



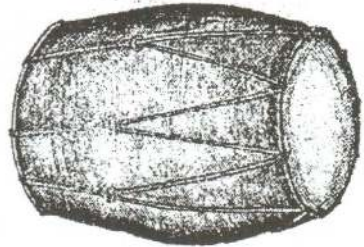
GATAM

The shape of this instrument is that of huge pot and is made of earth and copper powder mixture. It belongs to the Kanja Karuvi group. The Octave this instrument is according to its Thickness “Swarkana Parimaamam”. This is used in concerts as the main and sub percussion instrument. This instrument is mainly made in the district of Ramanathapuram in India, this age old instrument is also known as Kudamula and Kudahari



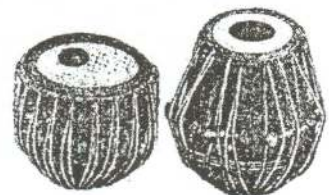
DOLAK

This instrument is very similar to the Mirdangam, in that is made of hyde on both sides of the block of wood and has the joints called Valantharai and Idantharai. On the Valantharai side there is NO rice - paste. But there is a Vettu - Thattu area will be bigger. In the middle of the Idantharai Thoppi Hyde, is black paste. This paste enhances the melodious sound of the instrument. This instrument was first played by a Muslim called “Nannumiya”, only as a sub - percussion instrument. Due to this he was called, “Dolak - Nannumiya”. Following him, Karaikudi Nadevsayar and Amma Sathiram Kunnusampillai made this instrument quite famous.



THABELA

This instrument is believed to have been invented by a 13th century artiste called Amirkujan. The name is an Arabian name this instrument is considered to be the Mirdangam of North India. This resembles the Mirdangam in 2 halves. These 2 halves are played by the left hand on one and the



right hand on the other. Valancharai part is known as thabela and the Idancharai part as Danga and Paya. Thabela is mainly used in Hindustani Music. But it is now being used in Karnatic light Music too. In North India, leading exponents such as Allarakka, play this instrument.

PAKKAVAJ

The most important percussion instrument equal to Mirdangam, in the North India music is called Pakkavaj. It is believed to have been created by Lord Vinayaka. It is played as an accompaniment to Thurbath, Horitypes music, Veena and Dance. The form is that Mirdangam, but the Meetuside would be smaller in size Pakkavaj derives its name from Pakkavadhyam, meaning side - instrument. It's Sruthi is always high Sruthi. It can produce a variety of sounds such as, thunder, fire - crackers, squeals of Birds and other unique sounds. The emphasis on words are like Kith, Thika, Kitti, Kun, Thuk, Thikath, Thaa and each rhythmic cycle will have around 200 or 300 words. In Hindustani music, the Jathi - Words are known as "Bol" and the Paran words produced on this instrument are known as "Thora".



MIRDANGAM PLAYING METHODS FOR MUSIC RECITALS

Whilst playing Mirdangam for a vocalist, the Mirdangam artist must always remember that he is only an accompaniment to the main artiste. The main purpose of an accompaniment instrument is to enhance the beauty of the melody, and as such, the sound should be accordingly. Thoppi should be played in such a way that the sound of Valancharai is not spoilt. The sarva - lahu words should blend with the sruthi which should be brought out by the Mirdangam, and the Theermanams should be appropriate. Where the music pieces start on visama, care should be taken so that the variety of words keeps to sarva - lahu enhancing the song with the sound of Vallinam, Mellinam. Mirdangam should not commence when the singer starts. It should be played only after determining the Kala - Pramanam.

This Kala - Pramanam should be maintained by the Mirdangam which in fact is the main purpose of Mirdangam playing. At the end of the song, either one or two Aavarthams with Theermanam is Must. If the same words are played for Pallavi, Anupallavi and Saranam. It will make everyone feel fed - up. If the song began in Visamakraham then the Mirdangam should give the Theermanam at the same place, enabling the vocalist, the place of Anupallavi & Saranam. If the place of pallavi is not known then the Theermanam could be given on Samam. This is not wrong and it is better this way than interfere with the vocalist by giving the wrong Theermanam at the wrong place. The expertise of the Mirdangam artiste could be produced during "Thani - Aavarthanam". Even though the duration is short it should be sweet. This is why the age old English saying, lays stress on "short and sweet".

PREPARATION OF BIG MORA OF 4 SEQUENCES.

Whatever Thaalam is being given has to be divided into 2 parts with each Avarthana Aksharam, in mind having the count of 2 Akshara's, in the first part, the remaining Akshara's have to be worded as Jathi or Purattal. In the same manner, the last part 2 Akshara's should have Theermana words added and for the remaining counts the words of the first, should be maintained. This way, the added words, then the basic words, then the first added words, then the 2 Akshara - theermanam words, all together, makes one Avaratha - Mora. 4 Avartha - Mora could be prepared by reducing these for this, 2 minutes is enough.

The for Mora is of 15 Aksharam and when this is made into 2 parts each would have $7\frac{1}{2}$ Aksharams Thus, of the $7\frac{1}{2}$ if 2 counts is deducted, the balance would be $5\frac{1}{2}$ Aksharams. To this $5\frac{1}{2}$ Aksharams words are added and the basic word is add to the remaining 2 Aksharas. Thereafter, out of the $7\frac{1}{2}$, for $5\frac{1}{2}$ the world that was added before should be kept. Now, one Avartha - More is ready. To complete this, it could be played twice with the reduction from the 3rd Avartha's

The Parts and words of 15 Aksharas in one Aavartham.

$5\frac{1}{2}$ - added word

2 - Basic word

$5\frac{1}{2}$ - added word

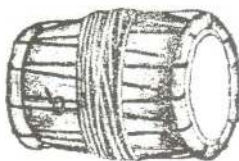
2 - Theerman word (Total 15 Aksharams)

If everyone follows this way and makes the Mora, our Manodharmam too will have great improvement, without a doubt.

THAVIL

This instrument is made of wood, Hyde and straps, of Hyde. It has two sections called Idantharai and Valantharai. In these sections - joints, there are 11 eyes to hold the straps of Hyde. This instrument is also known as Rudra - Vatdhyam. The Valantharai is played fingers together. But the Thoppi section is played with a stick. This is an accompaniment to the wind instrument Naadhaswaram and is played at Temple festivals and at auspicious functions. Hence it is aptly referred to as an Auspicious - instrument. Apart from these it is also played along with Mirdangam in rhythmic concerts. This instrument is also called Thavul, Thavul and Periya - Mehlam. As this is also played whilst hanging from the artistes neck, it is referred to as 'Dohlam', meaning swing and as it is played, hanging it, has become known as Dohl, Tavul and Thavil.

This instrument has had a change in appearance since 1985. In particular, the Hyde - straps have been replaced by metal - plates. This makes the tuning of the instrument much easier.



Structure Before 1985



Structure Later 1985

JENDAI

This is an instrument made out of Hyde and is used in the Southern state of India, called Kerala in their dance form called Kathakali. It is also called Chenda & Chendai. The appearance and the sound is similar to that of the instrument called Parai – Mehalam. The wood that is used to make this instrument is taken from the Jack - Tree. In this too, there are two sides called Idantharai & Valantharai. These 2 sides are secured by Bamboo strips and cow Hyde. It has 12 eyes to held the strips of the 2 sections together, and the strips are either Iron threads and screws. Valantharai has thick Hyde and Idantharai has soft hyde. Idantharai is played mainly during dance recitals. Equally the Valantharai is important for artists learning Jendai. The inside of this instrument is Utkarai Thatu.



The main factor of Kathakali dance, known as expressive sound rhythm is produced by this instrument. It is also played during chariot – festivals and in Temples in Kerala. Similar to the playing of the auspicious Thavil in Jaffna, Sri Lanka, Chendai is played in Kerala temples, together with five groups instrument or as solo. The Professors of the instrument in Kerala, is Prof. Kalamandalam Krishnan Kutty Pothuvaal and Chandra Mannahdiyar.

The Solo exponents of this instrument are, Senapadmanaabhan Maarar, Kala Mandalam Sankara Narayanan Kuttan and Aanipirambu Sivarama Pothuvahl. Also in Varnasi Mathavan Namboodri brothers, F. R. C. T. Kesavan and Ayakudi Kuttappamarar are considered exponents of playing this instrument.

PANCHAMUHA VAADHYAM

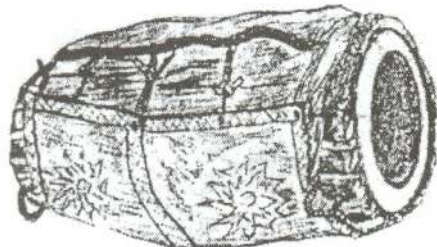
This is an instrument with 5 heads and each head is covered by hyde and is shaped as a metal pot. The middle part face wide will be bigger in size, than the other four which is of the same size. This instrument is also called by other names and they are; Mulavam; Kuda Mulavam; Kuda Panchamuhi; Kuda Mula; Panchananam; Pancha Moothai and Kuda Mulakku. It is believed that a class of musicians called “Paara Saivar and Para Sivar” too played this instrument. The five faces of this instrument represents the five faces of Lord Siva and they are called; Sakthiyojaatham; Easanam; Thatthpurusam; Ahoram; Vaamathevam. The belief is that the thousands – hands Paanaasuran played this instrument. This used to be played particularly during temple rituals. As there are no musicians continuing to play this instruments it has become extinct but is displayed in temples of Thiruvaanaikka; Chidambaram; Thiruthurai Poondi; Thiruvarur and in the Exhibition Hall of Chennai, as an Exhibit. The melody produced from the five – faces are very different to each other. Hence, it has another name called, Pancha Maha sound. As this, instrument is very big in size and weight it has to be played whilst it is on a chair or



fixed to a four wheeler. In Jaffna, the seven – faced instrument is exhibited but only its pot is exhibited. Hence, it is kept an exhibit, to show that this instrument was used in Sri Lanka too.

SUDDHA MATTHALAM

This is an instrument mainly played during rituals in Temples and festivals. It is at present played in the Thiruvavoor Temple and in the Chidambaram Temple. In the dance form Kathakali it is considered to be a very important accompaniment and is played widely Kerala, South – India.



The shape of this instrument resembles Mirdangam but the length and end – rounds are bigger in size. The Valantharai Vettu – Thattu would look smaller and the Karanai side would look wider. It has a very vibrant sound when played and this produced sound could be heard at a very long distance. The vibration produced touches the feeling of the listener instantaneously. The artiste Thambiappan has popularized this instrument and similar to the Mirdangam, this instrument too is played with both hands.

PARAI

This instrument is used mainly by kings to announce all informations or announcements from the Royal Palace. This is a large Hyde instrument; and has also another name “Murasu: The beating of this instrument is known as “Mulakkam”. As this instrument belongs to five states it is known as,

1. Kurinchi Parai – Known as Thondaham, Muruhiyam & Thudi
2. Paalai Parai – Known as Thudi
3. Mullai Parai – Known as Pambai & Erangote Parai
4. Muruthu Parai – Known as Kinai
5. Neythat Parai – Known as Shaparai



From the significant sounds produced, the community is able to deduce the message conveyed by the player. From such sounds they decipher whether it is a message of war, marriage, Death, Temple as Auspicious; in the town of Jaffna in Sri Lanka Parai is mainly played during the festival dances, such as Kavadi, Karaham and Sami – Atam, Another section of the community play it on the last journey of a deceased person to the crematorium. It is also still used, to convey Governments news and significant common news and this is called “Parai – Pooduthal”. Hence the colloquial term used for talking, is also referred as “Paraithal”

KIRIKKATTI

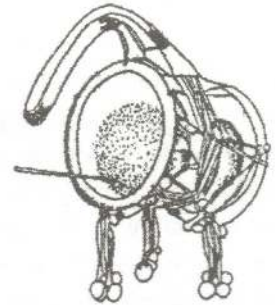
This instrument has various names such as, Kinikatti, Kidikattu, Kidukitti. Depending on the form of this instrument it could also be called "Irrattai - Parai". The appearance is that of two instruments joined together and is played with two sticks. It has a vibrant sound, but the two sounds differ from each instrument. This instrument is also played as an accompaniment to Naadhaswaram, in folk dances; and is also played in temples and other festivals, in Tamil - Naadu. In Sri Lanka it is still used in royal occasions and festivals.



UDUKKU OR UDUKKAI

This is an age old instrument amongst Hyde instrument, of a very important sound. It is known also as Damarukam, Damara, Thudi, Udukku, Kaiparai and Idai churuku Parai. The cosmic-dance form of Lord Nataraja presents this udukkai in his right-hand. It is to symbolize this presentation that even today, this instrument played in temples to build up the feeling Divine-Bliss. It is also played in temples during performances of Karaham, Kaavadi, and Bajanai.

The shape of this instrument is that both ends are of the same circumference whilst the middle part is smaller. The main part called Katti is usually made of clay or metal or wood from the trees of Jack wood, Eerapalah or Killuvai. One end of this instrument is covered with Cow-Hyde and the other with the muscle intestine of the cow. Both ends will have six-eyeholes so that the string can be passed through these holes. In the middle of these ropes a string will be attached and this enables the sound to be increased or decreased. These six eyes - holes are referred to as the Six Vedashadangas.



This instrument is mainly used in Dance Dramas. In our Country Sri. C. Chidambarapillai popularized this instrument with his expert presentation. It is commonly used to reproduce feelings of tone, Piety, Fear or excitement.

DAMAARAM (NAGAARA)

This instrument too is mainly used in Temple Festivals. This is used as a time informer, for example, when the God's procession comes on to the streets, this instrument is placed on a Bull and the player too sits on this animal whilst playing this instrument with two sticks. This is to inform, to the community of the Procession,



which is on its way. It has other names such as Nahaara, Dammarum and Dammanam, too. The conical shapes are seen to be together and have the name 'Abiseka Peri'.

URUMI MELAM

This instrument is also known as Urumai & Perumal Madu instrument it is Similar to the instrument Pambai but is longer in Length. But does not have two instruments together like Pambai. It is played with a small Stick. A sound similar to the growl of animals is produced when this stick is beaten on the left side and is rubbed on it at the same time.



This produces the sound of Fear. This instrument is mainly played at the Funeral procession and such in as specious events. Apart From this it is also played at the Perumal Mahdu Dance, and is played by the "Thottiar" community. At times this instrument is played during Folk Dances too.

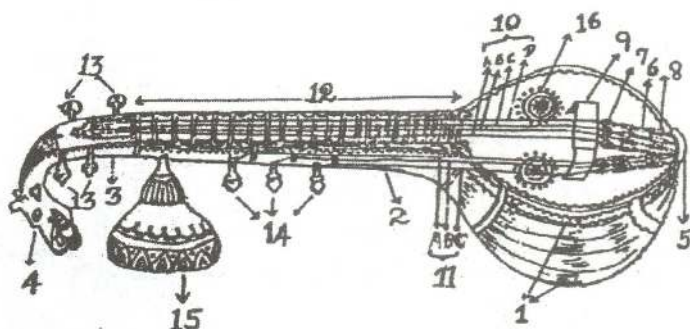
OTHER IMPORTANT INSTRUMENTS

VEENAI

In Music, Veena, Vernu and Mirdangam play an important role. Veena is considered to be the most important instrument. Veena brings out the intricacies in Music, and is a string instrument. Those who play this instrument is known as, Vainikar. The significant feature is that it produces the melody of tune and rhythm in harmony. The four strings are to produce notes and the three strings produce the rhythmic Music. The 24 mettukkal produce the ascending & descending notes accordingly. It has an octave of $3\frac{1}{2}$ pitch. It is made from the wood of Jack tree with strings attached. If all the parts of this instrument are made out of a single piece of wood, then it is called, 'Ekaanda Veenai'. It has the parts called, Kudam, Thandi, Kaluthu, Metu Palahai, Suraikkai, Piradaihal, Mettukkal, Kuthirai, Yahli Muham, and Naaha Paasam. This instrument is made in the states of Tanjoor, Mysore, Vijayanaharam, and Trivandrum. At the present time the Veenai that is being played is called 'Ahila raaga Mela Veenai'



THE PARTS OF VEENA



- | | |
|------------------------------------|--|
| 1. Kudam | 2. Thandi |
| 3. Neck | 4. Yaali Mukam (Dragon Face) |
| 5. Naaga Paasam | 6. Langar |
| 7. Langar Ring | 8. Pegs |
| 9. Bridge | 10. Strings : 4 |
| 10. A. Sadjam - S | 10. B. Panchamam - P |
| 10. C. Manthram - S | 10. D. Anumanthram - S |
| 11. Thaala Strings : 3 | 12. 24 Frets (Tune Meddus) |
| 13. Strings Peges (Bradaies - 4) | 14. Thaala Strings Pegs (Pradaies - 3) |
| 15. Bottle Gourd Stand (Suraikkai) | 16. Small Holes |

VIOLIN

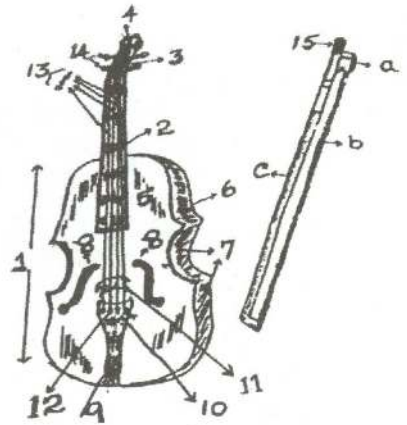
This is a String instrument. It is played both as an accompanying instrument and as a solo instrument. It has also got names such as 'Pidil' and 'Seeryahl' Even though this instrument is made in Western Countries, Many Musicians of Tamil Nadu have



improved it and popularized it by rendering Karnatic Music with it. This instrument has 4 strings and his played with a bow and fingers. It the past the maestro, Violinist Sri. Mysore Chowdiah and his disciples had played this instrument with 7 strings. It the mid 20th century, the musician Vaidhewara Aiyar was playing the 7 string Violin, This instrument is made of wood string and knobs, and is of, full size, three - Quarter size and half - size. It has the parts, Udal Kaluthu, Kulthira, Piradai, Vaal thundu, Naadha Kuchi, Keel thanthihal Viratpalahai. The body part is made of wood from pine tree, Maple tree and Spruce tree, and the countries that produce this instrument are Germany, Czechoslovakia, Italy, France & China & India. The instrument called 'Ahappai Kinnari' which is played in South - Indian folk lore, is believed to the origin of this instrument. The two Musicians Balaswami Theekshither and Thanchai Vadiveu are belived to have introduced this instrument in Karnatic Music

THE PARTS OF VIOLIN

- | | |
|-----------------------|----------------------------|
| 1. Body | 2. Finger Board |
| 3. Peg Box | 4. Scroll |
| 5. Belly | 6. Back Board |
| 7. Ribs | 8. Sound Holes |
| 9. Tail Pin | 10. Tail Piece |
| 11. Bridge | 12. String Adjusters Screw |
| 13. Playing Strings | 13 A. Panchama String |
| 13 B. Sadjja String | 13 C. Manthara Panchamam |
| 13 D. Manthara Sadjam | 14. Pegs |
| 15. Bow Screw | 15. A. Horse Hair Bunch |
| 15 B. Horse Hair | 15 C. Bow Stick |



THAMBOORA

This is a base instrument with fixed octaves, played continuously as an accompaniment in Music recitals. It is made out of wood from the Jack tree and is big in size. It has parts of 4 Piradihal, Kudam Thandi, Kuthirai 4 strings. There are 7 stringed Thambooras too. The notes produced are in accordance with the thickness of the strings attached. The 4 strings are called. Manthirapanchamam. Saarani, Anusaarani Manthirashadjam. The Strings are either in Metal or Brass. These strings are secured by Piradihal are used to increase or decrease the pitch of the octaves, and it is vital to get the Jeeva correctly. This is obtained by adjusting the piece of wood to resonate; the wood is placed between each string and Kuthirai. When all 4 strings are played the notes Pa, Sa, Sa Sa will be Produced. At Present this instrument is modified to a smaller size so as to enable the artiste to carry it, with ease.



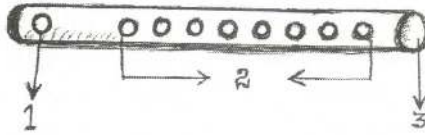
FLUTE (PULLAANKULAL)

This is an instrument with holes and belongs to the group of wind instruments out of the 3 most important wind instruments in Music, the Pullaankulal too. Is considered as one. It is also known by the names Venu and Veynkulal. It is believed to have been played by Lord Krishna, as the very first player. This instrument is made out of golden Bamboo wood. The pitch depends on the length of the instrument. The longer it is the lesser will be the pitch. Likewise, the shorter it is in length, the higher the pitch. One end of this instrument is covered and the other side consists of one hole through which are is blown, and through the seven other holes notes are produced. The different notes are produced by



closing and opening these 7 holes with the fingers. Using this technique, Ragas, Keerthanas and notes are played. According to the length of this instrument it is also referred to as 'Ashtaadha Sangulam' Meaning Ashtaadhasa = 18".

THE PARTS OF FLUTE



1. Mouth Hole, Whistling Hole (Mukanthiram)
2. 8 Finger Holes (Swara Holes)
3. Open Side Hole

NAADHASWARAM

This instrument belongs to the 'Thmaanam' type. This was played first by the Naahar community in the town Naahapattinam in India. Hence the name 'Naahaswaram'. It is also referred to as 'Naahasinnam & 'Naayanam'. The Heads of state & Godhead is called 'Naayakan'. When these two head go around the streets in a procession, this instrument is played. Nayaka yaanam means the procession of the Naayakan. This was shortened to be called Naayanam. The bottom base of this instrument is rounded & tapering into a Cone and is thus called Anaisu or Anisu. The sound of the instrument depends wholly on the size of this Anaisu. The middle part will consist of 12 holes. Yet 5 these holes are closed of by sealing them with wax and only the 7 left are played in general. The part above is called 'Kendai' and is shaped like a whistle end in the opening mouth piece, the Seevaali called 'Narukku' is attached and played, by blowing into it. The spare seevaalis and Kendai kutchies are left to hang like a flower garland, between the kendai & Annisu Seevaalis is made out of a reed of grass called 'Naanal'. Kechihai is made out of stronger things. Such as Ivory or the horns of Deer, and is like a needle. The body of the Naadhaswaram is made out of wood called 'Aachchaa'



MUHAVEENAI

This is an age - old wind instrument with holes. It is also known as Mohaveenai and was played as an accompaniment to dance performances in Temples. The Music from this, instrument was so attractive that it was referred to as Mohaveenani and as it is played by the lips, it got its name Muhaveenai. In the morning Pooja in Temples it was played as

auspicious Music and at night as bedroom Music in Temples, to end the day of worship. This instrument has secured a unique place in Music performances too. The Muhaveenai resembles a smaller version of the Naadhaswaram, and is only 18" in length, with the Annaisu, relatively smaller too. The Seevali is fixed similar to the Naadhaswaram when playing. It has 8 holes for notes to be played. The Musicians, Suppusami, N.S. Rudhrapathy, P.S. Arumugam and The P.S. Pitchiappa popularised this instrument by playing in Temples. In recital N.K. Pathmanathan, P.S. Pitchappa, V. K.Panchamurthy, Kedheeswaram, M.P. Nagendran and R. Manikandan in London have Modified popularised this Karnatic Music the Naadhaswaram note - holes, to render Muhaveenai music.



OTTHU

Although this is also a wind - instrument it's usage is only as a base - octave as an accompaniment to Naadhaswaram. This instrument resemble the Naadhaswaram but without any of the note - holes will only produce one note all the time. Hence the names otthu other it accompanies any pitch of other instruments too with the Seevali, suitable accordingly



THE INSTRUMENTS PLAYED FOR FOLK SONGS

- | | |
|-------------------|-----------------|
| 1. URUMIMELAM | 2. KUDUKUDUPPAI |
| 3. EKTHAAR | 4. THUNDHINA |
| 5. THIKKIRIKATTAI | 6. SILAMBU |
| 7. MAHUDI | 5. AAYAR KULAL |

THE SIMILARITY AND CONTRAST (DIFFERENCE) BETWEEN MIRDANGAM, THAVIL, THABELA & DOLAK.

SIMILARITIES:- The mouth - side of these instruments are covered with Hyde Rice paste is applied on the Valantharai of both Thabla and Mirdangam. On the Indantharai. "Patham" is applied on Thabela, Thavil and Dolak. At the present time 'Patham' is applied to the Idantharai of Mrudangam too. All these four instruments are made of Hyde, to produce the sound - vibration. They are used as percussion instruments & as accompaniments. It is a rare event to have these played all as a solo recital. Both hands are used to play all these instruments, and has the Utkarathattu on the Valantharai side. Generally, all these 4 instruments can be played with Patham on the Thoppi side.

CONTRASTS (Differences) :-The melody is sweeter in Thabela & Mirdhangam. The Melody of Thavil and Dolk is more vibrant. Whilst the Vettu - Thundu is on the Valancharai for Mrudhangam, Thabla and Dolk, the Thavil does not have this on the Valancharai. Thavil is played by using a stick on the left - side Thoppi & with fingers with caps on the tips, on the right side. In the other instruments neither stick nor caps are used. Thavil is played as an accompanying instrument to Naadhaswaram & Clarinet. The rest of the instruments are played in instrumental Music or Vocal music, as accompanying instruments. The left side of the Thabela is separate and are called 'paaya & Danga' In the other the left side called 'Thoppi' The Paaya of Thabela is made out of heavy metal. In Thavil, there are 11 Eye-holes or secure the joints with stringy - pieces of Hyde and in the other 3 instruments, there are 16 Eye - holes.

THE IMPORTANCE OF MIRDANGAM IN MUSIC RECITALS

In Music recitals, Mirdangam is played as a percussion Instrument and as an accompanying instrument. But, in a recital of percussion instrument Mirdangam is considered the leading instrument; because it is only after Mirdhangam has completed playing a Theermanam, the other instruments such as Kanjira, Katam, Dolak, Thavil and Muharsing" can follow. Moreover, it is what Jathis, Dekas & Parans one played on the Mirdhangam, that the other instrument players can reproduce the same. On their instruments. These are played one after the other, and in doing so, start reducing the Avarthana Aksharams, when at the final stage, it becomes a joint event with the same Farans. Sarvalahu and More - Korvai.

The maestro Musician, Sri. Satguru Thiyagaraja Swami. Has conveyed, in his master - piece 'Sokasuka Mirdanganthalamu' that when Mirdhangam is played with perfect sruthi & Thalam it gives pleasure to the ears. This proves the uniqueness of this instrument and its place amongst percussion instruments.

In Music - recitals, Mirdhangam has an importance that the other percussion instruments do not have. In particular, when played for a singer it enhances the music produced, by either increasing or decreasing the Sarvalahu, Mellinam, Vallinam (Light, heavy). Also in Instrumental Music the tone has have softer vibration, and in Dance performances. it has to bring out the feelings of the Dancer too. In Kathakalaksheba recitals, Modification is necessary to suit the Bagavathar's singing. Hence, Mirdhangam artiste has to be able to play, to suit that particular occasion of Music, whenever & wherever the need arises.

THE DANCE - MUSIC PIECES IN A DANCE - RECITAL

1. Alaarippu
2. Kavuthwam
3. Jathiswaram
4. Saptham
5. Pathavarnam
6. Patham
7. Jaavali
8. Thillana
9. Apart from the above expression dance Mudras, are shown in Slokarn, Virutham, Geetha pathyam and Thevaram, Thiruppuhal,

THE MUSIC PIECE SRENDERED IN STORY RE - ENACTED RECITAL

- | | | |
|--------------|----------------|---------------|
| 1. Thevaaram | 2. Thiruppuhal | 3. Keerthanai |
| 4. Thillana | 5. Ashtapathi | 6. Naamavali |
| 7. Jaavali | 8. Patham | 9. Virutham |
| 10. Kummi | 11. Nirupanam | 12. Saahi |
| 13. Thindi | 14. Apangam | |

THE MUSIC- PIECES FOUND IN FOLK LORE

1. Kummi Song – Roundelay Song N.B. Paattu = Song
2. Naattu Song – Eclogue Song Gaanam = Music
3. Pothu Jana Gaanam = Common people Song
4. Paamara Jana Gaanam – Illiterate people Song
5. Kurathi Song – Gipsy Women Song
6. Thaalaattu Song – Rock Song (Lullaby Song)
7. Kulanthaihal Vilaiyaattu Song - Children's game Song.
8. Ulavu Song – Cultivator Song
9. Ohda Song – Boatman Song
10. Poosaari Song – Worshipper Song
11. Nalangu Song – Poverty Song
12. Aaraatti Song – Adaration Song
13. Manjana Song – Holywater Song

THEORY OF MUSIC IN FOLK – LORE

Music in folk – Lore is very attractive and imaginative. Hence, it is easily appreciated by even the illiterate. Folk – Lore does not require much practice and is sung according to each singer's voice and imagination. It has the effect of energizing workers and it conveys

the imagination and the feelings of the mind of the singer. The rhythm of folk – Lore music is usually in Sama – Idam and is very simple with Five – Gathis. The tune is in all notes excluding Pirathi – Mathimam. The meaning of the song will usually be, the triumphs of a Warrior or on the Glory of Gods or even on any days incidents and is in very simple Tamil. The music is usually in Ragas, Kurinchi, Ananda – Bhairavi, Neelambari, Nadhanamakriyai, Punnahavarali, Yaduhukula, Kaambodhi & Navaroj. It is Mainly sung to inspire workers or to feel relaxed.

THEORY OF PALLAVI

The meaning of Pallavi is Patha - Laya - Vinyaasam. Pa - La- Vi- Pa is called Patham and La is called Layam & Vi is for Vinyaasam - which means that when a song is sung and the Layam is Modified without the rhythm is changed it is called Pallavi. Singing of Pallavi is an age old practice in Music. In Silappathikaaram the exposition of the meaning of a song rendered would have 3 parts & are called, Muhanilai, Kochchaham and music. In this' Muhanilai is known as Pallavi

In Sangeetharatnakara, Pirakeernaka chapters 193 & 196 slokas, states the method of singing Pallavi. Such age old methods, even though disappeared from time to time, have gained popularity once again in this century. A great exponent, will render is expertise by his imaginative creation of Laya - Vinyaasam.

THE TRADITION OF PALLAVI

1. The Thaalam of the Pallavi, should not be less than Sithramaakam
2. It should have the least amount of letters and words with an expressive, melodious tune.
3. Eduppu, Arthi and Mudipuhai should be the important aspects. Eduppu should be in any part, and Aruthi should be in one angam's beginning after the completion of the first angam.
4. In whichever note of the tune the Pallavi begins, the Aruthi should have the Samvaathi Swaram or Sthaavi Swaram of that same note or it should have the Anuvaathi Swaram of that same note.

PIRATHAMAANGAM, THWITHEEYAANGAM, PATHAKARPAM

The place that separates the first part Pirathamaangam, and the last part Thwitheeyaangam is called 'Pathakarpam' It is also called Aruthi. In this place the end of the first part of the song will have the finish of one part of the Thaalam followed by start of the next Anga and

sustained by a small Kaarvai. For example, In the Aadhi Thaala Pallavi, "Saravanapava Kuhane Oraaru Muhane" when the Lahu of the Thaalam ends, the letter 'Ne' (Kuhane) falls on the Thirutham and this is what is called Pathakarpam & Aruthi. The part "Saravanapava Kuhane" Continues from Eduppu to Aruthi and hence it is called Pirathamaangam the last. Part after Aruthi. "Oraaru Muhane- is called, Thwitheeyaangam.

Pirathamaangam and Thwitheeyaangam, also are referred. to as Poorvaangam and utharaangam, respectively.

METHODS OF SINGING PALLAVI

1. The rhythmic notes in which the song of the Pallavi is sung should be maintained throughout the first three Speeds with Othuka - Sathukams and Sangathis. After this, Niravel should be in all 3 Speeds and Sowkakala Swarams should be sung with melody & feeling from the Utharaanga part.
2. It should be sung separately in Madhima Kaalam and Thuritha Kaalam. Next it should mix two Speeds with Vallinam and Mellinam. Lastly the Pallavi should be sung Second Speeds and then do Pirathilomam in the third Speeds.
3. When singing Swarams the count should not falter and should be sung with Gamaham and Vallina Mellinam. The Pallavi rendered in such methodical ways, no doubt will always please the audience, and it is only in the rendering of Pallavi that the age old customs can be conveyed.

N. B	Vilampakaalam	(Low Speed	-	First Speed)
	Madhimakaalam	(Middle Speed	-	Second Speed)
	Thuritha kaalam	(High Speed	-	Third Speed)
	Vallinam	(Base Sound	-	Heavy)
	Mellinam	(High Sound	-	Light)

ANULOMAM - PRATHILOMAM - VILOMAM

This method of Kiriyai is also called "Aarosai - Amarasai". The ascending path is Anulomam and the descending path reaching the starting point is, Vilomam. This method is of importance when singing Pallavi. This Kriya when singing anulomam will be to the count of 1,2,and 3.

1. Anulomam

This is called Aarosai. When singing the first Pallavi, the imaginative sequence will be in the first Speed and when the Second Speed and is sung, the Kaala Piramana Thaalam will remain as at the start. Then the start of the Pallavi will be sung once in the First Speed and twice in the Second Speed and 4 times in the Third Speed.

The most important aspect in Pallavi is Pathakarpam. Therefore Pathakarpam will always have to be in full count. Thus, when doing Anulomam in Vishama Kiraha Pallavi, Pathakarpam should be in full count on the beat, for which Kraha should be changed whilst singing Pallavi. It is important to realise that singing of Anulomam and Thirikaalam is different in Pallavis, made up of Vishama Kraham. Hence, the necessity to change Eduppu to suit the Kaala-Piramana.

2. Pirathi Lomam

Changing the Kalai of the Thaalam with the Pallavi of the same Kaalam is called Pirathilomam. Generally, whilst singing Pallavi in one Kaalam and having the Thaalam having Speed is known as Pirathilomam. This Kiriyai is only observed in Vocal Music, and not essential in any instrumental Music, as it will be very difficult. Pirathilomam can only be achieved if there is a mental understanding between the Instrumental-artist and the Thaala-Artiste.

3. Vilomam

This is called Amarasai. The Anulomam in Pallavi is sung in 3 Speed. Similarly, when sung from the 3rd Speed, then second and lastly the first Speed is known as Vilomam. The Thaalam, Kalai and Kaala Piramaanam in Anulomam and Vilomam is not changed.

THE TYPES OF PALLAVI

1. Saadhaarana Madhima Kaala Pallavi

This will have double-Kalai, Eduppu, Aruthi and Mudipu. In this Kaala Alavu, any of the Keerthanai can be sung as Pallavi.

2. Sowka Kaala Pallavi

According to the convenience it could vary from, one-Maathirai to two-Maathiras time Scale. That is, from 4 Kalai to 8 Kalai with Eduppu, Aruthi and Mudipu. The Anulomam and Pirathi Lomam can be done in this Kaala Alavu.

3. Jaathi Nadai Pallavi

This Pallavi, the notes and the letters will jointly convey the meaning of the Pallavi

4. Swaraakshara Pallavi

In this, the notes and the letters will jointly convey the meaning of the Pallavi.

5. Jhathi Pallavi

This Pallavi will have 3 or 4 types with continuous meaningful words and with each part when sung first, the meaning remains the same with the same words at the end and the Kopucha Jathi too would remain very similar.

6. Raga Thaala Pallavi

This Pallavi would have the same tune (Raga) and the same rhythm (Thaala) in the substance of the Pallavi.

7. Panchakathi Pallavi

In this the Gathi of each Aksharam will differ with the Jaathi Nadal mixed in one Aavarthanam

8. Kraham Pallavi

In the same Pallavi, Sama Atheetha and Anaahatha places will take place.

9. Iraddai Pallavi

This will have two Aavarthanams with each Aavarthanam having different Varna Mettu and different Eduppu Aruthi, but the words will be continuously the same.

10. Thwi Thaala Pallavi

This will have 2 types of Thaalas combined, for the words. Pallavi Narasimha Iyaengar has sung with both Kanda Saapu and Misra Saapu combined together in one piece of Pallavi.

KARNATIC MUSIC AND DEVOTIONAL MUSIC

Karnataka Sangeetham is Manodharma Sangeetham. In Karnataka Sangeetham the expressive music is conveyed with the expertise and the knowledge of the exponent, within the boundaries of the Raaga Lakshanam. It is sung in praise of God, which pleases the singer as well as the listeners.

Pannisai (Devotional Music) is sung with extensive raga with intense devotion to God. Pennisai has certain limits of being sung and this should not exceed by the imaginative rendering of the singer. It has to be sung with one pointed devotion to God. Thevaaram, Thiruvaasaham, Thiruvisaipaa, Thiruppallandu and Thiruppaavai are all Devotional songs.

Karnatic Music is an imaginative music which has the freedom of the musician but within its boundaries. This enables the artiste to show his expertise in Raga Alapanai Kalpana Swarams, Thaanam, Pallavi and Niraval. Whereas Devotional Music consists only of one theme. Even at the present time it is through Devotional Music performed in Temples that the advancement of Music whose production of Navavarnam, Navagraha Krithis, Utsava, Sam prathaya Keertanas, Laali, Parakku and Mangalam which are performed in the Temples have helped in the growth and popularity of Karnatic Music.

THE DIVISION OF MUSIC SONGS (SONGS ITEMS)

Patham

A Patham consists of Pallavi, Anupallavi and Saranam. It is usually created the God of Love, such as Gopalan, with reverence and piety in depths. The Pathams are mainly in Thisra Thirupudai Thaalam. It usually conveys the mental state of a character of that Patham.

It is sung in Vilamba Kaalam to bring out the Bakthi Rasam and the inner meaning- the Patham; and it is the tradition, that it has to be sung in Vilamba Kaalam (Lower speed). Patham is based on bringing out the Raga Bhavam and the Baani with the nuances of this music too. Shethrakgnar, Saarangapani and Ganam Krishna Iyar have composed Pathams. These have the similarities of Geetha Govindham. This Patham is mainly a piece for Dances. Due to the greatness of its music, it is also Sung in recitals.

Soolaathi

This Originated as a Thaala - Prabantham. This Format is like the Geetham. But its musical composition is very complex. Some Soolathi's are composed of Apoorva – Ragas and Apoorva - Thaalas. Most of the Soolathis were composed by Purantharaitaasar in Kannada language. Some of the Soolathies are like Keerthanas in Ragamaalika and in Raga Thaala Maalika. Such Prabanthas are of Saptha Thaalam and hence these Saptha Thaalam too is referred to as Soolaathi Apart from these seven Thaalas, Soolaathi is composed of other Thaalas too

The end of a Soolaathi has a part called 'Jatheh'. The composers stamp is seen in this 'Jatheh'. It consists of 10, 12, aavarthams. Some Soolaathi's have Vilamba, Madhya and Thuridha Kaalam in it. At the present time Soolaathi's have been found in Tamil and Sanskrit too. The Sahithyam of a Soolaathi is separated as Kandikaies. One of the four Tanjoor composers, namely Ponniah Pillai has composed Soolaathi in Tamil.

Because of Soolaathi's in different Thaalams, the Students are able to cultivate Thaala - Gnanam quite easily, and the Thaala - angam's in Soolaathi, help in the practice of Thaalam.

Thillana

This is mainly a musical Piece of Dance items and it starts mostly with a Jathi. It has the difference of Pallavi Anupallavi and Saranam. The main words of a Thillana would be, Thirana, Thith Thillana, Thonthirana and Thananam, with the Swarams and sentence-consisting of Kathis Jhathies. The music will be in fast rhythm, and from the olden day: Thillana will be a certain item to be sung.

Thillana could have only Pallavi and Anupallavi, and these would be of meaningful songs. Some Thillana's are sung in Sowka - Kaalam and in the Saranam the composers stamp, will be conveyed. Veerabadhra Iyer, Swaadhi Thirunaal, Sathasiva Rao, Pallavi Sesha Iyer Pattanam Subramaniyar Iyer, Poochi, Iyengar, Bala Murali Krishna, Laalgudi Jeyaraman have all composed Thillana's.

Tharu

This is like Opera, and was composed as a special way in the various type of Music. Hence, there aren't many such compositions, this too, as in others would have Pallavi. Anupallavi, Solkattu, meaningful sentences and Chitta Swaram after the Anupallavi. This is usually sung in Madhima Kaalam. This piece would have 2 or 4 lines, with many Saranams. All the Saranams would have the same music. Anna Sami Sastrihal and Merattur Venkatarama Sastrihal have composed Tharu, and in the olden days it was known as 'Thruva'. The dance drama of Rama is also a type of Thruva.

Tharu mainly conveys a part of a story, or historical events or feelings of affection or extolling the musical geniuses who were responsible the popularity of music. The three types of Tharu are, Swara Tharu, Jakkani Tharu. Thillana Tharu.

Sindhu

Sindhu is an important part of folk-lore. It is usually sung by villagers conveying the events in history and danced to convey the same dance form. Gopalakrishna Barathiyar, has included such songs in the story of Nanthanaar. Sindhu is sung in the same tune and has three types, known as Kaavadi Sindhu. Vali Nadai Sindhu and Nandi Sindhu.

Laavani

Laavani is the same in the types of music and instruments. This has the Sruthi of the instrument called Thunthina and the music is in Marati Tune with a lot of Vedanta meanings. In Laavani the playfulness of Manmatha is extolled. It is like the instrument Kanjira, which has a width of one foot mouth piece on which the rhythm is beaten with a Brass or Copper ring on a finger. When it is beaten on the short side the music sung is like the Themangu. This instrument also known as "Thebu" and Laavani.

In the 19th Century latter half, the famous Thanjai Poet Lavani Venkataram composed many lavani's both in Tamil and Maharashtra.

Jaavali

Jaavali is a devotional piece of music like the Patham. It is very popular as it's music enchants the Listener/audience immediately. Also it is sung in famous on most popular, Thesiya Ragas and easy Thaalams. For example, Parasu Kaapi, Behag, Senchurati, Amirkalyani are popular Javali Raagas. Javali is known as Javali in the Kannada Language.

Javali is full of Sangathi's and is in simple nadai bringing out the feelings of Nayaka, Nayaki and Rathi. In Hindustani music Javali type music is sung as Ghazal. The famous composers of Javali are Tharmapuri Subrayar, Sivarama Iyer, Pattabi Rarniah, Bangalore Chandrasekara Sastri, Pallavi Rajaram, Pattanam Subramania Iyer, Ramanathapuram Seenivasa Iyengar and Hyderabad Venkatarajappa.

Varnam

Varnam is a very popular important music piece for musicians. In this there are 2 parts - Poorvaangam and Utharaangam. Poorvaangam consists of Pallavi, Anupallavi, Mukthayi Swaram and Utharaangam consists of Saranam and Chittaswaram.

In Varnam there isn't much Sahithyam. There will be more Swaras. This piece is sung in 2 or 3 speeds. It is sung as an opening Item in music-recitals, building up the vibration which then enhances the rest of the concert. This is sung in Thisram too, in musical concerts.

Varnam could be divided into 2 types, called Thaana Varnam, and padha Varnam. Thaana Varnam is best suited for Thiri Kaalam (Three speeds) and Padha Varnam for dance music. Padha Varnam is a mixture of Jhathi's

Thaana Varnam was composed by Shyama Sastrihal, Gopala Iyer, Veenai Kuppaiyer, Swathi Thirunal, Pattanam Subramainya Iyer and Poochi Iyengar. Padha Varnam was composed by Muthusamy Theekshidhar, Thanjavoor Vadivel and Mysore Sathasivaraayar.

THE HISTORY OF MUSICAL ART

We have heard that the art of music came out of the face of God. Kalaimagal is celebrated as the Goddess of Music. This is the reason we celebrate 'Vaani-Vila'. It is also the reason for Naaradhar and Thumpura, to be pleasing God with their rendering of the Yaal and for Kampalar and Asuvatharar to be adorning the ear-lobes as ear studs of the God. Which according to the scriptures is the reason for the Joy experienced by God.

Apart from this, during the reign of King Paandyan, the muththamil-Iyal, Isai and Naadagam, was encouraged, by the Muthat-Sangam in Mathurai. This is evident from the 'Silappathikaaram'. Hence, what we can reduce from this, is that God is a Music-Lover and has originated from as far back as king Raavana's history.

Baratha Munivar, Mathanga Munivar, Naradha Muni, Jayadevar, Sarangadevar, such saints have released books on Natya- Sasthiram, Bruhathesi, Sangeetha Maharantham, Geetha Govindham (Ashtapathi) and Sangeetha Rathnaakaram, during the 4th and 13th Century.

During the interim period Thevara Singers and Aalvaaraadhi's continued to sing in Tamil, the praise of God, keeping this musical art, very much alive. This music became divided into Karnataka Music and Hindustani music. As time went by there were books on percussion variations published by Puranharadhaasar, Arunagirinaathar and Thaalapaakam Chinniah. Music was also released by the Maestros of Music, namely Muthuthaandavar Arunaasala Kavi and Gopala Krishna Barathi, which were mainly divine - compositions. Krishna Leelaa Tharangini was published by Narayana Theerthar. Similarly Ramanathapuram Seenivasa Iyer, Pattanam Subramania Iyer and Maha Vaidhyanaatha Iyer composed music and also acted as the protectors of this art.

Muthaiah Bagavathar, Koyamputoor Raagava Iyer, Anantharama Bagavathar, Vedantha Baagavathar and Kunrakudi Krishna Iyer, who were very knowledgeable in Music kept this art alive and shining. Even in the instrumental-music field, great exponents such as Vaaladi Radha Krishna Iyer, Krishna Iyer, Venkeya Rao, Venkata Ramana Das, Sangameswara Sastri, Maha Deva Bagavathar, Palani Krishna Iyer, Seshanna, Kanjira Radha Krishna Iyer, Govindasamy Pillai, Karoor Sinnasamy Iyer, Thanjavoor Vaidhyanaatha contributed much service and also prepared very many students in keeping it growing.

After this, Ariyakudi Ramanaju Musiri Subramanya Iyer, Chittoor Subramaniapillai., Veenai Sambasiva Iyer, Tiger Maharajapuram, Aalathoor brothers, Mathurai Mani Iyar Mridangam Paalakaaddu Mani Iyer and Palani Subramania Pillai were responsible for the containing growth of Music.

But there was a new turn during the time of Prof. Sambamurthy Iyer. He published books with notations and meanings. So that music could be included in the Syllabus of Universities and also established a Music-College. Similarity Mylaapoor Sami Iyer published a book "Mridangapaada Murai".

Not only this because of these publications, music is now actively taught with periodical examination too, in countries such as Malaysia and Sri Lanka. All credit goes to Sambamurthy Iyer, without doubt. Even to date, the art of Music is being taught in the Jaffna University at the highest graduation level.

Music is not only pleasing to the ears; it has also the quality of reforming the mind. We are able to realise that just like the growth of the modern world, so has been the growth of Music too.

OUR TEMPLES AND MUSICAL GROWTH

In the olden days, Music was popularised and protected by Temples and places. Temple denotes the palace. Temple, Mantras and Palaces all mean the same. Dance music

has always been performed in the temples or such place of worship. It is because God is a music-lover that Ravana was able to mesmerise our Lord with his Sama-Gana music and thus get back his life.

It is because of this that kings and countrymen started singing, in praise of God. Such songs are at present called 'Keerthanai-Krithi'. From long ago, music recitals, percussion and auspicious instrumental music. Dance recitals have all been taking place during festivals. But, at the present time, such recitals have reduced and western music has been made popular. Hence, it is important to popularise karnatic music, as before, in Temples.

God is praised and described by Sama-Veda and the Upa-Veda, which is Gandharva - Veda. Even the Thevaram and Thiruvacakam that is sung today, was popularized in the Temples. Thus, it would be correct to say that God propagated Music. This is the importance of all the Kiriyaas with its Raga, Thala, Panna, Vaadhya Niruthiyam, in all the Divine Festivals.

TEMPLE INSTRUMENTS

Pambai; Kinikkithu; Semakkalam; Sangu; Peri; Muha Veenai; Idaikka; Sutthamathalam; Mirdangam; Jendai; Veenai; Flute; Nadhaswaram; Thavil; Pancha Muha instrument, Thiruchinnam; Kombu; Engaalam ; Poori ; are the instruments used in the Temple in India and are also known as Sarva – Vaadhyam and are referred to as 'Ashtaadhasa' instrument. Ashtaadhasa means 18 types of instruments. In the 'Nadanaathi Vadhya ranjanam' book, it is called Mangala Vaadhyangal which means auspicious instruments. In the Temple Seyoor, these were played for generations, is mentionable. Especially as each ritual has to be done with the accompaniment of one such instrument.

ASHDAATHASA VAADHYAM (18 TYPES OF INSTRUMENTS)

- | | |
|---------------------------------|--|
| 1. THIRUCHINNAM | 10. PERIYA – MELAM |
| 2. POORI | 11. THAKORAVAADHYAM
(NADHASWARAM + DAMARAM) |
| 3. THAVALA CHANGU (VANN CHANGU) | 12. JALLARI |
| 4. NAPOORI | 13. JAYA PERIHAI |
| 5. MUHA – VEENAI | 14. NASAARA (ABISHEKA PERIKAI) |
| 6. PANGA | 15. TANGA |
| 7. NADHASWARAM + OTHU (SRUTHI) | 16. THMUR |
| 8. DAMAARAM | 17. RAJA VAADHYAM (THAPATTAI + PANGA) |
| 9. PANCHA MUHA VAADHYAM | 18. MANGALA VAADHYAMS |

LAYA INSTRUMENTS IN TEMPLE

In general, Laya instruments seems to denote time. The most important bell called, "Mahaa Ganda" in temples rings to inform rining Of the Poojas. The philosophy of this bell ringing, is said to be, to invite the Devas and separate the Asuras, On this same basis importance is given to Laya instruments. In the temple. The Divine sound produced by the bell is the Primeval vibration of 'Om' which has the unique quality of resonating in each and every beings which too does this same attraction towards God.



Lord Ganesh and Nandhi Dhevar are said to have taught the Laya instrument. In the Hindu temples, the Ganapathy - Thaalam is said to be played oil the Thavil or Mridangam,

to please Lord Ganesha. Also during the Kodi-Sthamba Pooja, the Nandhi-Vaadhyam Mridangam or the Rudra-Vaadhyam Thavil is played. During the rituals of Bali, one sequence is played on the Thavil. When the deity is taken around temple, the kanda - Jathi's are played. Ketti - Melam is played when the during Abhishekam and main Aarathi. Mallaris is palyed when the deities go on the street. All this is to inform the Devotees outside the Temple of what is taking place inside the Temple.

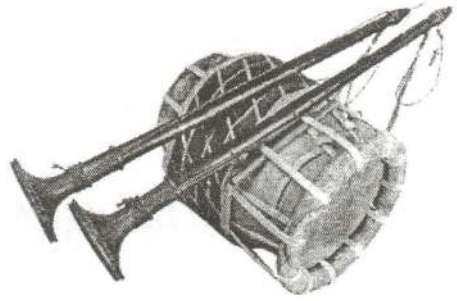


During Mahotsavam, the nine - directions navasanthi poojas are denoted by the Laya - Vaadhyams, in accordance with the Thaalams requested by the Sivaacharias. According to the Vedhaagama a Variety of Laya instruments are required to be played during a Mahotsavam. But, sadly many instruments are not played as there are no efficient players. This is hence filled in, by Mangala Vaadhyam. Due to this, Thavil is played during the first ritual called 'Berithaadanam' (Drum beating). That is, during the Sivaachariar does the first pooja to the Thavil, which then is played to start the kiriyas. Thavil is not played in the Nandhikeswarar pooja. The reason for this is, to bow down and after our salutations to the Laya Vaadhyam, Nandhi Dhever.

MANGALA VAADHYAM

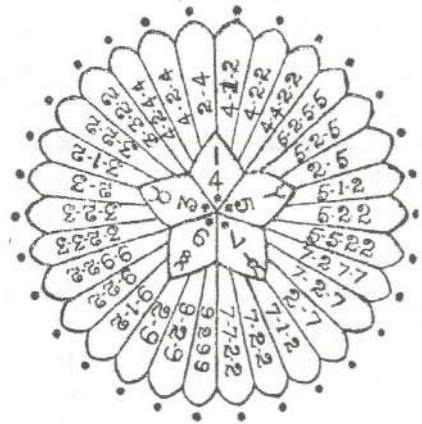
The music that is played in Temple rituals and in all other Hindu - rituals is called Mangala - Isai (auspicious Music). It was also reffered to as 'Periya - Melam' in this Mangala Isai, Naadhaswaram. Thavil, Othu or Sruthi - Box and Thaalam will be combined, during a recital. This music is rendered to reach the audience even outside the performing Hall, if and when necessary. For instance, when the Deity commences a procession, playing Mallaari and the showing of Panchahaarthi is announced to the Devotees as by playing, tile,

Ketti - Melam Music. Even though in auspicious events, Naadhaswaram is accompanied by Thavil. In Mangala - Isai, Thavil is played first and then Naadhaswaram is played, reason being that the rhythmic vibration of the Thavil, inspires the Naadhaswaram player to get into the tempo of the piece of music to be rendered. Next, Raagam is played on the Naadhaswaram. The imagination of the Raagam - time duration, by the Naadhaswaram player such as High speed and Raagam inspires the Thavil player to do likewise and play Jhathis accordingly, This friendly competition between the two artistes contributes to the liveliness of the concert. It is also the norm for the group of musicians to have discussed the music- pieces they are perform at the recital and hence the understanding makes the Thavil player to give support as well as friendly competition. For the base octave (Sruthi) othu is used; but in accordance with the present trend, Sruthi - Box is new used, as there is no difference between the othu & Sruthi box, Sruthi, and the Naadhaswaram.



CONNECTION OF MUSIC, IN HISTORY AND REGION

Regional music has many connection Music was born and encouraged, to grow, in India. Many musicians were born in Tanjavor, and it has been considered as the most important place of music, since The 17th century. Trivancoor, Tanjore, Mysore and Ettayapuram were known as "Sangeetha Samasthan" from the the 18th and 19th century, channai became famous for propagating music and is still known as the "Sangeetha - Samasthan" Apart from this the later centuries Ramanathapuram, Puthukottai, Sivagangai and Thiruvananthapuram referred to as 'Sangeetha - Samasthanam' too. Maanpoondiya pillai & Nannumiya were resdent Laya - Vidwans of Puthukottai. It deserves mention, that the famous Mirdanga genius, Paalakaadu Sri Mani Iyer, also was Vidwan of Thiruvanandhapura Samasthan.



Chennai, Thiruvananthapuram, Vijayanaharam, Krishnagiri, Sithamparm, Thiruvaiyaaru, Thiruppathi, Vijayawada, Thanjai and Bombay are known as places propagating Music. Hence, regional wise, the places encouraging music are, Thanjavor, Chennai, Vijayanaharam, Travancore, neyatrancarai, Udaiyar Pahalayam, Poppili, Mysore, Eddayapuram, Sivagangai, Puthukottai, Venkatagiri, Madhurai, Ramanathapuram and Karvet Nagar.

In Temples of Madhurai, Puthukottai, Alahar Kovil, Thirumayam, Thirunelveli, Thaaraasuram, Kaluhu Malai, Sithamparam Ahlvaar Thirunahari and Rameswaram, Sculptures are portrayed as, Thaala sculpaure, Sangeetha Swarapillar, Naatya Siali and Naatya Oviyam, which could be view even today.

MUSICAL PROGRAMMES (PERFORMANCES)

Dance, Vocal, Instruments Dance (Naadyam)

This is based on the culture of all countries. Some of these will be folk lore and some will be of certain importance. Indian Naadyam has progressed to the level of it being praised by other countries. This danced is mainly as obeisance to the Lord. It has various types of Indian Naadyam such as, Bharatha Naadyam; Kathakali; Kuchupudi; Kathak and Manipuri. In some of these Naadyams Mirdangam plays a significant role. Hence, before the commencement of Naadyam, the dancer will always pay his or her respectful prayers their Guru and also to the Mirdangam. Some Naadyams are also performed as Group dance In the Kathakali dance, masks and crowns are sometimes used too.

Types of Naadyam and Places where it is Taught

Bharatha Naadyam	-	India, Sri Lanka
Kandyan Dance	-	South of Sri Lanka
Kathakali Naadyam	-	Kerala (India)
Mohini Aattam	-	Kerala (India)
Yaksha Gaanam	-	Karnataka State (India)
Kuchupudi	-	Andra State (India)
Odissi	-	Orissa State (India)
Kathak	-	Uthara Pradesh (India)
Manipuri	-	Manipuri State (India)
Serakkala	}	-
Sow Dance		



Bhagavatha Mela Naatakam

In this Naatakam, it is Baagavathars who take part the whole Hence the name Bhagavatha Nadanam. Even the female parts of the drama or dance is portrayed by the Baagavathar's or Nattuvanar's.

Punitha Nadanam

In this dance, Niruttham and Abhinayam are the most important features. This dance embodies everything of the literature ways, divine forms, material or wordly ways and last but not least, to please the audience. This dance is performed mainly in Temples.

Pallakku Nadanam

This dance is performed during festivals in Holy Places such as, Thiruvallur, Thirunagai, Thirukkaarai, Thirukkoli, Thiruvaaymoor, and Thirumanatkaadu. In this dance, the deity is placed on a Palanquin and carried around with Sudha Mathala Vaadyam and dance steps. In the year 1957, on 26.12.27 this Pallakku dance was performed during the 'Pann Ahrayachi' Conference of the Thamil-Isai-Sangam of Chennai.

Simma Nadanam

This dance is performed in the Simma-Nandhana Thaalams, which is one of the 108 Thaalams. It is danced on a muslin cloth spread on the sand and during Temple Festivals. The dancers whilst doing the dance steps keep moving the sand in an artistic way, so that when the dance is over, and the muslin cloth is removed a caricature of a sitting Lion will be noticeable.

Navasanthi Nadanam

This dance is performed during the Brahmotsavam in Hindu Temples at the hoisting of the flag and the removal of this flag. It is performed according to the directions of Brahma, Indra, Agni, Yaman, Niruthi, Varunan, Vaayu, Kuberan and Eesaanam with their nine particular instruments and Thaalams.

Bajanai (Bhajan)

This is a sacred congregation, where hundreds participate and is sung in Temples and when Deities are taken around. In the month of December Bajanai takes place on the streets. Bhajanai includes devotion in Keerthanam, Namavali, Thirimurai, Thiruvaaymoli and Thiruppuhal. It is mainly sung as a group or following a lead singer. It must be mentioned that Maha-Vidwans, such as Paapanaasam Sivan participated in Bhajanai.

Kadhaa Kaalakshepam (Kathaapirasangam)

This is story-telling in musical form with the accompaniment of instruments. Even a lengthy Historical story is told in simple language and in small songs. The maestro of this musical-item Sabapathy Iyer, was crowned Sinna-Thiyagarajar due to his expertise.

Sometimes during a Kadhaa Kaalakshepam Slokas Pathyams Viruthams, Thohaiyara, Naamavali, Laavani and Thillaanas to please the audience are also included.

Kootu Nihalchi (Collective Performance or Kathambam Performance)

Kootu Nihalchi is programme where a group of musicians such as singers, instrumentalists, percussionists, Dance – Drama, Bhajan Singers, Kummi and Kolaattam join together and perform. Vocalists singing together the Pancharathna Krithis during Thiyagaraja Utsavam is also a Kootu Nihalchi.

Sangeetha Vaadhya Arangam (Instrument Performance)

This arangam is mainly made up of many instruments in India during a Koottu Nihalchi. Amongst these, sonic will be the main instruments and some will be the side instruments. In the programme called "Bharathiya Vaadhya Brindham", the instruments used in Karnatic Music and the instruments used in Hindustani Music could be combined and performed. When one main instrument is used, it is called a 'Solo performance' and with two instruments it is called a 'Duet' and with three main instruments it is called 'Trio'.

The instruments played in a Vaadya-Arangam is manufactured mostly in the Madras/Chennai Bharatheeya Sangeetha Vidhyaalayam. At the present time this is known as the "Tamil-Nadu Arasu isai – Karuvihal Mempaatu Nilayam", situated in Annasalai. It is very significant that an exhibition of Indian Musical instruments has been established, which creates interest amongst foreigners too.

Orchestra (Vadya Brindham)

Vaadhya-koshti can consist of all the instruments together or as Thaala-Vaadhya Koshti or as Western Vaadhya-Koshti. The Sruthi for such a Vaadhya-Koshti should be that of Vaadhi-Samvaadhi. As it consists of many instruments it is also known as "Palliyam" any "Inniyam", and "Kuthapa", "Vadhya Brindham".

Thaala Vaadya Koshti (Thaala Vaadhya Brindham)

It is essential for students to practice in Thaala Vaadhya Koshti to be knowledgeable in Thaala-Gnanam and Laya-Gnanam. It is imperative to make a student be aware of Thaala Gnanam during his/her formative years, as it will be impossible to do so later on in life. When all the students are taught individually, the students are able to see and compare their standard of playing Thaala-Vaadyam. This, thus gives the opportunity to perfect their way of Thaala-Vaadya-Gnanam. All the music Colleges encourage Thaala-Vaadya Koshti and this in turn, spares the expense of having a student to own an instrument. The teacher should firstly explain about the instruments and then the way of playing each instrument. Each instrument should be double in number in a Thaala-Vaadya Koshti and could be anything between 4 and 32 in number. Instruments such as Mirdangam, Jaalra, Kanjira, Dolak, Thabla, Thavil, Muharsingh, Gatam, Thundhina, Kulithalam, Manihal and Kejjai could be included in a Thaala-Vaadhya Koshti. This type of Thaala-Vaadhya Koshti; should play very short songs on the Sama Eduppu which though vibrant is easy for anyone to master. The Sruthi Could be Samasruthi or 4-5 Sthaayi. The arrangement on the stage should be in such a way that the Naadham of each instrument should be in Harmony but at the same time should have their distinctive Naadyam. Players are seated in a Semi-Circle and the Lather Instruments are played in the 4 corners of the stage.

Brindhha Gaanam (Vocal Groups)

Brindhha means groups and Gaanam means music. Thus Brindhha Gaanam means group music. When it is performed as a Vocal programme it is called "Kaayaka Brindhha". When

it is performed as an instrumental programme it is called "Vaadhya-Brindha". When it is performed as a Dance Programme it is called "Niruthiya-Brindha", and in general it is known as "Nowbath". In the olden days, many groups - programmes were performed in open-air, and was performed much more than ordinary music concerts. In the days gone by instruments such as Yaal and also Thloa Karuvi were used in Vaadhya - Koshti.

Naatakam (Drama)

Naatakam or Drama as known English is seen to be popular in all parts of the world. In India, Dance-Dramas were acted by females, mostly in the Temples. Popular Dance-Dramas were, "Kutraala-Kuravanji", "Pallavi", "Sevaa Prabantham", "Viraalimalai - Kuravanji". "Mahveli - Naatakam" (Vedaranyam), "Kayilai -Naatakam" (Pudhukottai), and "Thirukalukunra Satguru -Naatakam".

Kehaya Naatakam

This type of drama includes different aspects of Music, from the Kruthi to folk-lore songs, and has the Thuritha-Kaalam Sowka-Kaalam and Madhima-Kaalam in a variety of ways. In Kehaya-Naatakam, performers could be Solo, group or Sutha-Sangeetham, and this Naatakam is enjoyed and appreciated by the educated countries. Rama-Naatakam in this way was composed by Arunachala Kavirayar in Tamil and Hathajimahaa Rajah wrote the "Pallaviseva Prabantham" in the Telugu Language.

Veedhi - Naatakam

In later years, Veedhi-Naatakam and Yaksha-Gaanam were included in Kehaya-Naatakam. There are many Yaksha Gaanam in Tamil and Telugu, and many such Yaksha-Gaanam was written by the Grandfather of Sri Thiyagaraja named Giriraja Kavi. Most Yaksha-Gaanam has songs that ridicule the Vaishnavities, and it is acted by mostly, either children or the elderly. As this drama is mainly humorous it attracts a majority of villagers.

Brindha Niruthiyam

A Group of Dance - Drama, is called Brindha Niruthiyam. Orchestra and Group-singing are also types of Brindha Niruthiyam. Sri Thiyagaraja has mentioned about this in his Nowka Charithra.

Niruthiya Naatakam

The important aspect of Niruthiya - Naatakam is Dance and hence is a type of Musical-Dance-Drama. The performers entry onto the stage is with music and accompaniments of instruments, portraying the said character of each performer. Merattur Venkatarama Sastri has composed many beautiful such Dance-Dramas in Telugu. Generally, India Naatakam will have both Lakshya Lakshanam, together. In the 18th Century and before, Patham and Kirrthies were included in this Naatakam, followed by Jathiswaram, Sabtham, Thillana

and Jaavali. Some of the old Naatya Naatakam has been reproduced as statues in Hindu Temples, which are still in existence. The books of Naatya-Sastra, Abinayatharpanam, Sangeetharathnakaram, Nirutharathinavali and Silappathikaram have details of Dance-Drama.

Kuravanji Naatakam

This is a Tamil Dance-Drama and it originated from the Drama "Gopirajathiri" performed mainly by shepherdess girls, which has high moral values as the theme. Songs of Kuravanji includes Folklore, Karnatic Music, National songs and also humorous ones. It portrays the love for a king, Minister or of a famous citizen and it mostly has a historical background.

Kummi (Roundelay)

Kummi is Group Dance of Gypsies and is performed in all auspicious events. Even today, Kummi is danced by the Tanjore women, on the banks of the river Kaveri, during the festival of "Padhinettam Perukku". Lamps are placed in the middle and the women dance around it, revering the lamps as Divine.

In the olden days famous historical stories were divided into parts and Kummi danced for a very long duration. It is believed that by dancing Kummi, one gains, Lay, Nirnayam, Thaala balancing and also exercise to the limbs. Hence it strengthens the dancers physique. The Historical based songs are danced by clapping of the hands in rhythm with the tapping of the feet, bending the body and straightening. Such songs are called Kummi songs, and should have the dancers in pairs. This is danced in Tamil-Naadu even today and also in some parts of Sri Lanka. As Kummi dance is considered auspicious, it used to be performed when the King is about to commence his journey in his palanquin, from the palace. Generally, Kummi is included in all the Hindu-Festivals.

Kolattam (Roundelay)

Kolattam is a group dance performed during auspicious events and will include all types of songs. The beating together of the pair of sticks and the tapping of the feet should be in unison and hence perfection of Laya-Nirnayam is achieved, along with physical fitness. The sticks are painted in different colours and the dancers could be males and female although the female Kolattam has more attraction. Similar to the Kummi, in Kolattam to the dancers are in pairs.

Pinnal Kolattam (Network Roundelay)

This is a gypsy dance and is also known as "Kayitru Kolattam". The dancers are in two groups and each dancer has a rope and a stick in each hand. The dance should end with

plaiting of the rope, when the song concludes. Then again the plaited rope is unwoven to the music of the song, which demands high concentration and perfect rhythm. Kolattam is a good physical exercise and increases mental power. In Pinnal Kolattam, the Pinnal is Sugercane, Thaambu Kayiru and mat. It is essential for small boys and girls to be taught Kolattam

Kolam

Hindus put Kolam to decorate and cleanse the house. This is done daily in the alter and in front of the entrance. Although Kolam design can be to each person's imagination, the Pulli-Kolam has to be of a certain count of dots joined together according to a – Thaala - angam. In this way Kolam be designed, to the 108 Thaalas and Apoorva Thaalas.

THE IMPORTANCE OF ART AND MUSIC TEACHING IN THE NATIONAL CURRICULUM

All creations of God have growth in common. But man has food for his physical growth along with exercise. Just as the growth of a man's physique, his knowledge too should grow, along with mental growth. Education provides the growth of knowledge and music enables the mind to expand. This was the main reason for kings of olden days to attach much importance for Music and also protecting this art of Music.

In ages before, this art of Music was taught in Guru-Sishya tradition but nowadays it is been taught in Music colleges. Those days, students were not given notations but nowadays even a foreigner is able to master this art of music, through Universities. For this reason, government too is giving full support to prograte this art, by giving a substantial allocation of funds. This in turn, enables even the poor folks to master this art of Music. Therefore, the Government should make Music as a subject of the Curriculums in all state schools, and as a duty to expansion of this art, this subject should be made as a compulsory subject in all schools.

THE USES OF LEARNING MUSIC

Music disciplines the learner. It helps, to grow in Wisdom and to go on the Spiritual-Path. Music mesmerises not only the performer but every animal, illiterate and every being who hears it. It is an accepted fact that there in no one who do not enjoy Music, and with all the research done it has been established that plants grow speedily by Music. Our ancestors too have confirmed this in the "Kurnhoai". It is said, that "one whose heart does not soften with Music will not melt for anything", and that "one who does not melt for anything will melt for Music".

Music cures illnesses and uplifts the mind from depression. It is believed that even an uncontrollable elephant could be subdued with Music and the Venom of a snake could

be controlled too. Music removes tiredness and this is evident in all the folk-lore songs, Lullaby's calms the babies. Therefore it is imperative that we should praise and protect Music.

Through experience it has been found that even Music produced from instruments can improve a person both mentally and physically, in particular, some Ragas like Saaranga cure Bilioussness. Neelambari Raga cures insomnia. Aarabhi Raga cures breathing difficulties. Bilahari Raga and Poobala Raga cures mental imbalance. Haraharapriya Raga cures depression and loss of appetite. Madhyvamaavathi Raga cures after shock symptoms. Similarly, Veena instrument stabilises Blood Pressure and Wind instrument such Naadhaswaram and Flute music, help with mental disorder. Instruments of percussion, such as the Mridangam strengthens the nervous system and uplifts the patient. Hence it is evident that Music is a Tonic not only for the Soul but to the Well-being physically too.

THINGS TO OBSERVE WHEN TEACHING MIRDANGAM

When a student enrolls, to team Mirdangam, the Guru must first and foremost find out if he, the student, is truly interested in this art, and if he has any knowledge at all about the instrument. If not, he should first make the student know the basics of Mirdangam. The student should be taught, how to place the instrument and then the position of the hands the Mirdangam and following this the notes should be given in writing. After this, each Step of the learning process should be taught by the Guru.

In the practical lessons of the Mirdangam, the student should be asked to play the Mirdangam on his own and once Guru is satisfied then the teaching should progress into the next stage. The Guru should also play the Mirdangam himself, for the student to learn by observation. The continuity of the new and old lessons should be practiced and ar difficult parts should be taught at the beginning of a lesson. It is best to teach Sathusram first and then teach Thisram, Misram, Kandam and Sangeernam, as given below:-

1. Sathusram - Thakathimi 4
2. Thisram - ThaThimi 3 (Half of Sathusram + Quater Sathuisram)
3. Misram - Thathimi-Thakathimi 7 (One Thisram + One Sathusram)
4. Kandam - Thaka Thathimi 5 (Half of Sathusram + Thisram)
5. Sankeernam - Thakathimi Thakathathimi 9 (Sathusram and Kandam together)

THE LIST OF POINTS IN NOTES OF LESSON

- | | | |
|--------------------------|--------------------|---------------------|
| 1. Teachers Name | 2. Date | 3. Class |
| 4. No of Students | 5. Age of Students | 6. Time of Class |
| 7. Necessary instruments | 8. Notes of Lesson | 9. Reason for Class |
| 10. Way of Teaching | 11. Thaalam | 12. Kaalapiraman |

Thaala Gnanam (To Create Knowledge of Thaalam)

Students should be taught, at the very beginning the importance of the make up Thaalam and the Jaathi-Pedham of Lahu. Later, the seven Thaalam and the names of each in the thirty-five Thaalam with its Count and beats, could be taught, and questioned. Students could be asked to name the Thaalam by putting it with their hands. They can show Thaala-Jaathi by putting it as Sappu Viloma.

TO CREATE KNOWLEDGE OF LAYA

This is done by teaching the students Thaala Alankara Jathies with all three timing and to do Thisram. They could be asked to repeat each Jathi of each Thaalam in all three speeds. In this exercise, each Jathi has to be repeated until it reaches the first beat of each Thaalam. They could be tested, by putting certain Thaalam without showing the Angam and then questioning the number of which Thaalam. Students could also practice the Jhathi of one Thaalam, in the Mathima - Kaalam until it falls correctly on Samam of another Thaalam.

PANCHA THANTRA LAAVAKAMS OF TEACHING (FIVE TACTICS METHODS OF TEACHING)

Panchathantrams are five types called Mathsya Thantram, Koorma Thantram, Biramara Thantram, Marjaara Thantram, and Markada Thantram.

1. Matsya Thantram

A fish living in water has the ability of latching its eggs by just looking at the eggs with intensity of concentration. Similarly a Guru trains his students, with such kind and careful concentration.

2. Koorma Thantram

Just as how a Tortoise (Koorma), makes its eggs which was laid on the other side of the river bank, hatch, by pure uninterrupted thought concentration, so does a Guru perfects the student, with his concentrated thought vibrations.

3. Biramara Thantram

A Worm Beetle which a constantly being pecked by the Bee, is said to attain the form of a bee. A Guru too achieves this by Constant observation and reprimands the student often, until he, the student reaches perfection.

4. Marjaara Thantram

The Cat always carries its Kittens by its neck, wherever it goes. Likewise, the Guru takes the student along with him to all the Programmes, so that the student may pick up knowledge from all he sees and hears in such surroundings.

5. Markada Thantram

The baby Monkey will always hold onto the underside of the mother monkey, when the mother jumps from tree to tree. The mother too jumps without worrying that its baby might fall down. Similarly, the Guru teaches the student without worrying about the state of the Student and whenever the student wishes to learn.

PROTECTING THE INSTRUMENTS (MAINTAINING OF THE MUSICAL INSTRUMENTS)

If instruments are not protected by taking good care, they can easily get affected, especially string instruments and instruments made with animal-hyde.

- (a) Instruments should never be placed on the bare floor or in a place where there is too much heat or cold draft. It is best to have the instruments covered in Velvet or Woolen-blanket on the outside and the placed inside a wooden box or in a cupboard.
- (b) After playing an instrument tuning should be checked.
- (c) Regular use an instrument must be followed, either daily or atleast weekly.
- (d) The hyde-instruments tuning should be maintained at the original tuning and raising it by $\frac{1}{4}$ or $\frac{1}{2}$ note is permitted but it should never be tuned any higher as this impairs the sound and the parts of an instruments.
- (e) Generally it is best to play the hyde-instruments daily even if it is for just 10 or 15 minutes. Ants and other insects can spoil these instruments and so great precautions should be taken. To avoid unpleasant smells emanating from the Hyde, fragrant incense should be lit and kept close by.
- (f) As the tuning will decrease gradually it should be retuned atleast fortnightly, so as maintain the original Sruthi at all times.
- (g) String instruments should always be kept at 'Hetch-Sruthi'(High Pitch)

THE QUALITIES COMMENDABLE IN A MIRDANGA VIDWAN / TEACHER

A Mirdanga Vidwan should possess the ability to grasp and perform accordingly and accompany the musician in such a way that lends support which would not only enhance the performance but also entertain an appreciable audience. The Vidwan should be quite broad-minded enough to share his expertise with other players and encouraging their talents. He should be well versed in Thaala – Lakshana Lakshiyams and keep a balanced mind at all times

When accompanying a musician as an accompanying instrument he should be serene, concentrating on maintaining the Sruthi - Naadham at all times and maintaining the rhythm. He should keep remembering that he is only an accompanist and not the main performer which in turn would require him not to overpower the musician. Of course when he is given the chance to play Thani -Aavarthanam, he could then bring out all his expertise but even then not exceed 15 minutes. A Mridanga Vidwan should have atleast some Vocal knowledge. It is only then, he can accompany a Vocalist with understanding and thus enhance the performance.

A Mirdanga Vidwan should have an education, follow the rules of his education and not withhold any knowledge when teaching students. The 3 are the cardinal qualities required of a Vidwan. He should have the desire to treat all alike and the competence to make students grasp his tutoring easily. He should also maintain his daily practice. A Vidwan should teach by example, by punctuality, not wasting valuable time, and tirelessly continuing to impart the knowledge, to reach success. While teaching the Jhathis he should voice it too with the correct Naatham. Also he should be Vigilant at all times that his students do not get mentally disinterested by methods of Panchatantra Laavakam.

THE ACOUSTICS OF MUSIC HALLS

The accoustic of a Music-Hall should be such that the sound vibration and its feed back remains clear pleasing throughout a recital. It should be airy, letting enough light through but at the same time not letting any outside noise enter the hall. The echo of the sound vibration in the hall should not be jarring at any time. The sound system should have the amplifiers installed in the appropriate places, so that the performance. Most importantly the stage or podium should be in a way that all the audience would have a clear view; in which ever sides they are seated.

THE MODERN INVENTIONS THAT HELPS IN TEACHING OF MUSIC

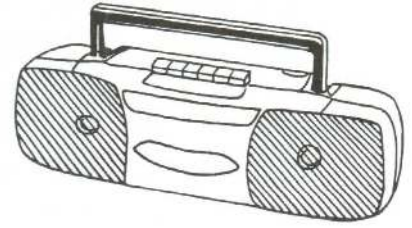
Gramophone Records

Many advantages are derived from music records, for teachers as well as students. The music of deceased geniuses can still be listened to, via music records. This enables us to repeat the same Sahithyams and Sangathis in our minds and when perfected we could render these as Vocal or oil instruments Gramophone records are like banks with lifelong expectancy.



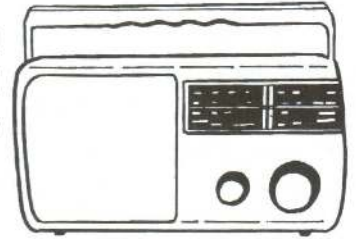
Tape-Recorder

This is like a student's best friend. It is easy to record music on tape and play back immediately. Hence a student can type the lesson when taught by the teacher and play back whenever he is ready to learn. At present even Radio-Stations, Kacheris and dramas are reproduced by taping these on an earlier date.



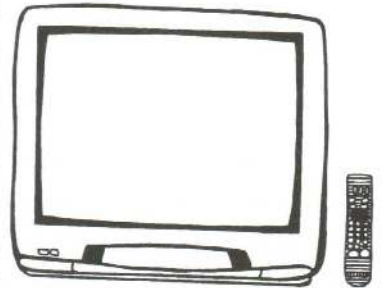
Radio

Distant music could be heard via radio-waves transmitted by a radio. At any given time, each programme can be listened to, from radio. These way music lovers can enjoy listening to music and also learn by listening.



Television

This invention is very important to music. It is evident that since its establishment in India and Sri Lanka, Music has seen progress. Students can learn from home by seeing the performance on Television screen, From various places and instrumental students can learn by watching finger and hand movements of the performer. Video is a boon to record and view programmes at leisure and could be played and replayed and number of times until the student is satisfied.



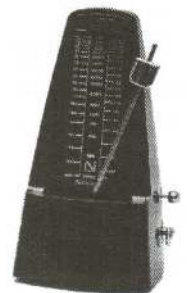
Electronic Sruthi Box – Tuner

This instrument reproduces the Sruthi plugged into all electrical socket. Hence, Students do not have to depend on anyone, to learn music to blend in with Sruthi. Electronic Thampura is also made in the same way.



Meeternome

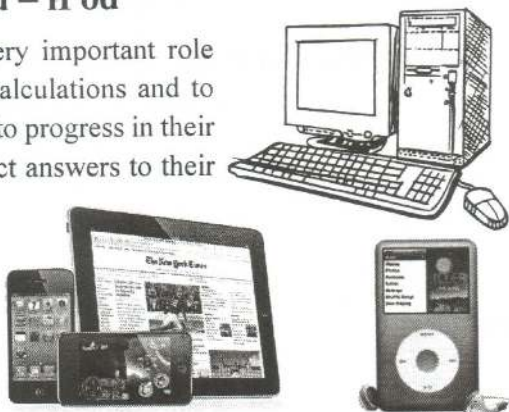
This is an instrument that reproduces rhythm, electronically with beats of 3, 4, 5, 7 and 9 which enable a Mirdanga student to practice Thirikaalams, without the help of another person putting Thaalam. This way perfection in "Kaala Nirnayam" and "Sotkattu Sudham" is obtained by the student. Also in this instrument it is possible to increase or decrease the speed of the rhythm, and practice accordingly vocalists,



instrumentalists and dance darma students all stand to gain by having this meeternome, when practicing their lessons. This instrument is manufactured in Germany

Computer – Laptop - iPhone - iPad – iPod

In this day and age, computer plays a very important role in the growth of Music. Computers help in calculations and to obtain music programmes if and when desired to progress in their knowledge of music and also obtain the correct answers to their doubts.



EXAMS AND COMPETITIONS

Exams and Competitions can be held in various divisions. The exams held by a School can be

1. Beginners exam
2. Middle grade
2. Lower grade
4. Higher grade

It should be held either between 2 school as a completion or between many schools. When many schools are involved in a competition, then each school can put forward 2 students and award the winning prize. The students could also be encouraged to participates and be awarded accordingly.

Competitions could be held even between sabhas and sangams and also between professional musicians which then would not have and age limit. Instrument competitions could be fixed. If many candidates have applied then it should be shortlisted and the prizes awarded as, first second and Third prize.

The competition should be held in front of observers and it is the responsibility of such observers to remain impartial and encouraging with applause each candidate.

PART - 2

FUNDAMENTAL PRACTICAL

MIRDANGAM LESSONS

THAALAM: EKA THAALA

1)	1 THA	2 THI	3 THOM	4 NAM //
2)	THA THOM	THA THOM	THI NAM	THI NAM //
3)	THA THI THOM NAM	THA THI THOM NAM	THA THI THOM/ NAM //	
4)	THA THI THOM NAM	THA THI THOM NAM	THA THI THOM NAM	THA THI THOM NAM //
5)	THA 4 THA 3 THA 2 THA 1	THI 4 THI 3 THI 2 THI 1	THOM 4 THOM 3 THOM 2 THOM 1	NAM 4 NAM 3 NAM 2 NAM 1
6)	THA 1 2 3 4	THI 1 2 3 4	THOM 1 2 3 4	NAM 1 2 3 4
7)	THA - THA - THI - THI - THOM - THOM - NAM - NAM -	THA THI THOM NAM	THA THI THOM NAM	THA / THI // THOM / NAM /
8)	THA 8 7 6 5 4 3 2 1	THI 8 7 6 5 4 3 2 1	THOM 8 7 6 5 4 3 2 1	NAM 8 7 6 5 4 3 2 1

KIDA PRACTICE

- 1) THA - KI DA /
THI - KI DA /
THOM - KI DA /
NAM - KI DA //

(KI DA = THARI)

- 2) THA THA KI DA /
THI THI KI DA /
THOM THOM KI DA /
NAM NAM KI DA //

- 3) THA - THA - THA - KI DA /
THI - THI - THI - KI DA /
THOM - THOM - THOM - KI DA /
NAM - NAM - NAM - KI DA //

KIDATHAKA PRACTICE

- 1) THA - - - KI DA THA KA /
THI - - - KI DA THA KA /
THOM - - - KI DA THA KA /
NAM - - - KI DA THA KA //

- 2) THA - THA - KI DA THA KA /
THI - THI - KI DA THA KA /
THOM - THOM - KI DA THA KA /
NAM - NAM - KI DA THA KA //

- 3) THA - THA - THA - KIDA THA KA /
THI - THI - THI - KIDA THA KA /
THOM - THOM - THOM - KIDA THA KA /
NAM - NAM - NAM - KIDA THA KA /

(KIDATHAKA = THARIKIDA)

THA KA THA RI KI DA THA KA PRACTICE OR THI KU THA KAI THARI KIDA

THA	KA	THA	RI	KI	DA	THA	KA
↓	↓	↓	↓	↓	↓	↓	↓
NAM	THA	SA	THA	THI	DA	THA	THI

OR

DA	THA	SA	THA	THI	DA	THA	THI
----	-----	----	-----	-----	----	-----	-----

1. THA	LAAN	GU	2. THA	LAA	NGU
↓	↓	↓	↓	↓	↓
THA	SAA	THOM	THA	SA	THI

THAALAM : AATHI

1,0,0₂ = 8 AKSARAS

2 AAVARTHANA THALAANGU PRACTICE

THA ---	THALA -NGU	THALA -NGU	THA -	THI - /	
THALA -	NGU THALA -	NGU /THA ---	THA -	THI - /	
THALA -	NGU THA -	THI - THALA -	THA -	THALA /	
-NGU THALA -	NGU THA - /	THIN -	KI -	NA - THOM - //	THA

2 AAVARTHANA THAGAJENU PRACTICE

THA ---	THA GAJENU	THA GAJENU	THA -	THI - /	
THAGAJENU	THA GAJENU /	THA ---	THA -	THI - /	
THA GAJENU	THA -	THI -	THAGAJENU	THA -	THAGA - /
JENU THAGAJENU	THA - /	THIN -	KI -	NA - THOM - //	THA

4 AAVARTHANA THALAANGU PRACTICE

THALA --	NGU	THAAM --	THALA -	NGU	THAM -- /	
THALA --	NGU	THALA -	NGU /	THAAM --	THALA -	NGU /
THALA -	NGU	THAAM --	THALA -	NGU	THALA -	NGU /
THALA -	NGU	THAAM -- /	THALA -	NGU	THALA -	NGU /
THALA -	NGU	THAAM --	THAALA -	NGU	THALA -	NGU /
THAAM --	THALA -	NGU	THALA -	NGU	THAAM -- /	
THALA -	NGU	THAAM --	THALA -	NGU	THAAM -- /	
THALA -	NGU	THAAM THALA / -	NGU	THAAM THALA -	NGU //	THA

4 AAVARTHANA THAGAJENU PRACTICE

THAGAJENU	THAA M --	THAGAJENU	THAAM -- /
THAGAJENU	THAGAJENU /	THAAM --	THAGAJENU /

THAGAJENU	THAA M --	THAGAJENU	THAGAJENU/
THAGAJENU	THAA M -- /	THAGAJENU	THAGAJENU /
THAGAJENU	THAA M --	THAGAJENU	THAGAJENU /
THAA M--	THAGAJENU/	THAGAJENU	THAAM -- /
THAGAJENU	THAA M -- /	THAGAJENU	THAA M -- /
THAGAJENU	THAAMTHAGA /	JENUTHAAM	THAAGAJENU // THA

THA	GA	JE	NU	THA	GA	JE	NU
↓	↓	↓	↓	↓	↓	↓	↓
NAM	THOM	THOM	THI	DA	THOM	THOM	THI
SA	THOM	THOM	THI	THI	THOM	THOM	THI

8 AKSARA PURATTALS (FARANS)

THA	-	KI	DA	KI	DA	THA	KA
THI	-	KI	DA	KI	DA	THA	KA
THOM	-	KI	DA	KI	DA	THA	KA
NAM	-	KI	DA	KI	DA	THA	KA
THA	LA	AN	GU	KI	DA	THA	KA
NAM	-	THOM	-	KI	DA	THA	KA
THA	-	THI	-	THAAM -	KI	DU	
THA	KA	THI	-	THAAM -	KI	DU//	

THAAM	KI	DU	THA	KA	THI-	THAAM	KI	DU
↓	↓	↓	↓	↓	↓	↓	↓	↓
SAA	THA	THI	NAM	THA	THI	SA	THA	THI

16 AKSARA PURATTALS (FARANS)

THA	- KI DA	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
THI	- KI DA	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
THOM	- KI DA	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
NAM	- KI DA	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
THA LA	AM- GU	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
NAM	- THOM-	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
THA	- THI -	THAAM	KI DU	THA KA	THA RI	KI DA	THA KA
THA KA	- THI-	THAAM	KI DU	THA KA	THA RI	KI DA	THA KA//

32 AKSARA PURATTALS (FARANS)

THA	- KI DA	KI DA	THA KA	THA	- KI DA	KI DA	THA KA
THA	- KI DA	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA
THI	- KI DA	KI DA	THA KA	THI	- KI DA	KI DA	THA KA
THI	- KI DA	KI DA	THA KA	THA KA	THA RI	KI DA	THA KA

THOM	- KIDA	KIDA	THA KA	THOM	- KIDA	KIDA	THA KA
THOM	- KIDA	KIDA	THA KA	THA KA	THA RI	KIDA	THA KA
NAM	- KIDA	KIDA	THA KA	NAM	- KIDA	KIDA	THA KA
NAM	- KIDA	KIDA	THA KA	THA KA	THA RI	KIDA	THA KA
THA LA	AM-GU	KIDA	THA KA	THA LA	AM- GU	KIDA	THA KA
THA LA	AM-GU	KIDA	THA KA	THA KA	THA RI	KINDA	THA KA
NAM	- THOM	- KIDA	THA KA	NAM	THOM	KIDA	THA KA
NAM	- THOM	- KIDA	THA KA	THAKA	THARI	KIDA	THA KA
THA	- THI -	THAAM -	KIDU	THA	- THI -	THAAM	KIDU
THA	- THI -	THAAM -	KIDU	THA KA	THA RI	KIDA	THA KA
THA KA	THI	- THAAM	KIDU	THA KA	THI -	THAM	- KIDU
THA KA	THI	- THAAM	KIDU	THA KA	THA RI	KIDA	THA KA //

12 AKSARA PURATTALS (FARANS)

THA - KIDA	KIDATHAKA	KIDATHAKA /
THI - KIDA	KIDATHAKA	KIDATHAKA /
THOM - KIDA	KIDATHAKA	KIDATHAKA /
NAM - KIDA	KIDATHAKA	KIDATHAKA /
THALAANGU	KIDATHAKA	KIDATHAKA /
NAM - THOM -	KIDATHAKA	KIDATHAKA /
THA - THI -	THAAMKIDU	KIDATHAKA /
THAKA THI -	THAAMKIDU	KIDATHAKA /

24 AKSARA PURATTALS (FARANS)

THA - KIDA	KIDATHAKA	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA
THI - KIDA	KIDATHAKA	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA
THOM - KIDA	KIDATHAKA	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA/
NAM - KIDA	KIDATHAKA	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA/
THALAANGU	KIDATHAKA	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA
NAM-THOM -	KIDATHAKA	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA/
THA-THI-	THAAMKIDU	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA/
THAKA THI-	THAAMKIDU	THAKATHARI	KIDATHAKA	THAKATHARI	KIDATHAKA//

10 AKSARA PURA TT ALS (FARANS)

THA - KIDA	THA - KIDA THAKA	/
THI - KIDA	THI - KIDA THAKA	/
THOM - KIDA	THOM - KIDA THAKA	/
NAM - KIDA	NAM - KIDA THA KA	/
THALAANGU	THALAANGU KIDA	/
NAM - THOM -	NAM - THOM - KIDA	/
THA - THI -	THA - THI - THAAM	/
THAKA THI -	THAKA THI - THAAM	//

20 AKSARA PURA TT ALS (FARANS)

THA - KIDA	KIDATHAKA	THAAMKIDU	THAKATHARI	KIDATHAKA /
THI - KIDA	KIDATHAKA	THAAMKIDU	THAKATHARI	KIDATHAKA /
THOM - KIDA	KIDATHAKA	THAAMKIDU	THAKATHARI	KIDATHAKA /
NAM - KIDA	KIDATHAKA	THAAMKIDU	THAKATHARI	KIDATHAKA /
THALLANGU	KIDATHAKA	THAAMKIDU	THAKATHARI	KIDATHAKA /
NAM - THOM -	KIDATHAKA	THAAMKIDU	THAKATHARI	KIDATHAKA /
THA - THI-	THAAMKIDU	THAAMKIDU	THAKATHARI	KIDATHAKA /
THAKATHI-	THAAMKIDU	THAAMKIDU	THAKATHARI	KIDATHAKA //

14 AKSARA PURA TT ALS (FARANS)

THA - KIDA THAKA	THA - KIDA	KIDATHAKA /
THI - KIDA THAKA	THI - KIDA	KIDATHAKA /
THOM - KIDA THAKA	THOM - KIDA	KIDATHAKA /
NAM - KIDA THAKA	NAM - KIDA	KIDATHAKA /
THALAANGU KIDA	THALAANGU	KIDATHAKA /
NAM - THOM - KIDA	NAM - THOM -	KIDATHAKA /
THA - THI - THAAM	THA - THI-	THAAMKIDU /
THAKATHI - THAAM	THAKATHI -	THAAMKIDU // THA

28 AKSARA PURA TT ALS (FARANS)

THAAM KIDU THAKA THARI KIDA THAKA
THA - KIDA KIDATHAKA THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
THI - KIDA KIDATHAKA THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
THOM - KIDA KIDATHAKA THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
NAM - KIDA KIDATHAKA THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
THALAANGU KIDATHAKA THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
NAM - THOM - KIDA THAKA THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
THA - THI - THAAM KIDU THAKATHARI KIDATHAKA /
THAAM KIDU THAKATHARI KIDATHAKA
THAKATHI - THAAMKIDU THAKATHARI KIDATHAKA // THA

72 AKSARA PURATTALS (BIG FARANS)

- | | |
|--|---|
| 1. THA - KIDAKIDA THAKA
THA - KIDAKIDA THAKA
THA - KIDAKIDATHAKA

THA - KIDAKIDA THAKA | THA - KIDA KIDA THAKA
THAKATHARI KIDATHAKA
THA - KIDA KIDA THAKA
THAKA THARI KIDA THAKA
THAKATHARI KIDATHAKA / |
| 2. THI - KIDAKIDA THAKA
THI - KIDAKIDA THAKA
THI - KIDAKIDA THAKA

THI - KIDAKIDATHAKA | THI - KIDAKIDA THAKA
THAKATHARIKIDATHAKA
THI - KIDAKIDATHAKA
THAKATHARI KIDA THAKA
THAKA THARI KIDA THAKA / |
| 3. THOM - KIDAKIDATHAKA
THOM - KIDAKIDA THAKA
THOM - KIDAKIDA THAKA

THOM - KIDAKIDA THAKA | THOM - KIDAKIDA THAKA
THAKA THARI KIDA THAKA
THOM - KIDAKIDA THAKA
THAKA THARI KIDA THAKA
THAKATHARI KIDA THAKA / |
| 4. NAM - KIDAKIDA THAKA
NAM - KIDAKIDA THAKA
NAM - KIDAKIDA THAKA

NAM - KIDAKIDA THAKA | NAM - KIDAKIDA THAKA
THAKA THARI KIDA THAKA
NAM - KIDAKIDA THAKA
THAKA THARI KIDA THAKA
THAKA THARI KIDA THAKA / |
| 5. THALAANGU KIDATHAKA
THALAANGU KIDATHAKA
THALAANGU KIDATHAKA

THALAANGU KIDATHAKA | THALAANGU KIDA THAKA
THAKATHARI KIDA THAKA
THALAANGU KIDA THAKA
THAKA THARI KIDA THAKA
THAKA THAI KIDA THAKA / |
| 6. NAM - THOM -KIDA THAKA
NAM - THOM - KIDA THAKA
NAM - THOM - KIDA THAKA

NAM - THOM - KIDA THAKA | NAM - THOM - KIDA THAKKA
THAKA THARI KIDA THAKA
NOM - THOM - KIDA THAKA
THAKA THARI KIDA THAKA
THAKA THARI KIDA THAKA / |

7. THA - THI - THAAM KIDU
 THA - THI - THAAM KIDU
 THA - THI - THAAM KIDU
 THA - THI - THAAM KIDU

THA - THI - THAAM KIDU
 THAKA THARI KIDA THAKA
 THA - THI - THAAM KIDU
 THAKA THARI KIDA THAKA
 THAKA THARI KIDA THAKA /

8. THAKA THI - THAAM KIDU
 THAKA THI - THAAM KIDU
 THAKA THI - THAAMKIDU
 THAKA THI - THAAM KIDU

THAKA THI - THAAM KIDU
 THAKA THARI KIDA THAKA
 THAKATHI - THAAM KIDU
 THAKA THARI KIDA THAKA
 THAKA THARI KIDA THAKA // THA

12 AKSARA ALANGAARA PURATTALS (SPECIAL FARANS)

THAAMKIDU	THAKATHARI	KIDATHAKA /
THAGAJENU	THAKATHARI	KIDATHAKA /
THALAANGU	THOM - KIDA	KIDATHAKA /
THAAMKIDU	NAM - THOM -	KIDATHAKA /

32 AKSARA ALANGAARA PURATTALS (AADHI THALLAM) (SPECIAL FARANS)

THAAM KIDU	THAKA THARI	KIDA THAKA
THAAM KIDU	THAKA THARI	KIDA THAKA /
	THAKA THARI	KIDA THAKA /
THAGAJENU	THAKA THARI	KIDA THAKA
THAGA JENU	THAKA THARI	KIDA THAKA
	THAKA THARI	KIDA THAKA
THALAANGU	THOM - KIDA	KIDA THAKA
THALAANGU	THOM - KIDA	KIDA THAKA
	THAKA THARI	KIDA THAKA
THAAM KIDU	NAM - THOM -	KIDA THAKA
THAAM KIDU	NAM - THOM -	KIDA THAKA
	THAKA THARI	KIDA THAKA // THA

56 AKSARA ALAGAARA PURATTALS

(SPECIAL FARANS) (MISRASAPPU THALAM)

THAAMKIDUTHAKATHARIKIDATHAKA	THAAMAKIDUTHAKATHARIKIDATHAKA
THAAMKIDUTHAKATHARIKIDATHAKA	THAAMKIDUTHAKATHARIKIDATHAKA THAKATHARI KIDATHAKA/
THAGAJENUTHAKATHARIKIDATHAKA	THAGAJENUTHAKATHARIKIDATHAKA
THAGAJENUTHAKATHARIKIDATHAKA	THAGAJENUTHAKATHARIKIDATHAKA THAKATHARI KIDATHAKA /
THALAANGUTHOM - KIDAKIDATHAKA	THALAANGUTHOM- KIDAKIDATHAKA
THALAANGUTHOM - KIDAKIDATHAKA	THALAANGUTHOM- KIDAKIDATHAKA THAKATHARI KIDATHAKA /
THAAMKIDUNAM - THOM - KIDATHAKA	THAAMKIDUNAM-THOM-KIDATHAKA
THAAMKIDUNAM - THOM - KIDATHAKA	THAAMKIDUNAM-THOM-KIDATHAKA THAKATHARIKIDATHAKA // THA

PANCHAJAATHI EKATHAALAM ALANKAARA JHATHIES

1. SATHUSRA JAATHI EKATHAALAM

1₄	4 AKSHARAAS
;; ;; ;; ;//	16 MAATHRAAS
THA,; KA,; THI,; MI,; //	

2. THISRA JAATHI EKA THAALAM

1₃	3 AKSHARAAS
;; ;; ;//	12 MAATHRAAS
THA,; KI,; DA, ;//	

3. MISRA JAATHI EKA THAALAM

1₇	7 AKSHARAAS
;; ;; ;; ;; ;; ;//	28 MAATHRAAS
THA,; KI,; DA,; THA,; KA,; THI,; MI,; //	

4. KANADA JAATHI EKA THAALAM

1₅	5 AKSHARAAS
;; ;; ;; ;//	20 MAATHRAAS
THA, ; KA, ; THA, ; KI, ; DA, ; //	

5. SANGEERNA JAATHI EKA THAALAM

1₉	9 AKSHARAAS
;; ;; ;; ;; ;; ;//	//36 MAATHRAAS
THA,; KA,; THI,; MI,; THA, ; KA, ; THA, ; KI, ; DA, ; //	

SAPTHA THAALA ALANKAARA JHATHIES

1. SATHUSRA JAATHI THRUVA THAALAM :

1_4 0_2 1_4 1_4 14 AKSHARAAS
 :: :: :: ::/; ::/; :: :: ::/; :: :: :://
56 MAATHARAAS
 THA,; KA,; THI,; MI,;/ THA,; KA,;/ THA,; KA,; THI,; MI,;/ THA,;
 KA,; JE,; NU,; //

2. SATHUSRA JAATHI MADYA THAALAM :

1_4 0_2 1_4 10 AKSHARAAS
 :: :: :: ::/; ::/; :: :: :://
40 MAATHARAAS
 THA,; KA,; THI,; MI,;/ THA,; KA,; / THA,; KA,; JE,; NU,; //

3. SATHUSRA JAATHI ROOPAKA THAALAM :

0_2 1_4 6 AKSHARAAS
 :: :: /; :: :: ::// 24 MAATHARAAS
 THA,; KA,; / THA,; KA,; THI,; MI,; //

4. MISRA JAATHI JEMBAI THAALAM :

1_7 U_1 0_2 10 AKSHARAAS
 :: :: :: :: :: :: ::/ ::/ ::/ ::// 40 MAATHARAAS
 THA,; KI,; DA,; THA,; KA,; THI,; MI,;/ THA,;/ THI,; MI,; //

5. THISRA JAATHI THRIPIUDA THAALAM :

1_3 0_2 0_2 7 AKSHARAAS
 :: :: ::/ :: ::/; ::// 28 MAATHARAAS
 THA,; KI,; DA,;/ THA,; KA,;/ THI,; MI,; //

6. KANDA JAATHI ADA THAALAM :

1_5 1_5 0_2 0_2 14 AKSHARAAS
 :: :: :: /; :: :: :: /; :: :: // 56 MAATHARAAS
 THA,; KA,; THA,; KI,; DA,;/
 THA,; THI,; KI,; NA,; THOM,;/
 THA,; KA,; / THI,; MI,; //

7. SATHUSRA JAATHI EKA THAALAM :

1₄

;;	;;	;;	;;	//	4 AKSHARAAS
THA,;	KA,;	THI,;	MI,;	//	16 MAATHRAAS

**FIVE JAATHI CHAAPPU THAALA ALANKAARA
JAHATHIES**

1. SATHUSRA CHAAPPU THAALAM

;;	=	;;	//	2 AKSHARAS
THA,;	=	KI, DA,;	//	8 MAATHRAS

2. THISRA CHAPPU THAALAM

;	=	;;//	1 ½ AKSHARAS
THA,	=	KI, DA,;	6 MAATHRAS

3. MISTRA CHAPPU THAALAM :

;	;	;	=	;	;	;	//	3 ½ AKSHARAS
THA,	KI,	DA,	=	THA,	KA,	THI,	MI, //	14 MAATHRAS

4. KANDA CHAPPU THAALAM

;	;	=	;	;;	//	2 ½ AKSHARAS
THA,	KA,	=	THA,	KI, DA,	//	10 MAATHRAS

5. SANGEERNA JAATHI CHAPPU THAALAM

;	;	=;	;	=;	;	=;	;	;	4 ½ AKSHARAS
THA,	KA,	=	THI,	MI,	=	THA,	KA,	=	THA, KI, DA, //
									18 MAATHRAS

THAKATHIMI	THAKATHIMI/	THAKATHIMI	THA THA THIMI /
THAKATHIMI	THAKATHIMI	THAKATHIMI	THA THA THIMI /
THAKATHIMI	THAKATHIMI	THAKATHIMI	THA THA THIMI /
THAKATHIMI	THATHATHIMI/	THAKATHIMI	THA THA THIMI/
THAKATHIMI	THATHATHIMI/	THAKATHIMI	THATHATHIMI /
THATHATHIMI	THATHATHIMI	THATHATHIMI	THATHATHIMI /
THATHATHIMI	THATHATHIMI /	THATHATHIMI	THATHATHIMI /
THATHATHIMI	THATHATHIMI	THATHATHIMI	THATHATHIMI/
THATHATHIMI	THAAM THA THA/	THIMITHAAM	THATHATHIMI // THAAM

THAJENUTHAKATHAJENU THAJENUTHAKA THAJENU /
 THAJENUTHAKATHAJENU / THAKATHI - THAAMKIDUTHAKA THARIKIDATHAKA /
 THAJENUTHAKATHAJENU THAJENUTHAKA THAJENU /
 THAJENUTHAKATHAJENU / THAKATHI - THAAMKIDUTHAKA THARIKIDATHAKA /
 THAJENUTHAKATHAJENU / THAKATHI - THAAMKIDUTHAKA THARIKIDATHAKA /
 THAJENUTHAKATHAJENU / THAKATHI - THAAMKIDUTHAKA THARIKIDATHAKA /
THAKATHI-THAAMKIDUTHAKATHARIKIDATHAKA THAAM--THAKATHI-THAMKIDU/
THAKATHARIKIDATHAKA THAAM-- / THAKATHI-THAAMKIDUTHAKATHA
RIKIDATHAKA // THAAM

THAJENUTHAKATHAJENU THAKATHAJENU NAM - KIDATHAKA /
 THAJENUTHAKATHAJENU / THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA /
 THAJENUTHAKATHAJENU THAGATHAJENU NAM-KIDATHAKA /
 THAJENUTHAKATHAJENU /THAGAJENU THAAMKIDUTHAKATHARIKIDATHAKA /
 THAJENUTHAKATHAJENU THAGAJENU THAAMKIDUTHAKATHARIKIDATHAKA /
 THAJENUTHAKATHAJENU /THAGAJENU THAAMKIDUTHAKATHARIKIDATHAKA /
THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA THAAM-- THAGAJENUTHAAMKIDU/
THAKATHARIKIDATHAKA THAAM-- /THAGAJENUTHAAMKIDU
THAKATHARIKIDATHAKA // THAAM

THINTHATHINMITHINTHAKA THINTHATHIMITHINTHAKA/
 THINTHATHINMITHINTHAKA/ THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THINTHATHINMITHINTHAKA THINTHATHINMITHINTHAKA/
 THINTHATHINMITHINTHAKA/ THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THINTHATHINMITHINTHAKA THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THINTHATHINMITHINTHAKA/ THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
THALAANGUKIDATHAKATHAKATHARIKIDATHAKA THAAM-- THALAANGUKIDATHAKA /
THAKATHARIKIDATHAKA THAAM--/THALAANGUKIDATHAKATHAKATHARIKIDATHAKA
 //THAAM

THATHINMITHIN THATHINMITHIN THATHINMITHIN THATHINMITHIN /
 THATHINMITHIN THATHINMITHIN / THATHINMITHIN NAM - THOM - KIDATHAKA /
 THATHINMITHIN THATHINMITHIN THATHINMITHIN THATHINMITHIN/
 THATHINMITHIN THATHINMITHIN / THATHINMITHIN NAM - THOM - KIDATHAKA /
 THATHINMITHIN THATHINMITHIN THATHINMITHIN NAM - THOM - KIDATHAKA/
 THATHINMITHIN THATHINMITHIN / THATHINMITHIN NAM - THOM - KIDATHAKA/
 THATHINMITHIN NAM-THOM-KIDATHAKA THATHINMITHIN NAM-THOM-KIDATHAKA/
NAM-THOM-KIDATHAKA THAAMNAM-THOM/KIDATHAKA THAAM NAM-THOM-KIDATHAKA
 //THAAM

THAKA THATHIN	THAKATHATHIN	THAKATHATHIN	THAKATHATHIN/
THAKA THATHIN	THAKATHATHIN/	THAKATHATHIN	THAKATHATHIN /
THATHA THATHIN	THATHATHATHIN	THATHATHATHIN	THATHATHATHIN /
THATHA THATHIN	THATHATHATHIN/	THATHATHATHIN	THATHATHATHIN/
THATHINTHINTHIN	THATHINTHINTHIN	THATHINTHINTHIN	THATHINTHINTHIN/
THATHINTHINTHIN	THATHINTHINTHIN/	THATHINTHINTHIN	THATHINTHINTHIN/
THINTHINTHATHIN	THINTHINTHATHIN	THINTHINTHATHIN	THINTHINTHATHIN//
THINTHINTHATHIN	THINTHINTHATHIN/	THINTHINTHATHIN	THINTHINTHATHIN//

THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA
 THA - THIN - KIDATHAKA/

THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA / THA - THIN - KIDATHAKA
 THAKATHOM - KIDATHAKA/

THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA THA -
 THIN - KIDATHAKA/

THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA/ THA - THIN - KIDATHAKA
 THAKATHOM - KIDATHAKA/

THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA
 THAKATHOM - KIDATHAKA/

THA - THIN - KIDATHAKA THA - THIN - KIDATHAKA/ THA - THIN - KIDATHAKA
 THAKATHOM - KIDATHAKA/

THA - THIN - KIDATHAKA THAKATHOM - KIDATHAKA / THA - THIN - KIDATHAKA
 THAKATHOM - KIDATHAKA/

THAKATHOM - KIDATHAKATHAAM - - THAKATHOM - / KIDATHAKATHAAM - -
 THAKATHOM - KIDATHAKA // THAAM

THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU/
 THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU/ THAAMKIDUTHAGAJENU THAKATHARIKIDATHAKA/
 THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU/
 THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU/ THAAMKIDUTHAGAJENU THAKATHARIKIDATHAKA/
 THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU THAKATHARIKIDATHAKA/
 THAAMKIDUTHAGAJENU THAAMKIDUTHAGAJENU/ THAAMKIDUTHAGAJENU THAKATHARIKIDATHAKA/
 THAAMKIDUTHAGAJENU THAKATHARIKIDATHAKA THAAMKIDUTHAGAJENU THAKATHARIKIDATHAKA/
 THAKATHARIKIDATHAKA THAAM - - THAKATHARI/ KIDATHAKATHAAM - - THAKATHARIKIDATHAKA//

PERIYA MOORA OR LONG MOORA

THALAANGUKIDATHAKA THAKATHARIKIDATHAKANAM - THOM - KIDATHAKA THAKA
 THARIKIDATHAKA/
 THALAANGUKIDATHAKA THAKATHARIKIDATHAKA/ THALAANGUTHOOMTHI -
 THALAANGU THAAM - - / (2 Times)

THALAANGUKIDATHAKA THAKATHARIKIDATHAKANAM-THOM-KIDATHAKA
 THAKATHARIKIDATHAKA/
 THALAANGUKIDATHAKA THAKATHATIKIDATHAKA/ THALAANGUTHAAM - -
 THALAANGUKIDATHAKA
 THAKATHARIKIDATHAKA THALAANGUTHAAM - -THALAANGUKIDATHAKA
 THAKATHARIKIDATHAKA/
 THALAANGU THOOMTHI - THAAM- - THALAANGU / THOOMTHI - THAAM - -
 THALAANGUTHOOMTHI - //THAAM

MUDIPU THATHIKINATHOM (FINISHING KORVAI)

THATHAGUGU THAGAJENU THIN - THA - THAAMTHATHA /
 GUGUTHAGAJENUTHIN-/ THA-THAAM THATHAGUGU/
 THAGAJENUTHIN - THA THAAM THATHEEKINA THOM/
 THAAMTHATHEEKINA THOM / THAAMTHA THEEKINA THOM //THAAM

(3 Times)

OR

THA - THI - THAAM - THATHIKINATHOM
 THI - THAAM / - THA - THIKINATHOM /
 THAAM - THATHIKINATHOM
 THATHI / KINATHOM
 THATHIKINATHOM
 THAAM - THA - THI - KI / NATHOM
 THA - THI - KINA / THOM
 THA - THI - KINATHOM // THAAM

(3 Times)

ROOPAGA THAALAM

THANIAAVARTHANAM

U_1 = O_2 3 AKSARAS
 ; ; = ; ; ; // 12 MATHRAS

THAAMKIDU = THA - THIN - THIN - NA - /
 THA - THIN - = KIDATHAKA THIN - THIN - NA - /
 THAAMKIDU = THATHATHIN - THIN - NA /
 THA - THIN - = THATHAGUGUTHAGAJENU /
 THAAMKIDU = THA - THIN - THIN - NA - /
 THA - THIN - = KIDATHAKA THIN - THIN - NA - /
 THAAMKIDU = THATHATHIN - THI - NA - /
 THA - THIN - = THATHAGUGUTHAGAJENU - /
 THAAMKIDU = THA - THIN - THIN - NA - /
 THA - THIN - = THATHAGUGUTHAGAJENU /
 THAAMKIDU = THATHATHIN - THIN - NA - /
 THA - THIN - = THATHAGUGUTHAGAJENU /
 THA - THIN - = THATHAGUGUTHAGAJENU /
 THATHATHIN = THATHAGUGUTHAGAJENU /
 THAAM - - = THATHAGUGUTHAGAJENU /
 THAAM - - = THATHAGUGUTHAGAJENU // THAAM

THA - THIN - = THA - THIN - THIN - NA - /
 THA - THIN - = KIDATHAKA THIN - THIN - NA - /
 THA - THIN - = THATHATHIN - THIN - NA - /
 THA - THIN - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU /
 THA - THIN - = THA - THIN - THIN - NA - /
 THA - THIN - = KIDATHAKA THIN - THIN - NA - /
 THA - THIN - = THATHATHIN - THIN - NA - /
 THA - THIN - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU
 THA - THIN - = THA - THIN - THIN - NA - /
 THA - THIN - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU /
 THA - THIN - = THA THA - THIN - THIN - NA - /
 THA - THIN - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU /
 THA - THIN - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU /
 THATHATHIN - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU /
 THAAM - - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU /
 THAAM - - = THAKATHAKATHALAANGUTHOOMTHI - THALAANGU // THAAM

THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THATHI - KI NATHOM /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THATHI - KI NATHOM /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THATHI - KI NATHOM /
 THINTHIN = NA - THIN THIN NA - /
 THINTHIN = NA - THATHI - KI NATHOM /
 THINTHIN = NA - THATHI - KI NATHOM /
 THINTHIN = NA - THATHI - KI NATHOM /
 THATHI - KI = NA THOMTHAAM - THA THI - /
 KINATHOMTHA = AM - THATHI - KINATHOM // THAAM

THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKATHAKAKIDATHAKATHAKAKIDATHAKA /
 THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKATHAKAKIDATHAKATHAKAKIDATHAKA /
 THIMI THIMI = THAKA THIMITHIMITHAKA /
 THIMI THIMI = THAKATHAKAKIDATHAKATHAKAKIDATHAKA /
 THIMI THIMI = THAKATHAKAKIDATHAKATHAKAKIDATHAKA /
 THIMI THIMI = THAKATHAKAKIDATHAKATHAKAKIDATHAKA /
 THIMI THIMI = THAKATHAKAKIDATHAKATHAKAKIDATHAKA /

THAKAKIDATHAKATHAKA = KIDATHAKATHAAM - THAKAKIDATHAKA /
THAKAKIDATHAKATHA = AM - THAKAKIDATHAKATHAKAKIDATHAKA //

THAAM

THAKATHINTHA = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHOM - THOM - KIDUTHOMTHOM - THA -/
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHOM - THOM - KIDUTHOMTHOM - THA -/
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHOM - THOM - KIDUTHOMTHOM - THA -/
 THAKATHINTHA - = THINTHAKATHIN THA - THIN /
 THAKATHINTHA - = THINTHOM - THOM - KIDUTHOMTHOM - THA -/
 THAKATHINTHA - = THINTHOM - THOM - KIDUTHOMTHOM - THA /
 THAKATHINTHA - = THINTHOM - THOM - KIDUTHOMTHOM - THA -/
THOMTHOMKIDUTHOM = THOMTHA - THAAM - THOMTHOMKIDU /
THOMTHOM THA - THA = AM - THOM - THOM - KIDUTHOMTHOM - THA - // THAAM

THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI KIDAKIDATHAKATHOM - THOM - THA- /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI KIDAKIDATHAKATHOM - THOM - THA- /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI KIDAKIDATHAKATHOM - THOM - THA- /
 THAKATHATHA = THIMI THAKATHATHA THI MI /
 THAKATHATHA = THIMI KIDAKIDATHAKATHOM - THOM - THA- /
 THAKATHATHA = THIMI KIDAKIDATHAKATHOM - THOM - THA- /
 THAKATHATHA = THIMI KIDAKIDATHAKATHOM - THOM - THA- /
KIDAKIDATHAKATHOM - = THOM - THA - THAAM - KIDAKIDATHAKA /
THOM - THOM - THA - THA = AM - KIDAKIDATHAKATHOM - THOM - THA- // THAAM

THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAAMKIDUTHAKATHI - THALAANGU /

THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAAMKIDUTHAKA THI - THALAANGU/
 THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THINMI THAAMKIDUTHAKA THI - THALAANGU/
 THAKATHINTHA = THINMI THAKATHINTHATHINMI /
 THAKATHINTHA = THIMI THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHINTHA = THIMI THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHINTHA = THIMI THAAMKIDUTHAKATHI - THALAANGU /
THAAMKIDUTHAKATHI - = THALAANGU THAAM - THAAMKIDUTHAKA /
THI - THALAANGU THA = AM - THAAMKIDUTHAKATHI - THALAANGU // THAAM

THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAGAJENUTHAKATHI - THALAANGU /
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAGAJENUTHAKATHI - THALAANGU /
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAGAJENUTHAKATHI - THALAANGU/
THAKATHIMITHATHA = THINMITHAKATHIMITHATHINMI /
THAKATHIMITHATHA = THINMITHAGAJENUTHAKATHI - THALAANGU /
THAKATHIMITHATHA = THINMITHAGAJENUTHAKATHI - THALAANGU /
THAKATHIMITHATHA = THINMITHAGAJENUTHAKATHI - THALAANGU /
THAGAJENUTHAKATHI - = THALAANGUTHAAM - THAGAJENUTHAKA/
THI - THALAANGUTHA = AM - THAGAJENUTHAKATHI - THALAANGU // THAAM

NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAAMKIDUTHAKATHARIKIDATHAKA /
NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /

NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAAMKIDUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAAMKIDUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAAMKIDUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMITHAAMKIDUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMITHAAMKIDUTHAKATHARIKIDATHAKA /
THAAMKIDUTHAKATHARI = KIDATHAKATHAAM - THAAMKIDUTHAKA /
THARIKIDATHAKATHA = AM - THAAMKIDUTHAKATHARIKIDATHAKA // THAAM

NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAGAJENUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAGAJENUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAGAJENUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMINAMKIDATHAKATHATHIMI /
 NAMKIDATHAKATHA = THIMITHAGAJENUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMITHAGAJENUTHAKATHARIKIDATHAKA /
 NAMKIDATHAKATHA = THIMITHAGAJENUTHAKATHARIKIDATHAKA /
THAGAJENUTHAKATHARI = KIDATHAKATHAAM - THAKAJENUTHAKA /
THARIKIDATHAKATHA = AM- THAGAJENU THAKATHARIKIDATHAKA // THAAM

THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /

THI - NTHATHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI - NTHATHIN = MITHINTHATHINMITHINTHAKA /
 THI - NTHATHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA ./
 THI - NTHATHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI - NTHATHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THAAM - - = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THAAM - - = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA // THAAM

THATHINMITHIN = THATHINMITHINTHATHINMITHIN /
 THATHINMITHIN = THATHINMITHINNAM - THOM - KIDATHAKA /
 THATHINMITHIN = THATHINMITHINTHATHINMITHIN
 THATHINMITHIN = THATHINMITHINNAM - THOM - KIDATHAKA /
 THATHINMITHIN = THATHINMITHINNAM - THOM - KIDATHAKA /
 THATHINMITHIN = THATHINMITHINNAM - THOM - KIDATHAKA /
 THATHINMITHIN = NAM - THOM - KIDATHAKANAM - THOM - KIDATHAKA /
 THAAMNAM - THOM = KIDATHAKATHAAMNAM - THOM - KIDATHAKA // THAAM

THAKATHATHIN = THAKATHATHIN THAKATHATHIN /
 THAKATHATHIN = THAKATHATHIN THAKATHATHIN /
 THATHATHATHIN = THATHATHATHIN THATHATHATHIN /
 THATHATHATHIN = THATHATHATHIN THATHATHATHIN /
 THATHINTHINTHIN = THATHINTHINTHINTHATHINTHINTHIN /
 THATHINTHINTHIN = THATHINTHINTHINTHATHINTHINTHIN /
 THINTHINTHATHIN = THINTHINTHATHINTHINTHINTHATHIN /
 THINTHINTHATHIN = THINTHINTHATHINTHINTHINTHATHIN /

THAAMKIDUTHAGAJENU = THAAMKIDUTHAGAJENUTHAAMKIDUTHAGAJENU /
 THAAMKIDUTHAGAJENU = THAAMKIDUTHAGAJENUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENU = THAAMKIDUTHAGAJENUTHAAMKIDUTHAGAJENU /
 THAAMKIDUTHAGAJENU = THAAMKIDUTHAGAJENUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENU = THAAMKIDUTHAGAJENUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENU = THAAMKIDUTHAGAJENUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENU = THAKATHARIKIDATHAKATHAKATHARIKIDATHAKA /
 THAAM- -THAKATHARI = KIDATHAKATHAAM- - THAKATHARIKIDATHAKA //

THAAM

PERIYA MOORA (LONG MOORA)

THAKATHARIKIDATHAKA = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THAKATHARIKIDATHAKA = THALAANGUTHOOMTHI - THALAANGUTHAAM .. /
 THAKATHARIKIDATHAKA = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THAKATHARIKIDATHAKA = THALAANGUTHOOMTHI - THALAANGUTHAAM .. /
 THAKATHARIKIDATHAKA = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THAKATHARIKIDATHAKA = THALAANGUTHAAM - - THAKATHARIKIDATHAKA /
 THALAANGUTHAAM - - = THAKATHARIKIDATHAKATHALAANGUTHOOMTHI - /
 THAAM - - THALAANGU = THOOMTHI - THAAM - - THALAANGUTHOOMTHI - //

THAAM

MUDIPI THATHINGINATHOM (FINISHING KORVAI)

THA - THI = THAGAJENU THAAM -- /
 THI - THAGA = JENUTHAAM -- THAGA /
 JENUTHAAM = -- THATHI - KINATHOM /
 THATHI - KI = NATHOMTHATHI - KIDATHOM // THAAM (3 TIMES)

MISRASAAPPU THAALAM THANI AAVARTHANAM

; ; ; = ; ; ; ; // = 3 ½ (14 MAATHRAS)
THA - KI - DA - = THA - KA - THI - MI - //

THA - THIN - NA - = THA - THIN - THIN - NA - /
 THA - THIN - NA - = KIDATHAKA THIN - THIN - NA - /
 THA - THIN - NA - = THATHATHIN - THIN - NA - /
 THA - THIN - NA - = THATHAGUGUTHAKAJENU /
 THA - THIN - NA - = THA - THIN - THIN - NA - /
 THA - THIN - NA - = KIDATHAKA THIN - THIN - NA - /
 THA - THIN - NA - = THATHATHIN - THIN - NA /
 THA - THIN - NA - = THATHAGUGUTHAKAJENU /
 THA - THIN - NA - = THA - THIN - THIN - NA - /
 THA - THIN - NA - = THATHAGUGUTHAKAJENU /
 THA - THIN - NA - = THA THA THIN - THIN - NA - /
 THA - THIN - NA - = THATHAGUGUTHAKAJENU /

THA - THIN - NA - = THATHAGUGUTHAKAJENU /
 THA - THATHIN - NA - = THATHAGUGUTHAKAJENU /
 THATHAGUGUTHAKA = JENUTHAAMTHATHAGUGU /
 THAGAJENUTHAAM = THATHAGUGUTHAGAJENU //THAAM

THA - THIN - NA - = THA - THIN - THIN - NA - /
 THA - THIN - NA - = KIDATHAKA THIN - THIN - NA - /
 THA - THIN - NA - = THATHATHIN - THIN - NA - /
 THA - THIN - NA - = THAKATHAKATHALAANGUTHOMTHI - THALAANGU /
 THA - THIN - NA - = THA - THIN - THIN - NA /
 THA - THIN - NA - = KIDATHAKA THIN - THIN - NA - /
 THA - THIN - NA - = THATHATHIN - THIN - NA - /
 THA - THIN - NA - = THAKATHAKATHALAANGUTHOMTHI - THALAANGU /
 THA - THIN - NA = THA - THIN - THIN - NA - /
 THA - THIN - NA - = THAKATHAKATHALAANGUTHOMTHI - THALAANGU /
 THA - THIN - NA = THATHATHIN - THIN - NA - /
 THA - THIN - NA - = THAKATHAKATHALAANGUTHOMTHI - THALAANGU /
 THA - THIN - NA - = THAKATHAKATHALAANGUTHOMTHI - THALAANGU /
 THA - THIN - NA - = THAKATHAKATHALAANGUTHOMTHI - THALAANGU /
THAKATHAKALAANGUTHOMTHI = THALAANGU THAAMTHAKATHAKATHALAANGU/
THOMTHI - THALAANGU THAAM
 = THAKATHAKATHALAANGUTHOMTHI - THALAANGU //THAAM

THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = -- THO - MTHO - MKIDUTHO - MTHO - MTHA -
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = -- THO - MTHO - MKIDUTHO - MTHO - MTHA -/
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = -- THO - MTHO - MKIDUTHO - MTHO - MTHA -
 THAKATHIN - THATHI - N = THAKATHIN - THATHATHIN /
 THAKATHIN - THATHI - N = -- THO - MTHO - MKIDUTHO - MTHO - MTHA -/
 THAKATHIN - THATHI - N = -- THO - MTHO - MKIDUTHO - MTHO - MTHA -
 THAKATHIN - THATHI - N = -- THO - MTHO - MKIDUTHO - MTHO - MTHA -/
THOM - MTHO - MKIDUTHO - MTHO - MTHA - = THAAM -- THO - MTHO - MKIDU/
THO - MTHO - MTHA - THAAM - --- THO - MTHO - MKIDUTHO - MTHO - MTHA //

THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = - -KIDAKIDATHAKATHO - MTHO - MTHA - /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = - -KIDAKIDATHAKATHO - MTHO - MTHA - /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = - -KIDAKIDATHAKATHO - MTHO - MTHA - /
 THAKATHINTHATHI - N = THAKATHI - N THATHATHI - N /
 THAKATHINTHATHI - N = - -KIDAKIDATHAKATHO - MTHO - MTHA - /
 THAKATHINTHATHI - N = - -KIDAKIDATHAKATHO - MTHO - MTHA - /
 THAKATHINTHATHI - N = - -KIDAKIDATHAKATHO - MTHO - MTHA - /
KIDAKIDATHAKATHO-MTHO-MTHA - = THAAM - - - KIDAKIDATHAKA /
THO - - MTHO - MTHA - THAAM - - - KIDAKIDATHAKATHO - MTHO - MTHA - //THAAM

THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = - -THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = - -THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = - -THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHATHATHIMI = THAKATHIMITHATHATHIMI /
 THAKATHATHATHIMI = - -THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHATHATHIMI = - -THAAMKIDUTHAKATHI - THALAANGU /
 THAKATHATHATHIMI = - -THAAMKIDUTHAKATHI - THALAANGU /
THAAMKIDUTHAKATHI - THALAANGU = THAAM - - - THAAMKIDUTHAKA /
THI - THALAANGU THAAM - - - THAAMKIDUTHAKATH - THALAANGU // THAAM

THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA /

THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKATHATHATHIMI = THAJENUTHAKATHAJENU /
 THAKATHATHATHIMI = THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKATHATHATHIMI = THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKATHATHATHIMI = THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA /
THAKATHI - THAAMKIDUTHAKATHARI
 = KIDATHAKA THAAM THAKATHI THAAMKIDU /
THADKATHARIKIDATHAKA THAAM
 = THAKATHI - THAAMKIDUTHAKARIKIDATHAKA// THAAM

NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THA - KIDUTHAAMKIDUTHAKATHARIKIDATHAKA /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THA - KIDUTHAAMKIDUTHAKATHARIKIDATHAKA /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THA - KIDUTHAAMKIDUTHAKATHARIKIDATHAKA /
 NAM - KIDATHAKATHATHIMI = THIMINAM - KIDATHAKATHATHIMI /
 NAM - KIDATHAKATHATHIMI = THA - KIDUTHAAMKIDUTHAKATHARIKIDATHAKA /
 NAM - KIDATHAKATHATHIMI = THA - KIDUTHAAMKIDUTHAKATHARIKIDATHAKA /
 NAM - KIDATHAKATHATHIMI = THA - KIDUTHAAMKIDUTHAKATHARIKIDATHAKA /
THA - KIDUTHAAMKIDUTHAKATHARI
 = KIDATHAKA THAAM THA - KIDUTHAAMKIDU /
THAKATHARIKIDATHAKATHAAM
 = THA - KIDUTHAAMKIDUTHAKATHAKATHATHARIKIDATHAKA//
THAAM

THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /

THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA/
 THI-NTHATHINMITHIN = THI-NTHATHINMITHINTHAKA /
 THI-NTHATHINMITHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI-NTHATHINMITHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THI-NTHATHINMITHIN = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
THALANGUKIDATHAKATHAKATHARI
 = KIDATHAKATHAAMTHALAANGUKIDATHAKA/
THAKATHARIKIDATHAKATHAAM
 = THALAANGUKIDATHAKATHAKATHARIKIDATHAKA// THAAM

THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN NAM - THOM - KIDATHAKA /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN NAM - THOM - KIDATHAKA /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN NAM - THOM - KIDATHAKA /
 THA THINMITHINTHAKA = THATHINMITHIN THA THINMITHIN /
 THA THINMITHINTHAKA = THATHINMITHIN NAM - THOM - KIDATHAKA /
 THA THINMITHINTHAKA = THATHINMITHIN NAM - THOM - KIDATHAKA /
 THA THINMITHINTHAKA = THATHINMITHIN NAM - THOM - KIDATHAKA /
 THA THINMITHINNAM-THOM- = KIDATHAKA THA THINMITHINNAM-THOM-
KIDATHAKA THAAM NAM-THOM- = KIDATHAKA THAAMNAM-THOM-KIDATHAKA //
 THAAM

THAKATHATHINTHAKA = THAKATHATHIN THAKATHATHIN /
 THAKATHATHINTHAKA = THAKATHATHIN THAKATHATHIN /
 THAKATHATHINTHAKA = THAKATHATHIN THAKATHATHIN /
 THAKATHATHINTHAKA = THAKATHATHIN THAKATHATHIN /
 THATHATHATHINTHATHA = THATHATHATHIN THATHATHATHIN /
 THATHATHATHINTHATHA = THATHATHATHIN THATHATHATHIN /

THATHATHATHINTHATHA = THATHATHATHIN THATHATHATHIN /
 THATHATHATHINTHATHA = THATHATHATHIN THATHATHATHIN /
 THATHINTHINTHINTHATHIN = THATHINTHINTHINTHATHINTHINTHIN /
 THATHINTHINTHINTHATHIN = THATHINTHINTHINTHATHINTHINTHIN /
 THATHINTHINTHINTHATHIN = THATHINTHINTHINTHATHINTHINTHIN /
 THATHINTHINTHINTHATHIN = THATHINTHINTHINTHATHINTHINTHIN /
 THINTHINTHATHINTHINTHIN = THINTHINTHATHINTHINTHATHIN /
 THINTHINTHATHINTHINTHIN = THINTHINTHATHINTHINTHATHIN /
 THINTHINTHATHINTHINTHIN = THINTHINTHATHINTHINTHATHIN /
 THINTHINTHATHINTHINTHIN = THINTHINTHATHINTHINTHATHIN /

THATHINKIDATHAKATHATHIN = THATHINKIDATHAKATHATHINKIDATHAKA /
 THATHINKIDATHAKATHATHIN = THATHINKIDATHAKATHAKATHOM-KIDATHAKA /
 THATHINKIDATHAKATHATHIN = THATHINKIDATHAKATHATHINKIDATHAKA /
 THATHINKIDATHAKATHATHIN = THATHINKIDATHAKATHAKATHOMKIDATHAKA /
 THATHINKIDATHAKATHATHIN = THATHINKIDATHAKATHAKATHOM-KIDATHAKA /
 THATHINKIDATHAKATHATHIN = THATHINKIDATHAKATHAKATHOM-KIDATHAKA /
 THATHINKIDATHAKATHAKATHOM = KIDATHAKATHATHINKIDATHAKATHAKATHOM - /
 KIDATHAKATHAAMTHAKATHOM - = KIDATHAKATHAAMTHAKATHOM-KIDATHAKA //
 THAAM

THAAMKIDUTHAGAJENUTHAAMKIDU
 = THAGAJENUTHAAMKIDUTHAGAJENUTHAMKIDU /
 THAGAJENUTHAAMKIDUTHAGAJENU
 = THAAMKIDUTHAGAJENUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENUTHAAMKIDU
 = THAGAJENUTHAAMKIDUTHAGAJENUTHAMKIDU /
 THAGAJENUTHAAMKIDUTHAGAJENU
 = THAAMKIDUTHAGAJENUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENUTHAAMKIDU
 = THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENUTHAAMKIDU
 = THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA /
 THAAMKIDUTHAGAJENUTHAKATHARI
 = KIDATHAKATHAAMKIDUTHAGAJENUTHAKATHARI / KIDA
 THAKA THAAM - -THAKA THARI = KIDA THAKA THAAM--THAKA THARIKIDATHAKA //
 THAAM

MISRA CHAPPU THAALA PERIYA MOORAA

THAAMKIDUTHAKATHARIKIDATHAKA	=	THALAANGUKIDATHAKA	/
		THAKATHIRIKIDATHAKA	/
THAAMKIDUTHAKATHARIKIDATHAKA	=	THALAANGUTHIN-THA-	/
		THALAANGUTHAAM - -	/
THAAMKIDUTHAKATHARIKIDATHAKA	=	THALAANGUKIDATHAKA	/
		THAKATHARIKIDATHAKA	/
THAAMKIDUTHAKATHARIKIDATHAKA	=	THALAANGUTHIN - THA -	/
		THALAANGUTHAAM - -	/
THAAMKIDUTHAKATHARIKIDATHAKA	=	THALAANGUKIDATHAKA	/
		THAKATHARIKIDATHAKA	/
THAAMKIDUTHAKATHARIKIDATHAKA	=	THALAANGUTHAAM - -	/
		THAAMKIDUTHAKATHARI	/
KIDATHAKATHALAANGUTHAAM - -	=	THAAMKIDUTHAKATHARI	/
		KIDA THAKA THALAANGU	/
THIN - THA - THAAMTHALA	=	ANGUTHIN - THA - THAAM	
		THALAANGUTHIN - THA - // THAAM	

MUDIPUTHA THIKINATHOM (FINISHING KORVAI)

- | | | | |
|-------------------|---|------------------------|----------|
| THA - THI - THAGA | = | JENU THAAM - - THI - | / |
| THAGAJENUTHAAM | = | - -THAGAJENUTHAAM | / |
| - - THATHI - KI | = | NATHOMTHAAM - - THATHI | / |
| - KINATHOMTHAAM | = | - -THATHI - KINATHOM | // THAAM |

(3 TIMES)
- | | | | |
|-------------------|---|--------------------------|----------|
| THA - THI - THAAM | = | - - -THA - THI - KI | / |
| NATHOMTHI - THAAM | = | - - -THA - THI - KI | / |
| NATHOMTHAAM | = | - THA - THI - KINATHOM | / |
| THA - THI - KINA | = | THOMTHA - THI - KINATHOM | // THAAM |

(3 TIMES)

KANDA SAAPPU THAALAM THANI AAVARTHANAM

; ; = ; ; ; // 2 1/2 AKSARAM
 (- - - - = - - - - - //) 10 MATHRAS

THA - THIN -	=	THA -	THIN -	NA -	/
THA - THIN -	=	<u>KIDATHAKA</u>	THIN -	NA -	/
THA - THIN -	=	THATHA	THIN -	NA -	/
--THATHA	=	GUGU	THAGA	JENU	/
THA - THIN -	=	THA -	THIN -	NA -	/
THA - THIN -	=	<u>KIDITHAKA</u>	THIN -	NA -	/
THA - THIN -	=	THATHA	THIN -	NA -	/
-- THATHA	=	GUGU	THAGA	JENU	/
THA - THIN -	=	THA -	THIN -	NA -	/
-- THATHA	=	GUGU	THAGA	JENU	/
THA - THIN	=	THA THA	THIN	-NA-	/
-- THATHA	=	GUGU	THAGA	JENU	/
THATHAGUGU	=	THAGA	JENU	THIN -	/
THA - THAAM	=	THATHA	GUGU	THAGA	/
JENUTHIN -	=	THA -	THAAM	THATHA	/
GUGU THAGA	=	JENU	THIN -	THA -	// THAAM

THA - THIN -	=	THA - THIN -	NA -	/	
THA - THIN -	=	<u>KIDATHAKA</u>	THIN -	NA -	/
THA - THIN -	=	THA THA	THIN -	NA -	/
-- <u>THAKATHAKA</u>	=	<u>THALAANGUTHOM - THI - THALAANGU</u>		/	
THA - THIN -	=	THA - THIN -	NA -	/	
THA - THIN	=	KIDATHAKATHIN -	NA -	/	
THA - THIN	=	THA - THIN -	NA -	/	
- <u>THAKATHAKA</u>	=	<u>THALAANGUTHOM - THI - THALAANGU</u>		/	
THA - THIN	=	THA - THIN -	NA -	/	
- <u>THAKATHAKA</u>	=	<u>THALAANGUTHOM - THI - THALAANGU</u>		/	
THA - THIN	=	THA - THIN -	NA -	/	
-- <u>THAKATHAKA</u>	=	<u>THALAANGUTHOM - THI - THALAANGU</u>		/	
<u>THAKATHAKATHALAANGU</u>	=	<u>THOM - THI - THALAANGU</u>	- THIN -	/	
THA - THAAM	=	<u>THAKATHAKA THALAANGU THOM - THI -</u>		/	
<u>THALAANGU</u> THIN -	=	THA - THAAM	<u>THAKATHAKA</u>	/	
<u>THALAANGUTHOM - THI -</u>	=	<u>THALAANGU</u> THIN -	THA -	// THAAM	

THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAKATHIN - = THAKA THIN - THA THIN /
 THAKATHIN - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAKATHIN - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAKATHIN - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAKATHIN - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAAAM - - = THOM - THOM - KIDUTHOM - THOM - THA - /
 THAAAM - - = THOM - THOM - KIDUTHOM - THOM - THA - // THAAAM

THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAKA THIN - = THAKA THIN - THA THIN /
 THAKA THIN - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAKA THIN - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAKA THIN - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAAAM - - = KIDAKIDATHAKA THOM - THOM - THA - /
 THAAAM - - = KIDAKIDATHAKA THOM - THOM - THA - // THAAAM

THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAAMKIDUTHAKATHI - THALAANGU /
 THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAKATHIN THA THINMI /

THAKA THINMI = THAAMKIDUTHAKATHI - THALAANGU /
 THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAAMKIDUTHAKATHI - THALAANGU /
 THAKA THINMI = THAKATHIN THA THINMI /
 THAKA THINMI = THAAMKIDUTHAKATHI - THALAANGU /
 THAKA THINMI = THAAMKIDUTHAKATHI - THALAANGU /
 THAKA THINMI = THAAMKIDUTHAKATHI - THALAANGU /
 THAAM - - = THAAMKIDUTHAKATHI - THALAANGU /
 THAAM - - = THAAMKIDUTHAKATHI - THALAANGU //THAAM

THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAGAJENU THAKATHI - THALAANGU /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAGAJENU THAKATHI -THALAANGU /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAGAJENU THAKATHI THALAANGU /
 THAKA THINMI = THAKATHIMI THATHA THIN MI /
 THAKA THINMI = THAGAJENU THAKATHI - THALAANGU /
 THAKA THINMI = THAGAJENU THAKATHI - THALAANGU /
 THAKA THINMI = THAGAJENU THAKATHI - THALAANGU /
 THAAM - - = THAGAJENU THAKATHI - THALAANGU /
 THAAM - - = THAGAJENU THAKATHI - THALAANGU /THAAM

THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /

THAKA THINMI = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKA THINMI = NAM - KIDATHAKA THA - THINMI /
 THAKA THINMI = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKA THINMI = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAKA THINMI = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAAM - - = THAAMKIDUTHAKATHARIKIDATHAKA /
 THAAM - - = THAAMKIDUTHAKATHARIKIDATHAKA / THAAM

THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = THAGAJENUTHAKATHARIKIDATHAKA /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = THAGAJENUTHAKATHARIKIDATHAKA /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = THAGAJENUTHAKATHARIKIDATHAKA /
 THAKA THINMI = NAM - KIDA THAKA THA - THINMI /
 THAKA THINMI = THAGAJENUTHAKATHARIKIDATHAKA /
 THAKA THINMI = THAGAJENUTHAKATHARIKIDATHAKA /
 THAKA THINMI = THAGAJENUTHAKATHARIKIDATHAKA /
 THAAM - - = THAGAJENUTHAKATHARIKIDATHAKA /
 THAAM - - = THAGAJENUTHAKATHARIKIDATHAKA // THAAM

THIN - THA THIN = MI THIN THA THIN MI THIN /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 - - THALAANGU = KIDATHAKATHAKATHARIKIDATHAKA /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 - - THALAANGU = KIDATHAKATHAKATHARIKIDATHAKA /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 - - THALAANGU = KIDATHAKATHAKATHARIKIDATHAKA /
 THIN - THA THIN = MI THIN THA THIN MI THIN /
 - - THALAANGU = KIDATHAKATHAKATHARIKIDATHAKA /
THALAANGUKIDATHAKA = THAKATHARI KIDATHAKA THIN - /
 THA - THAAM = THALAANGUKIDATHAKA THAKATHARI /
KIDA THAKA THIN - = THA - THAAM THALAANGU /
KIDATHAKA THAKA THARI = KIDA THAKA THIN - THA - // THAAM

THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THA THIN MI THIN	=	THA THIN MITHIN THAKA	/
THA THIN MI THIN	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THA THIN MI THIN	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THA THIN MI THIN	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THAAM - -	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/
THAAM - -	=	<u>THAAMKIDU THAKA THARIKIDA THAKA</u>	/ THAAM

THAKATHA THIN	=	THAKATHATHIN THAKA	/
THAKATHA THIN	=	THAKATHATHIN THAKA	/
THATHATHATHIN	=	THATHATHATHIN THATHA	/
THATHATHATHIN	=	THATHATHATHINTHATHA	/
THA THINTHINTHIN	=	THATHIN THIN THINTHINTHIN	/
THA THINTHINTHIN	=	THATHIN THIN THINTHINTHIN	/
THINTHIN THA THIN	=	THINTHIN THA THINTHINTHIN	/
THINTHIN THA THIN	=	THINTHIN THA THINTHINTHIN	//

THAAMKIDUTHAGAJENU	=	THAAMKIDUTHAGAJENU	THAAMKIDU /
THAGAJENU	=	THAGAJENU	THAKATHARIKIDATHAKA /
THAMKIDUTHAGAJENU	=	THAAMKIDUTHAGAJENU	THAAMKIDU /
THAGAJENU	=	THAGAJENU	THAKATHARIKIDATHAKA /
THAAMKIDUTHAGAJENU	=	THAAMKIDUTHAKATHARIKIDATHAKA	/
THAAMKIDUTHAGAJENU	=	THAAMKIDUTHAKATHARIKIDATHAKA	/
THAAMKIDUTHAGAJENU	=	THAKATHARIKIDATHAKA	THAAM - - /
THAKATHARIKIDA THAKA	=	THAAM -- THAKATHARI KI DATHAKA	/ THAAM

PERIYAMOORA (LONG MOORA)

THAAMKIDUTHAKATHARI	=	KIDATHAKATHAAMKIDUTHAKATHARI	/
KIDATHAKA THALAANGU	=	KIDATHAKATHAKATHARIKIDATHAKA	/
THAAMKIDUTHAKATHARI	=	KIDATHAKA THAAMKIDUTHAKATHARI	/
KIDATHAKA THALAANGU	=	THOM - THI - THALAANGU THAAM - -	/
			(2 Times)
THAAMKIDUTHAKATHARI	=	KIDATHAKA THAAMKIDUTHAKATHARI	/
KIDATHAKATHALAANGU	=	KIDATHAKA THAKATHARIKIDATHAKA/	
THAAMKIDUTHAKATHARI	=	KIDATHAKATHAAMKIDUTHAKATHARI	/
KIDATHAKA THALAANGU	=	THAAM - - THAAMKIDUTHAKATHARI	/
KIDATHAKA THAAMKIDU	=	THAKATHARI KIDATHAKA THALLANGU	/
THOM - -THAAMKIDU	=	THAKATHARIKIDATHAKA THAAMKIDU	/
THAKATHARIKIDATHAKA	=	THALAANGUTHOM - THI - THAAM - -	/
THALAANGUTHOM - THI -	=	THAAM - - THALAANGUTHOM - THI - // THAAM	

MUDIPU THA THINKINANTHOM (FINISHING THA THIKINA THOM KORVAI)

THA - THI -	=	THAAM - THATHINKI	/
NATHOMTHI -	=	THAAM - THATHINKI	/
NATHOM THAAM	=	- THATHINKINA THOM	/
THATHINKINA	=	THOMTHATHINKINA THOM//	THAAM

OR

THATHAGUGU	=	THAGAJENU THIN -	/
THA - THAAM	=	THA THA GUGU THA KA	/
JENUTHIN -	=	THA - THAAMTHATHA	/
GUGUTHAKA	=	JENU THIN - THA -	/
THAAM THA THI	=	,KI, NA, THOM	/
THAAM THA THI	=	,KI, NA, THOM	/
THAAM THA THI	=	,KI, NA, THOM	//
			THAAM

PANCHA (5) JAATHI THATHINKINATHOM LINES THALAM : AATHISAMA EDUPPU

1_4 0_2 0_2 8 AKSARAM
 ;; ;; ;; ;; / ;; ;; / ;; ;; // 32 MATHRAS

1. KANDA JAATHI :

; ; ; ; ; ; ; /, THATHIKINATHOMTHATHI /
 KINATHOMTHATHIKINATHOM // THAA

2. THISRA JAATHI :

; ; ; ; ; ; ; THA THI / , KI NA THOM THA THI, KI /
 NATHOMTHATHI, KINATHOM // THAA

3. MISRA JAATHI :

; ; ; ; ; , THA, THI, KI / NATHOM THA, THI, KI NA /
 THOMTHA, THI, KINATHOM // THAA

4. SATHUSRA JAATHI :

; ; ; ; THATHI, KI, NA, THOM / THA THI, KI, NA THOM / /
 THATHI, KI, NA, THOM // THAA

5. SANGEERNA JAATHI :

; ; , THA, THI, KI, NA, THOM /
 THA, / THI, KI, NA, THOMTHA /
 , THI, KI, NA, THOM // THAA

THAALAM : ROOPAGAM

U_1 0_2 3 AKSARAMS
 ;; / ;; ;; ;; // 12 MATHRAS

1. KANDA JAATHI :

; ; = ; ; , THA THIN KI /
 NATHOM THATHIN = KINATHOM THA THIKI NATHOM // THAAM

2. THISRA JAATHI :

;; = ;THA THI, KINA THOM /
THATHI , KI = NATHOMTHATHI, KINATHOM // THAAM

3. MISRA JAATHI :

; , THA = , THI, KI NATHOM THA, /
THI, KINA = THOMTHA, THI, KINA THOM // THAAM

4. SATHUSRA JAATHI :

THATHI, KI = , NA, THOM THA THI, KI /
, NA , THOM = THA THI , KI , NA , THOM // THAAM

5. SANGEERNA JAATHI:

;; = ;; , THA, THI /
, KI, NA = , THOM THA, THI, KI ,
NA , THOM THA = , THI, KI, NA, THOM // THAAM

THAALAM : MISRA SAAPPU

3 ½ AKSARAMS

;;; = ;;;; // 14 MATHRAS

1. KANDA JAATHI :

;;; = ;;;, THA
THI KI NATHOMTHATHI= KINNATHOMTHATHIKI NATHOM // THAAM

2. THISRA JAATHI :

;;; = ;; THA THI, KI /
NATHOM THATHI, KI = NATHOM THA THI, KI NATHOM // THAAM

3. MISRA JAATHI :

;;; = , THA, THI, KI NATHOM /
THA, THI, KINA = THOMTHA , THI , KINA THOM // THAAM

4. SATHUSRA JAATHI :

;;THA THI = , KI ,NA, THOM THA THI /
, KI, NA, THOM = THA THI , KI , NA , THOM // THAAM

5. SANGEERNA JAATHI:

,THA , THI, KI = , NA, THOM THA, THI, /
KI, NA, THOM THA = , THI ,KI , NA, THOM // THAAM

THAALAM : KANDA SAAPPU

2 ½ AKSARAMS

;; = ;;; // 10 MATHRAS

1. KANDA JAATHI :

;; = , THA THI KI NATHOM /
THA THI KI NA = THOMTHATHIKI NATHOM // THAAM

2. THISRA JAATHI :

; THA THI = , KINATHOM THA THI /
, KI NA THOM = THA THI , KI NATHOM // THAAM

3. MISRA JAATHI :

;; = ;;;, THA /
, THI , KI = NA THOM THA , THI,
KINATHOM THA = , THI , KI NA THOM // THAAM

4. SATHUSRA JAATHI :

;; = ; THA THI , KI /
, NA, THOM = THA THI, KI, NA /
, THOM THA THI = , KI , NA , THOM // THAAM

5. SANGEERNA JAATHI:

; ,THA = , THI , KI , NA /
, THOM THA, = THI ,KI , NA,
THOM THA, THI = , KI , NA , THOM // THAAM

THISRA JAATHI THIRIPURA THAALAM
(THANI AAVARTHANAM)

1₃ 0₂ 0₂ 7 AKSARAM
;; ;; ;; /;; ;; /;; ;; // **28 MATHRAS**

1. THA - THIN - THIN - NA - KIDATHAKA THIN - /
 THIN - NA - THA - THIN - / THATHAGUGUTHAGAJENU /
 THA - THIN - THIN - NA - KIDATHAKA THIN - /
 THIN - NA - THATHATHIN THATHAGUGUTHAGAJENU /
 THA - THIN - - THATHAGUGUTHAGA /
 JENU THATHATHIN - - / THATHAGUGUTHAGAJENU /
 THATHAGUGU THAGAJENU THAAMTHAATHA /
 GUGUTHAGAJENUTHAAM / THATHAGUGUTHAGAJENU // THAAM

2. THA - THIN - THIN - NA - KIDATHAKATHIN -
 THIN - NA - THA - THIN - / THAKATHAKATHALAANGUTHO - MTHI - THALAANGU /
 THA - THIN - THIN - NA - KIDATHAKATHIN - /
 THIN - NA - THA - THIN - / THAKATHAKATHALAANGUTHO - MTHI - THALAANGU /
 THA - THIN - - - THAKATHAKATHALAANGUTHO - MTHI - THALAANGU
 THATHATHIN - - - / THAKATHAKA THALAANGUTHO - MTHI -
THALAANGU /
THAKATHAKATHALAANGUTHO - MTHI - THALAANGU THAAM THAKATHAKA /
THALAANGUTHO - MTHI - THALAANGU THAAM
THAKATHAKATHALATHALAANGUTHO - MTHITHALAANGU // THAAM

3. THAJENUTHAKATHAJENU THAJENUTHA / KATHAJENU THAGAJENU /
THAKATHI - THAAMKIDU THAKATHARIKIDATHAKA /
 THAJENU THAKATHAJENU THAJENUTHA / KATHAJENU THAGAJENU /
THAKATHI - THAAMKIDU THAKATHARIKIDATHAKA /

THAGAJENU -- THAKATHI-THAAMKIDU THAKATHARI/KIDATHAKA THAGAJENU- -/
THAKATHI - THAAMKIDU THAKATHARIKIDATHAKA /
THAKATHI - THAAMKIDUTHAKATHARIKIDATHAKA THAAMTHAKATHI - /
THAAMKIDUTHAKATHARIKIDATHAKATHAAM /
THAKATHITHAAMKIDUTHAKATHARIKIDATHAKA // THAAM

4. THAJENU THAKATHAJENU THAKATHAJE/NU NAM - KIDATHAKA THAGAJENU /
THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA
THAJENU THAKA THAJENU THAKATHAJE / NU NAM - KIDATHAKA THAGAJENU/
THAGAJENU THAAMKIDUTHAKATHARIKIDATHAKA
THAGAJENU--THAGAJENUTHAAMKIDUTHAKATHARI/KIDATHAKA THAGAJENU- -/
THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA /
THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKATHAAM THAGAJENU /
THAAMKIDUTHAKATHARIKIDATHAKATHAAM /
THAGAJENUTHAAMKIDUTHAKATHARIKIDATHAKA // THAAM

5. THIN - THA THIN MITHIN THAKA THIN - THATHIN /
MITHINTHAKATHIN - THA THIN /
THALAANGUKIDATHAKA THAKATHARIKIDATHATHAKA /
THIN - THATHINMITHINTHAKA THIN - THATHIN /
MITHINTHAKA THIN - THATHIN /
THALAANGUKIDATHAKA THAKATHARIKIDATHATHAKA /
THIN - THATHIN -- THALAANGUKIDATHAKA THAKATHARI /
KIDATHAKA THIN - THIN - THATHIN - - /
THALAANGUKIDATHAKA THAKATHARRIKIDATHATHAKA /
THALAANGUKIDATHAKA THAKATHARIKIDATHATHAKA THAAM THALAANGU /
KIDATHATHAKATHARIKIDATHAKA THAAM /
THALAANGUKIDATHAKA THAKATHARIKIDATHATHAKA // THAAM

6. LONG MOORAA (PERIYA MOORAA)

THAAMKIDUTHAKATHAIRKIDA THALAANGUKIDA
THAKA THAKA THARI / KIDATHAKA THAAMKIDUTHAKA
THARIKIDATHAKA/THALAANGUTHOOMTHI-THALAANGU THAAM -- (2 Times)
THAAKIDUTHAKATHARIKIDATHAKA THALAANGUKIDATHAKA THAKA THARI /
KIDATHAKA THAAMKIDUTHAKATHARIKIDATHAKA /
THALAANGU THAAM -- THAAMKIDU THAKA THARI /
KIDATHAKA THALAANGUTHAAM -- THAAMKIDUTHAKATHARIKIDA THAKA /
THALAANGU THOMTHI THAAM -- THALAANGU /
THOM THI THAAM -- THALAANGUTHOMTHI // THAAM

7. FINISHING THATHIKINATHOM (KORVAI)

THA - THEE THAGAJENUTHAAM -- /
THEE THAGAJENUTHAAM/ -- THAKJENU THAAM /
--THA THEEKINATHOM THAAM -- / THATHEE KINATHOM THAAM /
-- THATHEE KINATHOM // THAAM (3 Times)

KANDA JAATHI THRIPIUDA THAALA - THANI AAVARTHANAM

1_5 0_2 0_2 9 AKSARAM
;; ;; ;; ;; ;; / ;; ;; / ;; ;; // 36 MATHRAS

1. THA - THIN - THIN - NA - KIDATHAKA THIN - THIN - NA - THATHAATHIN - /
THIN - NA - THA - THIN - / THATHAGUGU THAGAJENU /
THA - THIN - THIN - NA - KIDATHAKA THIN - THIN - NA - THATHATHIN - /
THIN - NA - THA - THIN - / THATHAGUGU THAGAJENU /
THA - THIN - THIN - NA - - - THATHAGUGUTHAGAJENU THATHA /
THIN - THIN - NA - - - / THATHAGUGUTHAGAJENU /
THATHAGUGUTHAGAJENU THAAM - - - - THATHAGUGUTHAGA /
JENUTHAAM - - - - / THATHAGUGUTHAGAJENU // THAAM

2. THA - THIN - THIN - NA - KIDATHAKA THIN - THIN - NA - THATHATHIN - /
 THIN-NA-THA-THIN-/THAKATHAKATHALAANGU THO-MTHI-THALAANGU/
 THA-THIN-THIN-NA-KIDATHAKA THIN-THIN-NA-THATHATHIN-/
 THIN-NA-THA-THIN-/THAKATHAKATHALAANGUTHO-MTHI-THALAANGU/
 THA-THIN-THIN-NA- - -THAKATHAKATHALAANGUTHO-MTHI-THALAANGU
 THATHA/
 THIN-THIN-NA- - -/THAKATHALAANGUTHO-MTHI-THALAANGU /
THAKATHAKATHALAANGUTHO-MTHI-THALAANGU THAAM- - - - THAKATHAKA
THALAANGUTHO-MTHI-/
THALAANGUTHAAM- - - -/THAKATHAKATHALAANGU
THO-MTHI-THALAANGU // THAAM
3. THAJENUTHAKATHAJENU THAJENU THAKA THAJENU THAJENU THA /
 KATHAJENUTHAKATHIMI /
THAKATHEETHAAMKIDUTHAKATHARIKIDATHAKA /
 THAJENUTHAKA THAJENU THAJENUTHAKATHAJENU THAJENUTHA /
 KATHAJENUTHAKATHIMI /
THAKATHEETHAAMKIDUTHAKATHARIKIDATHAKA/
 THAJENUTHAKATHAJENU- -THAKATHEETHAAMKIDUTHAKATHARI/
KIDATHAKA THAJENUTHAKA THAJENU- -/
THAKATHEETHAAMKIDUTHAKATHARIKIDATHAKA/
THAKATHEE THAAMKIDUTHAKATHARIKIDATHAKA THAAM- - - -
THAKATHEETHAAMKIDUTHAKA THARI/
KIDATHAKA THAAM- - - -/
THAKATHEE THAAMKIDU THAKATHARIKIDATHAKA // THAAM
4. THIN-THATHINMITHINTHAKA THIN-THATHIMITHAKATHIN-THATHIN/
 MITHINTHAKA THIN-THATHIN/
THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /
 THIN-THATHINMITHINTHAKA THIN-THA THINMITHINTHAKA THIN-THA THIN/
 MITHINTHAKA THIN-THA THIN/
THALAANGUKIDATHAKATHAKATHARIKIDATHAKA /

THIN-THATHINMITHINTHAKA - - THALAANGUKIDATHAKATHARI/
KIDATHAKA THIN-THATHINMITHINTHAKA- - /
THALANGUKIDATHAKATHAKATHARIKIDATHAKA /
THALANGUKIDATHAKATHAKATHARIKIDATHAKA THAAM- - - -
THALANGUKIDATHAKATHAKA /
THARIKIDATHAKA THAAM- - - - /
THALAANGUKIDATHAKATHAKATHARIKIDATHAKA // THAM

5. LONG MOORA (PERIYA MOORA)

THAA THEE THAAMKIDUTHAKATHARIKIDATHAKA THEE
 THAAMKIDUTHAKA THARIKIDA THAKA THAA /
 THEETHAAMKIDUTHAKA THARIKIDATHAKA/
 THALAANGUTHOOMTHEETHALAANGUTHAAM- - / (2 Times)
 THAATHEETHAAMKIDUTHAKA
 THARIKIDATHAKATHEETHAAMKIDUTHAKATHARIKIDATHAKA THAA /
 THEETHAAMKIDUTHAKATHARIKIDATHAKA/
 THALAANGUTHAAM- -THAATHEE/
 THAAMKIDUTHAKATHARIKIDATHAKA THALAANGUTHAAM - -/
 THAATHEETHAAMKIDUTHAKA THARIKIDATHAKA /
 THALAANGUTHINTHA - THAAMTHALAANGU /
 THINTHA-THAAMTHALAANGUTHINTHA- //THAAM

6. MUDIPU THATHIKINATHOM KORVAI

THAATHEETHAAM - - THATHEEKINATHOM
 THEETHAAM- -/THA THEEKINA THOM
 THAAM/- -THA THEEKINATHOM /
 THATHEEKINATHOMTHA THEEKINATHOM
 THATHEEKEENAATHOM/
 THATHEEKEENAATHOM/
 THATHEEKEENAATHOM // THAAM (3 Times)

MISRA JAATHI THIRIPURA THALAM
(THANI AAVATHANAM)

1_7 0_2 0_2 11 AKSARAM
;; ;; ;; ;; ;; ;; ;; / ;; ;; / ;; ;; // 44 MATHRAS

1. Tha-Thin Thin Na-Kida Thaka Thin Thin Na-Tha Tha Thin Thin Na-Tha Ga Jenu Thin /
Thin Na - Tha - Thin / Tha Tha Gu Gu Tha Ga Je Nu
Tha-Thin Thin Na - Kida Thaka Thin Thin Na - Tha Tha Thin Thin Na-Tha Ga Jenu Thin/
Thin Na - Tha - Thin/ Tha Tha Gu Gu Tha Ga Je Nu//
Tha-Thin Thin Na-Tha-Thin- -Tha Tha Gu Gu Tha Ga Jenu Tha Tha-Thin Thin Na-Tha-Thin - -/
Tha Tha Gu Gu Tha Ga Jenu //
Tha Tha Gu Gu Tha Ga JeNu Thin Tha - Thaam - - Tha Tha Gu Gu Tha Ga Jenu Thin Tha-/
Thaam - - Tha Tha Gu Gu / Tha Ga Jenu Thin Tha - // Thaam
2. Tha Je Nu Tha Ga Tha Jenu Tha Je Nu Tha Ga Tha Je Nu Tha Je Nu Tha Ga Tha Jenu Tha Je Nu Tha/
Ga Tha Jenu Tha Ga Je Nu / Tha Ka Thee Thaam Kidu Tha Ka Tha Ri Kida Thaka /
Tha Je Nu Tha Ga Tha Jenu Tha Je Nu Tha Ga Tha Je Nu Tha Je Nu Tha Ga Tha Jenu Tha Je Nu Tha/
Ga Tha Jenu Tha Ga Je Nu/ Tha Ka Thee Thaam Kidu Tha Ka Tha Ri Kida Thaka /
Tha Jenu Tha Ga Tha Je Nu Tha Ga Jenu - -
Tha Ka Thee Thaam Kidu Tha Ka Tha Ri Kida Thaka
Tha Jenu Tha Ga Tha Je Nu Tha Ga Jenu - -
Tha Ka Thee Thaam Kidu Tha ka Tha Ri Kida Thaka/
Tha Ka Thee Thaam Kidu Tha Ka Tha Ri Kida Thaka
Thin - Tha - Thaam - - Thaka Thee Thaam Kidu Tha ka Tha Ri Kida Thaka Thin - Tha - /
Thaam - - Thaka Thee Thaam Kidu Tha Ka Tha Ri Kida Thaka Thin - Thaa - // Thaam

3. LONG MOORAA - PERIYA MOORAA

Thaam KiDu Tha Ka Tha Ri Ki Da Tha Ka

Tha LaanGu Ki Da Tha Ka Tha Ka Tha Ri Kida Tha Ka

Nam - Thoom KiDa Tha Ka Tha Ka Tha Ri Ki Da Tha Ka

Thaam KiDu Tha Ka Tha Ri Ki Da Tha Ka /

Tha Laan Gu KiDa Thaka Thaka ThaRi KiDa Tha Ka

Tha Laan Gu Thoom Thi - Tha Laan Gu Thaam - - (2 Times)

Thaam Kidu Tha Ka Tha Ri Ki Da Tha Ka /

Tha Laan Gu Kida Tha Ka Tha Ka Tha Ri Ki Da Tha Ka

Nam - Thoom Kida Tha Ka Tha Ka Tha Ri Ki Da Tha Ka

Thaam Kidu Thaka Thari Kida Thaka /

Tha Laan Gu Ki Da Tha Ka Thaka Thari Kida Thaka /

Tha Laan Gu Thaam - - Thaam Kidu Thaka Thari /

Kida Thaka Tha Laan Gu Ki Da Tha Ka Thaka Thari Kida Thaka Tha Laan Gu Thaam - - /

Thaam Ki Du Thaka Tha Ri Ki Da Thaka

Tha Laan Gu Ki Da Tha Ka Thaka ThaRi Kida Thaka /

Tha Laan Gu Thoom Thee Thaam - - Tha LaanGu

Thoom Thee Thaam -- Tha Lann Gu Thoom Thee // Thaam

4. FINISHING THA THIKANA THOM (KORVAI)

Tha Tha Gu Gu Tha Ga Je Nu Thin - Tha - Thaam

Tha Tha Gu Gu Tha Ga Nu Thin - Tha-/

Thaam Tha Tha Gu Gu Tha Ga / Je Nu Thin - Thaa Thaam Tha The /

eki Na Thom Thaam Tha Thee Ki Na Thom Thaam Tha Thee Ki Na Thom

Tha Thee Kee Naa Thom /

Tha Thee Kee Naa Thom /

Tha Thee Kee Naa Thom // Thaam (3 Times)

SANGEERNA JAATHI THIRIPUDAI THAALAM
THANI AVARTHANAM

1₉ 0₂ 0₂ 13 AKSHARAS
;; ;; ;; ;; ;; ;; ;; ;; / ;; ;; /;; ;; // 52 MAATHRAS

1. Tha, Thin Thin Na, Ki DaTha Ka Thin Thin Na,
ThaTha Thin Thin Na, Tha Ga Je nu Thin Thin Na, Tha, Thin / Thin Na,
Tha, Thin/ Tha Tha Gu Gu Tha Ga Jenu/
Tha, Thin Thin Na, Ki Da Tha Ka Thin Thin Na,
ThaTha Thin Thin Na, Tha Ga Je nu Thin Thin Na, Tha, Thin / Thin Na,
Tha, Thin/ Tha Tha Gu Gu Tha Ga Jenu/
Tha, Thin Thin Na, Ki Da Tha Ka Thin Thin Na,;
Tha Tha Gu Gu Tha Ga Je Nu Tha, Thin Thin Na,
Ki Da Tha Ka/Thin Thin Na,;/Tha Tha Gu Gu Tha Ga Je Nu /
Tha Tha Gu Gu Tha Ga Je Nu Tha Ga Je Nu Thin -
Tha, Thaam Tha Tha Gu Gu Tha Ga Jenu Tha Ga
Je Nu Thin - Tha, Thaam /Tha Tha Gu Gu Tha Ga
Je Nu / Tha Ga Je Ne Thin - Tha, // Thaam

2. Tha Je Nu Tha Ka Tha Je Nu Tha Je Nu Tha Ka Tha
Je Nu Tha Je Nu Tha Ka Tha Jenu Tha Jenu Tha Ka Tha Je Nu Tha Je Nu Tha /
Ka Tha Je Nu Tha Ga Je Nu / Tha Ka Thi, Thaam
Ki Du ThaKaTha Ri Ki Da Tha Ka /
Tha Je Nu Tha Ka Tha Je Nu Tha Jenu Tha Ka Tha
Jenu Tha Je Nu Tha Ka Tha Je Nu Tha Jenu Tha / Ka Tha Je Nu Tha Je Nu Tha /
Ka Tha Je Nu Tha Ga Je Nu / Thaka Thi, Thamm Ki Du
Tha Ka Tha Ri Ki Da Tha Ka /
Tha Je Nu Tha Ka Tha Je Nu Tha Je Nu Tha Ka Tha Je Nu;

Tha Ka Thi, Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 Tha Je Nu Tha Ka Tha Je Nu Tha Je Nu Tha Ka Tha Jenu;
Tha Ka Thi, Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka/
Tha Ka Thi, Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
Tha Ka Tha Ri Ki Da Tha Ka Thin, Tha, Thaam; Tha Ka Thi,
Thaam Ki Du Tha Ka Tha Ri Ki Da Thaka Tha Ka Thari
Ki Da Tha Ka Thin, Tha, Thaam; ThaKaThi, Thaam
Ki Du Tha Ka Tha Ri Ki Da Tha Ka Tha Katha Ri Ki Da
Tha Ka Thin, Tha, // Thaam

PERIYAMOORA (LONG MOORA)

Tha , ; Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 Thi,;Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 ThaLaanGu Ki Da Tha Ka Tha Ka Tha Ri Ki Da Tha Ka

Tha , ; Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka /
 Thi, ;Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka /
 ThaLaanGu Thom, Thi, Tha LaanGu Thaam;/

Tha , ; Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 ThaLaanGu Ki Da Tha Ka Tha Ka Tha Ri Ki Da Tha Ka

Tha , ; Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka /
 Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka /
 ThaLaanu Thom, Thi Tha LaanGu Thaam;/

Tha,; Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 Thi,;Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
 ThaLaan Gu Ki Da Tha Ka Tha Ka Tha Ri Ki Da Tha Ka

Tha,; Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka/
 Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka /
 ThaLaan Gu Thaam; Tha,; Thi ; /

ThaamKiDu Tha Ka Tha Ri Ki Da Tha Ka Thi,; Thaam
Ki Du Tha Ka Tha Ri Ki Da Tha Ka Tha Laan Gu Thaam;
Tha,; Thi; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka
Thi,; Thaam Ki Du Tha Ka Tha Ri Ki Da Tha Ka /
Tha Laan Gu Thom, Thi, Thaam Tha LannGu /
Thom , Thi, Thaam Tha Laan Gu Thom, Thi, // Thaam

FINISHING THA THI KINA THOM - KORVAI (MUDIVU THA THI KINA THOM)

Tha Tha Gu Gu Tha Ga Je Nu Thin, Tha, Thaam
Tha Tha Gu Gu Tha Ga Je Nu Thin, Tha, Thaam
Tha Tha Gu Gu Tha Ga Je Nu / Thin, Tha, Thaam
Tha Thi/, Ki Na Thom Thaam Tha Thi/, Ki Na
Thom Thaam Tha Thi, Ki Na Thom Thaam,
Tha, Thin, Ki Na Thom Tha, Thin , Ki Na
Thom Tha, Thin, Ki Na Thom/, Tha Thin Ki Na
Thom Tha Thin/ Ki Na Thom Tha Thin Ki Na Thom // Thaam (3 Times)

2. Thaalam:- Kandajaathi Thripudai
2 Kalai - Double Beats- Sama Eduppu

$1_{10} \quad \quad \quad 0_4 \quad \quad \quad 0_4 \quad = 18 \text{ AKSHARAM}$
 ; ; ; ; ; ; ; ; ; ; ; ; / ; ; ; ; ; ; / ; ; ; ; ; ; // 72 MATTHRAS

PALLAVI :

Sree sakthi Ganapathi Sitthi Tharum, Guna Nithi -
Croydon Pathiyuraiyum

MATTHIMA KAALAM 2 ND SPEED (MIDDLE SPEED)

Sree; Sa, K, Thi, Ga, Na, Pa, Thi,;; Si, TThi Tha, Rum,; Gu, Na, Ni,
 Thi, ;;;; Cro, ; y / Dan; ; Pa, Thi, yu, Rai, yum, //
 Thaam; Thaam; Ku, Tha, Thi, N,;; Tha, Thi, Mi , Tha, Thi, N,; Thaam,
 Thaam, / Thaam ;;;; Thaam; / Thaam; Ku, Tha, Thi, Ki, Na, Thom, //

VILAMBA KAALAM 1ST SPEED :- (LOW SPEED)

Thaam ;;; Thaam ; ; ; Ku,; Tha, ; Thi,; N,; ; ; ; ; / Tha,; Thi,;
 Mi,; Tha,; ; ; Thi,; N,; ; Thaam; /; Thaam; Thaam ; ; ; ; ;
 ; ; ; ; Thaam; ; ; / Thaam; ; ; Ku,; Tha,; / Thi,;
 Ki,; Na,; Thom,; //

THURITHA KAALAM 3RD SPEED (HIGH SPEED)

Thaam Thaam Ku Tha Thi, N; Tha Thi Mi
 Tha Thi N Thaam Thaam Thaam; ; Thaam Thaam
 Ku Tha Thi Ki Na Thom Thaam Thaam Ku Tha Thi, N; Tha
 Thi Mi Tha Thi N Thaam Thaam Thaam ; ; Thaam Thaam
 Ku Tha Thi Ki Na Thom / Thaam Thaam Ku Tha Thi, N;
 Tha Thi Mi Tha Thin Thaam Thaam / Thaam; ; Thaam
 Thaam Ku Tha Thi Ki Na Thom //

**4. Thaalam:- Kandajaathi Thripudai Thaalam
2 Kalai-Double Beat-Sama Eduppu**

$1_{10} \quad 0_4 \quad 0_4 = 18 \text{ AKSHARAM,}$
 ; ; ; ; ; ; ; ; ; ; ; ; / ; ; ; ; ; ; / ; ; ; ; ; ; // 72 MATTHRAS

PALLAVI :-

**MaNaLMeDuPaThiyuRaiyum NaagaNaaThaSiVane
SowNThaRaNayaGiPaaGaN**

MATTHIMA KAALAM : 2ND SPEED (MIDDLE SPEED)

Ma, NaL, Me,; Du, Pa, Thi, Yu, Rai, Yum, Naa; Ga,
 Naa; Tha, Si, Va; / Ne,; ; ; Sown; Tha, Ra,
 Naa; Ya, Gi, Paa; Ga, Ne, //

Tha, Ka, Thaam; Ku, Tha, Thi, Ki, Na, Thom,
 Thaam; Ku, Thaam; Ku; Tha; Thin; / Thaam
 ; ; ; Thaam; Ki, Du, / Thaa; Je, Nu, Thaam; Thi, Mi, //

1ST SPEED - LOW SPEED - VILAMBA KAALAM

Tha,; Ka,; Thaam; ; ; Ku,; Tha,; Thi, ; Ki, ; Na, ;
 Thom, ; / Thaam ; ; ; Ku, ; Thaam; / ; ; Ku, ;; Thaa;/ Thin,
 ; ; Thaam ; ; ; ; ; Thaam ; ; ; Ki, ; Du,; / Thaa; ; ;
 Je,; Nu,; / Thaam ; ; ; Thi,; Mi,; //

3 RD SPEED - HIGH SPEED - THURITHA KAALAM

Tha Ka Thaam Ku Tha Thi Ki Na Thom Thaam Ku
 Thaam Ku Tha; Thin; Thaam; Thaam Ki Du Thaa
 Je Nu Thaam Thi Mi Tha Ka Tha / am Ku Tha Thi Ki
 NaThom ThaamKu Thaamku Tha; Thin; / Thaam; Thaam
 Ki Du Thaa Je Nu Thaam Thi Mi //

5. Thaalam:- Kandajaathi Thripudai Thaalam

2 Kalai-Double Beat-Sama Eduppu

1₁₀ 0₄ 0₄ = 18 AKSHARAM,
;; ;; ;; ;; ;;; ;; ;; ;; ;; / ;; ;; ;; ;; / ;; ;; ;; ;; // 72 MAATHRAS

PALLAVI :

PoThi VinNaayaGaNai Pani Ma Na Me-
ANuThiNamum VaLam VaNThu

MATTHIMA KAALAM : 2ND SPEED (MIDDLE SPEED)

Po,, Thi,,; Vi, Naa;; Ya, Ga, Nai,,; Pa,, Ni;

Ma; Na; / Me, ; ; ; ; A, Nu, / Thi, Na, Mum, Va, Lam, Va,, N Thu, //

Thaam; Thaam ; ; Tha, Thi, ; ; / Ki, Na, Thom,,;

Tha, Thin,,; Tha, Thin,,; / Thaam ; ; ; ; Tha, Ka, /

Tha, Thi, Mi, Tha, Ka, Thaam ; Ku, //

1ST SPEED - LOW SPEED - VILAMBA KAALAM

Thaam ; ; ; Thaam ; ; ; ; Tha, ; Thi, ; ; ; ; Ki, ; /

Na, ; Thom, ; ; ; ; / Tha, ; Thin, ; ; ; Tha, ; / Thin, ; ; ;

Thaam ; ; ; ; ; ; ; Tha, ; Ka, ; / Tha, ; Thi, ; Mi, ;

Tha, ; / Ka, ; Thaam ; ; ; Ku, ; //

3RD SPEED - HIGH SPEED - THURITHA KAALAM

Thaam Thaam, Tha Thi ; Ki Na Thom ; Tha Thin,

Tha Thin, Thaam ; ; Tha Ka Tha Thi Mi Tha Ka Thaam

Ku Thaam Thaam/, Tha Thi ; Ki Na Thom ; Tha Thin,

Tha Thin, / Thaam ; ; Tha Ka Tha Thi Mi Tha Ka Thaam Ku//

PART - 4

LIFE HISTORY OF ARTIST

PAALAKADDU SRI. T. S. MANI IYER (India)

(MIRDANGAM)

Paalakkadu Mani Iyer's acclaimed throughout the whole of India as a Mirdangam Maestro who can produce Music out of a Percussion instrument. He was born on 12.06.1912 the son of the famous Vocalist Sri. T. R. Sesha Bagavathar and Ananthambaal at Thiruvilvamalai, Kerala District. He has a sister and a brother. Mani Iyer's real name was Ramasami Iyer. The whole family is musical and due to his love for the fine arts He discontinued his schooling after his 5th class. His father recognising his keenness for music enrolled him as a student under the tutelage of Saathapuram Subbiar. He was an obedient student and his father was a vocalist. He practiced as a Mirdanga accompanist to his father and thus gained experience. He also gained intricate knowledge from his father's friend Alapullai Sri Visvanatha Iyer. This enabled him to be stage artist at the tender age of 8. He was the accompanist for his father Sesa Iyer, Sembai Vaidyanatha Bahavathar and to the musical discourses by Sivaramakrishna Bagavathar. Apart from this he was the artist for the Tiruvanandapura Kingdom. At one time, Sembai Vaidyanantha Bagavathar, having such confidence in Mani Iyer, arranged for him to accompany him at his concert in Chennai. But the organizers were unsatisfied as he was such a youngster and so arranged for another Mirdanga artist. Thiru. Shankara Menon. Contrary to the organizers apprehension Mani Iyer excelled in Mirdangam at that concert which lead to him being booked for many more concerts. There was no one equal to him for his rhythm, the melodious sound and clear beats. He has been playing for many leading artistes such as Ariakuddi Aalathoor Kanchipuram Nainapillai, Chithtoor Subramaniapillai, G. N. B, Tiger Varadhacharyar, Maharajapuram Viswanatha Iyer Srimathi D. K. Pattammal and M. L. Vasanthakumari. He was honoured in 1940 with the title "Naadha Mani" by the Trivaancore Palace at the Edinburgh Festival in 1940. He enlightened Westerners about this wonderful south - Indian percussion instrument. In 1965 he got the Presidents - award. He could be considered as an incarnation of Nandi - Devar and is the pinnacle of all Mirdanga artists in South - India. The very fact that he was praised by the late Puthukottai Thadchinamoorthy Pillai speaks volumes about his talent. Such a maestro left his mortal body in 30.05.1981.

PALANI SUBRAMANIA PILLAI (India)

(MIRDANGAM)

Thiru Palani Subramania Pillai was born in a family of talented musicians. He was born in 20. 04. 1908 as the second son to Palani Muthiapillai. He is said to have been born with an ear to music, as he became a student in Mirdangam and Kanjira, at a very tender

age under the tutelage of his father. He excelled in singing too and took to the stage, as a youngster. As he was left handed, whilst playing Mirdangam, he was always seated on the left - said of the Vocalist. He is the one, who introduced the seating arrangement on stage. Mainly, that the Mirdangam played on the Valantharai by left - hand should be on the left - side of Vocalist. This came into force in 1936 at the concert of Sembai Vaidyanatha Bagavathar, for whom he has since been an accompanist for a very long time. He has also played for Sithoor Subramaniapillai, Madurai Mani Iyer, G. N. B, Ariyakudi Ramanuiya Iyengar, Aalathoor brothers accompanying them on both Mirdangam and Kanjira. He is very fondly referred to as "Palani Suppu"du"

Once when he was accompanying a musician. In Bombay for the very first time the singer failed to allot a few minutes for him to play solo on Mirdangam. This upset him and when it was brought to the notice of Sembai, in his next programme in Bombay which was of 5 hours duration he purposefully gave Suppu"du 5 times of solo playing. His expertise became known to all Bombay audience and so Suppu"du returned to Chennai with all glory. Suppu"du has great respect for Sembai and great faith in God Guruvayoorappan. Once when he suffered chest - pain which would not respond to any medication, Sembai advised him to pray to Guruvayoorappan. On obeying Sembai suppu"du overcame the agony and so he vowed to play at the temple of Lord Guruvayoorappan, which he fulfilled that very same evening.

Suppu"du had many students, with whom he behaved as a friend. Of all his students Poovaaaloor Venkataraman plays as the resident Mirdangist for Pondicherry Radio - station, and Ramohanrao for Vijayavada Radio - Station, M. N. Kandasamy for Chennai Radio -station. Trichy Sankaran is the professor in the University of America, and Pallathur Lakshmanan is the Teacher at the Music College and G. Shanmugasunderam is lecturer at the Thirupathi Venkateswara University. Having produced such talented Mirdanga and kanjira exponents Palani Subramania Pillai, passed away on 27 - 5 - 1962 in his 53rd Year.

INUVIL K. SANKARASIVAM (Sri Lanka)

Mirdanga exponent Sankarasivam was born in Inuvaiyoor, a place famous for Music -Artistes. He is the son of Kandiah and his date of birth is 13 - 6 - 1939. From 1944 - 1956 he studied at Inuvil Saiva Prahasa Vidyalam. He was appointed as an Assistant teacher by the Govt. in 1960. It was during this time that he began learning Mirdangam. His first guru was the late Thiru. Ambalavanar. He also had A. S. Ramanathan, took place in 1972. He also sat for exams. Conducted by North - Ceylon Music Sabha and hence qualified in 1976 to be a teacher in Mirdangam. He had a style of his own in teaching and always respected his colleagues, irrespective of their age. He also possessed the humility to learn others, and was, always supportive as an accompanist to singers and instrumentalists. His knowledge and expertise was used in colleges and exams. Conducted by the North - Ceylon Music -Sabha. From 1977 to 1988 he was responsible for preparing the questionnaires for exams

and also as the assessor of answers. The publishing of his book "Concise description of Mirdangam" was his great glory, in 1979. His life ended in 17 - 5 - 1988 after catching a viral fever.

NAACHIMAR KOVILADI V. AMBALAVANAR (Sri Lanka)

Mirdanga Ambalavanar is of Goldsmith lineage and was born on 11.10.1927 in Jaffna. Vannarpannai to parents Veluppillai and Sellamma. He had three siblings one brother called Ganesu and two sisters. He had his schooling at Jaffna Hindu mixed school but he was learning his skills as a Goldsmith, at the same time. He lost his father when he trade as a Goldsmith at the same time. He lost his father when he was 11 years old and so he managed to run the family with his trade as a Goldsmith. Due to the influence of music around him he enrolled himself as a Mirdangam student at the age of 20 with teacher Avarangal Ponnusamy. He continued to master the art from the Indian artiste Govindapillai and next from Palliya artiste Suppiahpillai. In 1949 he became the Student of Sithambaram A. S. Ramanathan, who was the teacher at the Dance school of Jaffna. His devotion to Guru God and human values enabled his to reach great heights in this art. His exposition of Mirdangam was well received by all, as very pleasing to the ears. He would always rise to the occasions of standing in for other artistes even at very short notice. He is everready to lend his instrument on request. He was always humble and embraced all kinds of suggestions and ideas from anyone. Thus he was considered to be a self - less, sweet speaking artiste.

At the age of 26 he was betrothed to Ramasamy Pathar's daughter Kamakshi. He was blessed with 4 sons and 2 daughters. These children studied Music even whilst at academic school. His eldest son Ragonathan is an expert Mirdangam artiste. His second son Jayaraman is an expert Violinist in Jaffna. Srinivasan is domiciled in London as a teacher in Mirdangam, Gatam & Muharsing at the Saraswathi Music College.

Ambalavanar was the chief - organiser of the remembrance festival of the great vocalist M. K. Thiagaraj Bagavathar, which was held for many years in K. K. S. Road, Jaffna. He has also had the honour of having accompanied leading musicins one of whom was Nallur Majid from south - India at his Thiruppuhal concerts.

Ambalavanar had Jaffna Brama Sri. S. Sarveswara Sarma on Violin to play with him most of the cocerts. He was also a radio Ceylon artiste. He was the Mirdanga teacher for 28 yrs. at the Jaffna Rasika Ranjana Sabha, and consequently produced many Mirdanga exponents. He tutored students privately in his home too. His son Ragonathan could be named as his prodigy but there are many more of his students who are continuing the generation of Mirdanga artistes. He had to take retirement from Mirdangam due to heart problems but continued to do social work to the community. Being a member of Kamakshi Ambaal committee and serving untill 1981. He left his mortal body on 19.07.1981. But his Music service is still carried on by his progeny of students is in no doubt.

JAFFNA N. THANGAM. (Sri Lanka) (MIRDANGAM)

Mirdangam N. Thangam was born in 1916 in Vannaarpannai in Jaffna. His family was of musicians and his father was K. Narayanasamipillai and mother was Janaki Ammal. He played Mirdangam at the Music concerts in all parts of Ceylon from the year 1948. His parents named him Thangaraja Pillai and he was a student of Puthvaati Rathnam India Kaaraikal Gopalasamy and Balu. In Those days, Thangam was acclaimed as the accompanist following the true Karnatic method of playing the Mirdangam.

He was highly praised by C. S. Mani Bagavathar, India Kumbakonam V. P. Rajeswari and Maithili, when he accompanied them on Mirdangam for their concerts from 1954 to 1956 in many regions in Ceylon Eelam Mani Bagavathar used to refer to him as "En - thangam Mir - thangam" which rhymes as my Gold. He also played for Thiru. Muruga Kirupanthavariar, for all his Kathakalakshebha concerts and was solely praised for his expertise by Kirupanthavariar. Eelam artiste Vidwan. Kuppilan Sellathurai, for his Thiruppuhal Concerts had Thangam to support him as an accompanist, because Thangam would overcome even the subtle nuances, in such an exposition like Thiruppuhal. Thangam also played for Dances and his wife was a dancer. Hence it could be rightly said that his whole family was, a musical family.

He had his own style of Nadai Deka Kunkaram but always adhered to tradition. Valantharai Thoppi is very good and all paran words will be melodious and very rhythmic. His son Jayasunderam was trained diligently to play Mirdangam and he is shining as the leading exponent, in Eelam today. He is the Radio - Ceylon Mirdanga artist, and also plays in various concerts in Jaffna and South - Ceylon. Having dedicated his life to serve music, in Sri Lanka on 19.01. 1973, in his 63rd year he left this earth, heaven towards.

JAFFNA THADCHANAMOORTHY (Sri Lanka) (THAVIL) 1933 - 1975

Thadchanamoorthy was born in a hamlet called Inuvil in the province of Eelam. He was born to the famous Thavil Vidwan Visvalingam and Rathinam couple, on 26 - 08 - 1933. His registered name was Gnanapandithan but was affectionately called Thadchanamoorthy, which was the name that shone in the music world. He started learning Thavil at the tender age of six under his father and then continued under the tutelage of Jaffna Vannai Kamakshi Sundari. Along with him his two brothers Uruthrapathy and Kothandapani played the Nadhaswaram. His rendering on the Thavil, was well received as very pleasing and with intricate rhythms by all, even at his young age. He was blessed to have had the good opportunity to be a student of the fine artiste in India, known as Nachiarkovil Ragavapillai and progressed to play jointly with him on Thavil instrument. He found glory in playing Thavil in concerts of Vidwan Karaikurichi Arunasalam, shek Sinna Mowlana, Namagipettai Krishnan T. N. Rajaratnampillai, being honoured with Gold medals too. He and Needamangalam Shanmugavadivel, jointly performed in numerous concerts as though there was only one Thavil being used. Some of these recordings are available even today.

His marriage took place in 1957 to his bride Manonmani. His son Udhayasankar has taken after his father and to date excels in playing Thavil. The glory of Thadchanamoorthy was so much that all his fans used to follow him wherever he went to perform. In India, it was a well known fact that when Thavil artiste starts rendering solo the audience go out of the auditorium to stretch their legs or have a break. But it was a notable fact that when Thadchanamoorthy starts solo, the audience sat mesmerized and would never leave the auditorium. Such was his power of Sound Divinity. In 1969 he played for Sinna Mowlana at the Krishna Ganasaba in Chennai and as the highest accolade he was presented with a Gold Gopuram with his playing defined as Rocket & Everest. He spent the latter half of his life in India and later returned to Ceylon and on 13. 05. 1975 he left the music world, for the heavenly abode. Although he is no more, his expertise in Thavil has made Jaffna a place of repute in India.

THANJAI VAIDYANATHA IYER. (MIRDANGAM)

Sri Vaidyanatha Iyer was the Guru of the Gurus, of all the leading artistes of today in Mirdangam, in the land of Bharath. He was affectionately called 'Vaithanna' and was self - taught expert in other percussion instruments such as Gatam and Kanjeera too. In recognition of his expertise he was honoured with the title of 'Nada - Jothi' . He was born in 1897 had a very limited school education. Parameswara Iyer playing Mirdangam and this consequently spread the art of Mirdangam in many cities in India. He got the Parises for his expertise, from Harikesa Nallur, Muthiah Bagavathar, Kodaka Nallur Suppiah Bagavathar Violin Appa Iyer, Supparma Bagavathar and Nayanapillai.

His wife 'Mathani' gave all her support to his service and progress of the Mirdangam art of Music. Artistes such as, Paalakaadu Sri Mani Iyer, T. K Moorthy, Maankudi Thuraiira Iyer, Ponnu Iyer, Gatam Vilvaathiri Iyer, Appacutty Iyer and Krishnamoorthy Rao were tutored at his home, with free board and lodging. From the year 1916 to 1926 he was the accompanist on Mirdangam to Sri. Kanchipuram Nayanapillai popularising this instrument by his unique rendering. Even though his renderings have not been recorded, it could still heard and observed through the renderings of his disciples.

KUTRALAM SIVAVADIVEL PILLAI (MIRDANGAM)

He was born in the district of Thanjavur, Kutralam, in 08. 10. 1904. With his inborn talent he was self – taught and began playing Gatam, accompanying the concerts that were on a small scale. Subsequently he desired to master the Art of Mirdangam playing and so enrolled himself as a student of Kutralam Kuppusami Pillai. He became a great exponent of Mirdangam and hence began playing for leading singers such as Sri. Sithoor Subramaniapillai and Madurai Sri Mani Iyer, and continued to do so. His playing was so very pleasing to the ears that every singer would have him as their accompanying artiste. He had a style of his own, both in Mirdangam and Kanjira. He was crowned with the title 'Mirdanga Sudaroli'. He used to have at one time, about 75 students, all living

and learning in his house. Students came from Ceylon, Singapore, Tamil Nadu, Andhra, Karnataka, Kerala and from North India and are the leading artistes now in all these places in instruments such as Gatam. Kanjira, Muharsing and Mirdangam of his students Tanjore Srinivasan is a lecturer in Mirdangam at the Govt.College of Music, Chennai and Tanjore Nagarajan and Pudhukottai Mahadevan in Muharsing are acclaimed as the most famous artistes his speech was said to be pleasing as his rendering of Mirdangam, and as a person he was a very compassionate man. Such a noble great artiste died young at the age of 51 on 05. 12. 1955.

NARAYANASAMY APPA

(MIRDANGAM 18 TH CENTURY)

Thiru. Narayanasamy Appa was born in Thanjavur, in the 18th / 19th century. His Guru was Sivasami Appa. Narayanasamy Appa was proficient in Kaalpiramanam and Poorna Nadhasukam along with meetuchaapu Kumkaram. The world of Mirdangam was reformed due to his Manodharma Strength. Before Narayanasamy Appa's untiring effort to make Mirdankam as equal as the Vocalists, it is was considered only as an accompanying instrument and consequently was not given any importance. The Mirdangist had to even sit behind the Singer in Music recitals and had to play Mirdangam Standing behind the Bagavathar in dramas. But now, not only do they sit alongside the Musicians, Mirdangam has attained the status of a Divine – instrument, all due to Narayanasamy Appa.

When Narayanasamy Appa plays the Mirdangam, his head or body does not move. The only movement will be the fingers and so to people watching from a distance, it would appear as though he was not playing the Mirdangam, but would hear the Sound vibration of the Instrument. He was a very pious man and every Saturday he would play with Thampara Sruthi play the Mirdangam at the same time, whilst singing devotional songs. Due to this expertise, he secured the title "NANDHI - THEVAR" along with the respectful admiration, from Mahavaidhya - Naadhaiyar; Pattanam Subramania Iyer; Kumbakonam Saraba Sastri; and Veenai Seshanna.

Words would not suffice to extol the virtues of Maha Vidwan. At one time Narayanasamy Appa had to play for a recital at the High - Court Judge Sri Mani Iyer, along with Kirshna Iyer on Violin and Saraba Sastri on the Flute, for this Kacheri, all the artistes were paid equally. The following day, Saturday, he had the violinist & the Flutist accompanying him in his Bajan Singing. He had no children and passed away at the age of 70.

THUKKA RAAM SWAMI (18TH CENTURY)

Thanjai Thurkka Raam plays the Mridangam as a perfect accompanying instrument. He has played for Maha Vidyanadha Iyer, Pattanam Subramani Iyer and Thodi Sunthera Rao. During his time the Vidwans accepted any amount of remuneration given to them and continued playing in most recitals. He played the Mridangam until his untimely death at age forty.

PUDHUKOTTAI THAKSHINAMOORTHY PILLAI

Thakshinamoorthy Pillai was born to the Royal Physician of Pudhukottai Palace, Ramasamy Pillai and his wife Amaravathi on the 30th of December 1875. As he was not interested in his studies, using his influence his father got him the job of a watchman at the Palace. He would always be making rhythm with his fingers on anything that is available at the moment. One day when he was staying in a rest – house in Ramanatha Puram he played the Gatam for which he was honoured by the king. His interests in Gatam progressed after listening to Palani Krishna Iyer, which started when he was 22 years of age. He then went to Thanjavur and there seeing his expertise, Narayana Sami Appa presented him one of his Mridangam and also started coaching him. He then was reformed by Laya – expert Sri Maan Poondiya Pillai, to master the nuances of Laya. He lost his mother at a very young age.

Once again he went back to Ramanathapuram, where he started playing Kanchira, Gatam and Mridangam for Dramas and Katha Kalakshepam recitals. He has accompanied Thirupalanam Panchapakesa Sastri and Arikesa Nallur Muthiah Bagavathar during their performances.

His playing the Mridangam was so sweet sounding, that once when he was accompany Thirupalanam Panchapakesa Sastri and Arikesa Nallur Muthiah Bagavathar, as the "Third - Veena". From this day he also known as the Third Karaikudi brother.

He would always refer to someone as "Aandavane" and as a reply his would always be "Gods will"; His son Swaminatha Pillai too was an expert on the Mridangam and Kanjira and both together have performed on the same stage for Nayana Pillai, Koneri Rajapuram and Maharajapuram. He was very fond of the Ascetics and would spend freely on them.

During the Thiruparang Kuntram Temple Festival. He observes silence and feeds the Devotees. Once when he was going with Palani Subramaniya Pillai to find suitable wood to make Mridangam, he was seen to bow down in respect, raking his Angavastharam off his shoulders and raking off his chappals. In reply to a puzzled Subramania Pillai he had replied, "This is the Temple – abode of the Great Maan Poondiya Pillai", which revealed his Guru bakthi. Continuing with such service to the Music – world, he breathed his last in the year 1936.

MAAN POONDIYA PILLAI

(MAAMOONDIYAPILLAI 18th century)

The genius of Layam, Sri. Maan Poondya Pillai was born in the Samasthanam of Puthukkottai. He was the first player of Kanchira at Vocal recitals, after which Kanchira was accepted as an accompanying instrument in Kancheri's. Thus, it is said that the Kanchira was made famous by him and he became famous by Kanchira. He was a genius, to the extent, that Thaala – Gnani's were able to pick up the nuances of "Laya – Gnanam" from

him. The late Koneripuram Vaidhya Nathaiyer picked up a lot of intricacies of “Layam”, from Maan Poondya Pillai.

When Pillai plays the Kanjira, he will maintain only Sarvalahu, with Theermanams short and easy. For eg: it will be, Thakadhinathaam Thakadhinathaam Thakadhinathaam”. At the end of a song there will not be korvai or Thadhinkinathom. He had Ganam Krishnayer playing Gatam during his time.

His students in Kanjira were Sevuka Paandya Thevar, Sethoor Jamindhar, Palani Muthyapillai and Puthukkottai Thakshina – Moorth Pillai. His untimely death at the age of only 64, was a great loss of the Music world.

KUMBAKONAM ALAHANAMBIAPILLAI. (ALAHANANBI)

Mirdangam Alahanambiapillai was born in Thiruvaramangam, in the year 1864. His Surroundings were full of culture and arts. When he was living in Thajavur. Hence his interest in this field began when he was only 10 yrs old. His first Guru’s were his maternal - uncles, Samintha Pillai and Vengupillai.

In the beginning, he played as an accompanist, for Dance – Dramas and Baratha – Natyam, which was called “Chinnamelam” before. During this time, he became friendly with the maestro of Kathakalakshepam, Thiruppalanam Sri. Panchapakesa Sastri, who later had him as his mirdanga accompanist. Playing as an accompanist to Kathakalakshepam is not an easy task but Nambi excelled even in this, having meetu – Nadham, Thoppisuham, Gumkaram and Araichapu as his main excellent features of his performance.

His fame spread fast and so he was assigned by music experts, Kumbakonam Saraba Sastri, Thirukkodi – Kaval Krishnayer, Ramanathapuram Seenivasa Iyengar, Koneri Rajapuram Vaidhyathayer, Madurai Pushpavanam Iyer and Kanchipuram Nayanapillai (Guru of Cithoor Subramania Pillai) to play for their Kacheri. He continued to play for the next generation too.

It is said that his performance on the Mirdangam during recitals of flute – Saraba Sastri, Vialin – Krishnayer and Govindasamipillai, Veenai – Karaikudi brothers, made the audience feel their hairs raised with joy. He was never caught out with his Mirudangam losing Sruthi and this was the main reason for his demand amongst the Vidwans.

He was blessed with four sons; Thangasami, Ratnavel, Radhakrishnan and Arumugam. Radhakrishnan had Sri Malaikottai Govindasamy Pillai as his Violin Guru and Kanchipuram Nayinapillai as his Vocal Guru. The other three sons had their father as their mirudanga Guru. Nambi continued to play for maharajapuram Viswanatha Iyer. Once when Viswanathayer was singing at a recital in Trichy, he had forgotten the Anupallavi of a krithi and so kept repeating the same sentence. Realizing what was happening, Nambi immediately played the Annupallavi on his Mirdangam, whereafter the vocalist completed

the song successfully. In appreciation of timely help he blessed Nambi, "you are the Lord Nandhi in Mirdangam", The audience applauded by adding, "Not only is he Lord Nandhi in Mirdangam, he is so in appearance too", as he had a hump on the back of the neck, similar to that of a bull.

His special friends were, Pudhukottai Thakshinamurthy Pillai Malaikottai Govindasamy Pillai, Mannaarkudi Pakiriapillai, Palani Muthiapillai and Kancheepuram Nayanapillai. All these artists had played on the same stage together. He has also played Mirdangam for Anantharama Bagavathar too. He was famous for his wit and once when at a marriage reception, after concluding, playing for Karaikudi brothers Veena recital, he requested double payment. To this, the organizers of this recital wanted to know why he should be paid double fees, to which Nambi replied, "because there were two Veenas in this Kacheri", and so he had to play for two Veenas; Such was his humour.

This great Mahan who contributed so much for the growth of music, departed in the year 1926

THANJAVOOR PAKKIRIPILLAI (PAKKRI)

Thanjavoor Pakkiriapillai was from the music Dynasty of Sri, Govinda Nattuvanar's daughter Ammalu, as an only son did was born in the year 1869. His maternal uncle was the famous Mirdanga Vidwan Sri. Kuppasami Nattuvanar in Thanjai, from whom Pakkiri learnt Mirdangam, which was their family ancestral art. He married his maternal - uncles Guru, Sri Kuppasamy Nattuvanar's daughter Krishnammal.

Pakkiri's performance is enhanced by his expert meettu - varieties and Purattal - varieties. Praising his expert playing of Mirdangam, Thanjai Patti - Kirishna Bagavathar, gave him the little "Sunatha Pooopathi". His arangetram too was when he played for Krishna - Bagavathar's Harikathai. Following this he started accompanying, Thiruppalamam Panchabi Sastri, Soola - Mangalam Vaidhyanantha Bagavathar, Pandit Lakshmana Acharya, Mangudi Sithampara Bagavathar, Thanjai Nagaraja Bagavathar, Anantharama Bagavathar & Soolamangalam Soundararaja Bagavathar in their Harikatha's. he later played for karnatic Vocal recitals too, for maestros such as, Patnam Subramania Iyer, Maha Vaidhyanantha Iyer, Saraba Sastri, Poochi Iyengar, Koneri Rajapuram Kancheepuram Nayinapillai, Ariyakudi, Maharajapuram and Sanjeevirayar from whom he got accolades. At times, he also participated in the Saturday Bajans of Narayanasamy Appa. Although he was such a genius, he also had slight mental unbalance which made him hot tempered. At times, he would leave the stage during the middle of a performance, for no reason and would lose his temper if he was not paid, immediately after the conclusion of a programme, he was gifted with 2 Gold bracelets, by Mysore Maharaja whilst he was playing Mirdangam for Veenai Seshnna's recital. He was blessed with 2 sons and 2 daughters. Both his sons, Sri Govindasamy Pillai and Sri Srinivasa Pillai are present artistes. Due to his mental imbalances he left home suddenly, only to return to die in his family's Presence. This was in the year 1922.

MYLATTOOR SAMI IYER - (PAALAKKAADU SAMI IYER)

Sami Iyer was born in Mylattoor, in Kerala. He became a student of his uncle. Mylattoor Krisnayer, at a very tender age and was able to play for kacheri's at a young age. He also learnt to play the Violin. He played Mirdangam in the group of Hirakatha specialists Maankudi Sitamapara Bagavathar and Thanjai Panchabakesa Bagavathar. He later started accompanying Poochi - Srinivasa Iyengar, at his music recitals, and became famous. He was a lecturer in Mirdhangam at the Annamalai University and produced a number of students. He was honored by the Tamil - Nataka - Sangam in 1965, with an honorary Title.

He with his experience as a teacher an in violin and vocal was able to publish a book with notations, about the instrument, "Mridangam". His son, Mylattoor, Ramachandran had his father as his Guru in Mridhangam, and is at present attached to the Pondicherry Radio – Station, as a Mridanga artiste. Sri Sami Iyer has accompanied all the old famous Vidwans, in India.

Sami Iyer, who gave so much to the Mridanga art, sadly passed away at the ripe old age of 81.

THINNIAM VENKATRAMA IYER

Venkat Rama Iyer was born in 1900 in the town of Thinniam in the Trichy district. He began his vocal Mirdangam lessons. When he was a child of 8 years of age. He first studied vocal under Sri. Sethurama Iyer and Mirdangam under Thiruvaiyaru Subramania Iyer. He start performing at the age of 12, for famous Vidwans and got high praises for his expertise. He was bestowed the title Kala Nidhi, by the Chennai Music Academy in the year 1959.

He published a book called "Pallavi Rathnamala", which has Soolaathi in 35 Thaalams, Pallavi in Thrikaalam, Swarams and Jathis. This has many laya intricacies. He has served the Mridanga Art for 55 years.

THE SENIOR FAMOUS MRIDANGIST OF THE PRESENT TIME IN INDIA T. K. MOORTHY

Sri. T. K. Moorthy was born in 13. 08. 1924 to Thaanu Bagavathar and Annapoorani Ammal of the Trivancoor Samasthaan in the town called Neyaatrakarai. His father was a famous Violinist and so was his grandfather in vocal. His father was the Music teacher of Trivancoor Girls School. He had 2 sisters and brothers. The elder brother played Mridangam and Gatam and the other brother played the Violin, hence it was decided that he should be taught Vocal; but his preference was to learn Mirdangam. His maternal uncle supported his

wish by presenting him with a Mirdangam, where after he started the practice of observing his older brother and learning Mridangam. He performed so well at the school where he was a student that the Maharajah of Travancore offered him a prize of a Gold Medal. He then became a student of Thanjavoor Sri. Vaidhyanathayar.

One day he was lucky and got the chance to play for Narayana Bagawathar's Kathakalakshepam. His arangetram took place in 1935 at Musuri Subramanyam Iyer's Kacheri. From that day, both Guru & Sishya started performing on the same stage, for Tiger Varadhaacharyar, Supparama Bagavathar, Arikesa Nallur Muthiah Bagavathar, Soolamangalam Vaidhyanatha Bagavathar and Thiruvayaaru Annasamy Bagavathar. For the Kacheri of Music in 1936 Moorthy played the Mridangam while Paalakaatu Mani Iyer played the Kacheira, after which he participated in the Guru - Boojaa of the Krishnamoorthy Pillai. He became the Mridangist for Srimathi M. S. Subbulakshimi in 1941 and thus, performed in Sri Lanka too for M. S. and also at the U. N (United Nations in America) in 1962 for M. S. which enabled the Westerners to realize the greatness of this instrument. Later he went to Germany, Geneva, London, Cairo and Rome returning home with accolades and great fame.

It is not easy to explain about his expertise and though small in stature he is monumental in Mirdangam knowledge. It is said that his playing is the same as Thanjavoor Vaidhyanatha Iyer; keeping to the traditional method of playing Mirdangam.

He was betrothed to the daughter of Narayana Bagavathar named Rukumani, who was given as a gift for his genius in Mridangam. He was blessed with 2 daughters and 3 sons. They too were highly trained and 3, are serving the music group in Chennai Radio - Station.

He continues to play Mridangam for Mani Iyer, in all his recitals. He has the ability to enhance a performer's performance by his Mirdangam. It is accepted generally, that he always plays according to the performer, in a supporting role. He is also addressed as Thanjavoor T. K. Moorthy.

JAFFNA V. KANAPATHIYA PILLAI (MIRDANGAM)

(1910 – 1987)

Kalaignar Thiru Kanapathyapillai was born 10,01, 1910 in the district of Mathura in South - India for Sri - Veeabahu Pillai and Srimathi Ammani. As he was not interested in his studies, he started learning, Mirdangam all by himself as there was no Guru available. He played as an accompaniment in small recitals, dances and dramas and thus gained experience and in time became a leading exponent in this art. He came to Sri Lanka from India in 1932, with N. S. Krishnan. Whilst he was performing for many kacheri's in Sri Lanka, he was also performing as a guest - artiste in Radio - Sri Lanka Station.

He married Selvanayagi in 1944, and until 1952, he continued as a permanent artiste in Radio - Ceylon, Co - operation. In the Thiyagarajah Music - festival in Wellawatte on 18.04.1965 he was honored on the same stage, along with Vocalist Mani Bagavather and Violinist Mani Iyengar received the title of "KARAVEHA SURAGNANA POOPATHY" from the Minister, Thiru M.Thiruchelvam.

In 1965, he left Colombo for Jaffna, after handing - over his student Mohan, who was also a relative, to his colleague Shanmugam Pillai. After this, he gave a solo performance at the Radio Sri Lanka, only once a month. Although, due to his age, he lessened his performance he still continued to play for famous artists such as Jaffna Bramasri Y. Nithianantha Sama, for his Kathapirasangam, Kanahaambal Sathasivam known as Eelathu Suntharaambal for her devotional Music and V. T. V. Subramaniam for his Pann Isai too, until the year 1982.

He stopped performing in 1983 after his wife passed away and went to live with his eldest daughter in Kankesanthurai. Although none of his children were musicians, his daughter married the Nathaswaram & Gatam Artist, Suppusami. During the unrest in the country in 1987 he sought refuge in a school and sadly breathed his last.

MAHVIDDAPURAM N. S. URUTHIRAPATHY **(NAADHASWARAM)**

In the Northern part of Sri Lanka, which is famously referred to as the Trinity of Moorthy, Sthalam and Theertham the very famous Naadhaswaram Vidwan. Uruthirapathy was born, in 1900 to N. Somasundrem. All his brother were famous artistes elder brother Pakkirsamy Pillai as a Naadhaswara Vidwan, Second brother Ramanathan as a Thavil Vidwan, and his younger brother as a Naadhaswara Vidwan, Music Teacher and Drama producer and was called Nadarajan.

He lost his father at the age of 4. His mother and his elder brother underwent untold problems but yet sent Urithirapathy to their motherland India to further his education in Music. His first Gurugulam was under Sithamparam Vaidhyanatha, an eminent Naadhaswara Vidwan; undergoing all the difficulties in Gurugulam he patiently and obediently pursued his ambition. After 2 years of learning Naadhaswara Vidwan and obediently pursued his ambition, After 2 years of learning Naadhaswaram under Vaidhyanathan, he returned to Maaviddapuram, with his Guru's full Blessings. Seeing the talent of this brother, they sent him back to India to learn under Kothamangalam Thandaayuthapani, for 4 years. His Guru was so pleased with his talent that he was appointed as a teacher for 20 students. Four years after, he wished to return to Jaffna but sadly his Gurunathar passed away and he was blessed to do the last rites for his Guru, after which he returned to Jaffna. He always attributed his fame & success to Murugan's Kind Blessings, elder brother's love & teaching, Mother love & encouragement and last but not least, his loving Gurunathar's Blessings.

He married Yogambal, daughter of the Naadhaswara Vidwan of Alaveddi Sri. Samabasivam, in the year 1927. Both his daughters, Rajamani and Tharmavathi became good Music - Teachers. In 1964, he was bestowed the Title, "Sangeetha Vidhva Booshanam by Sri Lanka, Music - Teachers the Sangam and 1965 he received the Title, "Sangeetha Vidhva Mani" from Ceylon Sangeetha Vidwa Sabai, He was also instrumental in organising, and getting down famous Thavil Vidwan's from India, through Ramanathan Music - College thus satisfying the desire of Music - Lovers.

He had the expertise to, play Karthaa Ragam and playing Ragas in Madhyama Sruthi and also to play Pallavi in different Thaalams, thus Surprising and astonishing artistes & audience, alike.

Although he was acclaimed as a Naadhaswara Vidwan, he was versatile in all instruments and being a Teacher in these instruments too. In the Maavai - Aadheenam, he used to play the flute, during the annual Saraswathi Poojai festival in Nadeswara college. He maintained his love and gratitude, to Murugan, for all his achievements, continuing his service, Maavai Ahdheena Head Brahma Sri. Duraisamy Kurukkal. Honoured him with the "Ponnandai Porthi" celebrations.

His students are continuing as Naadhaswara Vidwans Vocalists, Music – Teachers and also as Music Researchers. This great artiste merged with his creator in Heaven, leaving this earthly world on 24. 05. 1980.

INUVIL N. R. SINNARAJA - (THAVIL) **(1934 - 1991)**

Jaffna was well known in South - India, Tamil - Nadu, as an audience very knowledgeable about Laya Gnanam. The main reason for such a belief was the senior Thavil -artiste N.R. Sinnaraja . He was born on 24.03. 1934 to the Thanjai Thirumakkottai N. Rathinam and Pakkiam of Punguduthivu in Jaffna, He had 2 brothers and six ~~Sis~~ Sisters. Both his brothers were Naadhaswara artiste. One is N. R. Santhaanam and the other is the late N.R. Govindasamy.

He commenced his education in Inuvil Saivapragasa Vidhyasalai and later in Thirunelveli Parameswara College. At the same he continued learning Thavil from Sithankerni Meenakshi Suntharan. He Progressed fast to be able to play for Nadhaswara recitals. He also got fame by playing for Indian Tamil - Nadu Nadhaswara Vidwans by inviting them to Jaffna, Sri Lanka. The first such Vidwan to perform at the request of Sinnaraja was the lecturer in Nadhaswaram at the Madurai Music College, Tharumapuram Govindaraja Pillai, and later invited Abhiraman Ganesan to perform in various celebrations.

During this time he married Rajeswari, daughter of his uncle and produced 5 sons and one daughter. His eldest son Raveendran and younger son Suthaakar studied under their father, gaining fame and accolades.

In his younger days, Sinnaraja - accompanied maestros such as Jaffna Layagnana Poopathi Thakshanamurthy, Naachimar Kovil Tiru. Ganesapillai, and Indian maestros such as, Muthuveer Pillai, Needamangalam Shanmugavadivel, Nachiarkovil Ragava Pillai, Valangaiman Shanmugasundaram, Kumbakonam Thangavel, Ramadas, luappoor Nallakumar, and Vadapathimangalam Thadshanamoorthy in going around and playing in many parts of India, thereby acquiring fame for Jaffna. He also got down artistes from India and fulfilled the wishes of music lovers of Jaffna.

Sinnaraja though the name depicts small physique was in fact a very robust personality. He was dark in complexion but light in heart. He speaks lovingly and with sincerity. Due to his kindness and charitable nature many folks and many music institutes stood to gain immensely.

Being the king of Thavil he generated a number of quality students. His very first student from Sermadevi, was Murugandi, from the Thirunelveli district of India. He Murugandi jointly performed with Sinnaraja in 1962, at the Colombo Vel - festival, playing thavil for the Naadhaswara recital of Abhiraman Ganesan. K.R. Punniamoorthy, Sinnaraja's Son's Ravindran and Sudhakar, Jaffna C. Murugadas, Nelliadi, Palanivel, Inuvil C, Kalyanasudaram, Suthumalai Sinnaraja, Mallakam C. Jayaraman, Kondavil E. Muruganatham, Inuvil V. Karunamurthy & all these artistes deserve, recognition too.

Sinnaraja received accolades during his performances in Tamil - Nadu, Singapore Malaysia, and Thailand, Some of which are, "Vivakara Vidhva Mani"; "Thala Alaharaakalpana Jothi"; " Layagnana Vidhwamani' "Karavekalavagnana Kesari"; and "Thavil Chakaravarthi". The greatest achievement was on 12.12.1968 when he was presented with "Thanga Thavil Kedayam" during the Nadhaswara Kacheri, of Thiruvavadurai Rajarathinam Pillai's memorial concert in Karoor. This "Viruthu" was given to only Thadchinamurthy and Sinnaraja from Sri Lanka, which makes it even more significant. Thiru N.R.S. was well known for his unique way of playing Thavil which always captivated the audience.

Such a great Thavil artiste, breathed his last and merged with Naadha Brahman, on 06.07.1991, after his offering to the school deity Parameswaran at the Divine wedding of Parvathi and Parameswaran, in the form of a deluge of sound on the Thavil. It was a boon from God. that Sri Lanka was blessed with such a genius in Thavil.

PART - 5

MODEL QUESTIONS

GRADE - 3

Part I

Select the Correct answer and Underline

1. Sruthi is said to be
a) Mother b) Father c) Brother d) Sister
2. Kanda Jaathi Ada Thalam has
a) 10 Counts b) 12 Counts c) 7 Counts d) 14 Counts
3. Saptha Swaram is
a) 3 Swaras b) 5 Swaras c) 7 Swaras d) 9 Swaras
4. "U" This symbol has
a) 1 Count b) 2 Counts c) 3 Counts d) 4 Counts
5. The Three Anga Thaalam is
a) Thriputa Thaalam b) Jampai Thaalam
c) Rupaka Thaalam d) Ada Thaalam
6. Aathi Thaalam has
a) 4 Counts b) 8 Counts c) 16 Counts d) 32 Counts
7. Misra Chaapu Thaalam has
a) 7 Maathras b) 14 Maathras c) 21 Maathras d) 28 Maathras
8. Which Thaalam is found in the Sapatha Thaalas?
a) Misra Eka Thaalam b) Sathusra Eka Thaalam
c) Kanda Eka Thaalam d) Thisra Eka Thaalam
9. Naatham has
a) 2 Kinds b) 3 Kinds c) 4 Kinds d) 5 Kinds
10. Naatham has
a) 2 Kinds b) 3 Kinds c) 4 Kinds d) 5 Kinds

Part II

1. Write short notes on the following :
a) Sruthi b) Swaram c) Thaalam
2. Describe the birth of Thaalam
3. Write the Aathi Thala Big Mora
4. Give the 35 Thala table

GRADE - 3

Part I

Select the Correct answer and Underline

1. Kanda Jaathi Thripuda Thaalam has :
a) 18 Maathras b) 36 Maathras
c) 27 Maathras d) 45 Maathras
2. Which Jaathi is not in the Saptha Thaalam groups?
a) Thisra Jaathi b) Misra Jaathi
c) Kanda Jaathi d) Sangeerna Jaathi
3. 01 These Angams are in the :
a) Thuruva Thaalam b) Madya Thaalam
c) Rupaka Thaalam d) Jembai Thaalam
4. "Thalaangu Kidathaka Kidathaka" This Faran word has :
a) 8 Adsarams b) 10 Adsarams
c) 12 Adsarams d) 14 Adsarams
5. "U" This Angam has :
a) One Adsaram b) Two Adsarams
c) Four Adsarams d) Eight Adsarams
6. I IOO This Thaalam is :
a) Jembai Thaalam b) Thirupuda Thaalam
c) Ada Thaalam d) Thuruva Thaalam
7. Natham has :
a) 2 Kinds b) 3 Kinds c) 4 Kinds d) 5 Kinds
8. Sangeerna Jaathi Madya Thaalam has :
a) 10 Aksaras b) 20 Aksaras
c) 30 Aksaras d) 40 Aksaras
9. "Sa - Pa" Swaras was calling by the name of
a) Vikruthi Swaras b) Prakruthi Swaras
c) Anya Swaras d) Madyama Swaras
10. "Lagu" has :
a) 2 Kinds b) 3 Kinds c) 4 Kinds d) 5 Kinds
11. "Anaaghatha Naatham" is created by the :
a) Man Power b) Violin Music
c) Nature d) Mirdanga Music
12. Kanda Chappu Thaalam has :
a) 5 Maathras b) 10 Maathras
c) 15 Maathras d) 20 Maathras

Part II

1. Write short notes "Three Angams" (Lagu, Thirutham, Anuthirutham)
2. Explain the following words
 - a) Naatham
 - b) Swarasthanam
3. Write the 24 Aksara Farans
4. Write the history of Thaalam beginning

GRADE - 4

Part I

Fill in the blanks by choosing the correct words from the brackets:

1. There are hydres on the Valancharai moottu.
(2, 3, 4)
2. Three Thisra Jaathi Thathikinathoms are equal to
Thathikinathoms.
(2 Kanda Jaathi, 2 Misra Jaathi, 2 Sankeerana Jaathi)
3. There are Belt holes on the Mirdanga both sides.
(16, 32, 48)
4. "Saappu" This Mirdanga word is playing on the
(Meettu, Saatham, Thoppithol)
5. Mirdanga body was made by
(Metal, Wood, Clay)
6. Sankeerana Jaathi Eka Thalam Kanda Jaathi has Maathras
(27, 45, 63)
7. Mirdangam has been calling the other name of
(Melam, Thavil, Matthalam)
8. Three Sathustra Jaathi Thathikinathom are Maathras.
(12, 24, 48)
9. Mirdanga Saatham (Black Paste) is on the Thaddu.
(Veddu, Udakarai, Koddu)
10. When we playing to three Thisra Jaathi Thathikinathoms in Adi Thaalam, we will take
away Maatharas.
(18, 14, 10)
11. Jhathi is calling by the other name of
(Swaras, Wordblock, Thaalam)
12. "THA - THI - KINATHOM" This Thathikinathom is Jaathi.
(Thisra, Kanda, Mistra)

Part II

Give your answers in a separate paper.

1. Write short notes to the following words
a) Sarvalagu b) Jhathi c) Karanai
2. Draw a Mirdanga diagram and explain its parts.
3. Write a Saptha Thaalams Alangara Jhathies with Thaala, Anga notations.
4. Explain how 35 Thaalams was creating the 175 Thaalams.

GRADE - 4

Part I

Fill in the blanks with the correct words from the brackets:

1. Mirdangam has Faces.
(2, 3, 4, 5)
2. There are holes on the right face.
(12, 24, 48)
3. There are leathers on the right face
(2, 3, 4, 5)
4. Mirdangam is a instrument.
(String, Percussion, Wind)
5. The black paste is on the
(Vettuthattu, Kottuthattu, Udkaraithattu)
6. Laghu has variations.
(3, 4, 5, 6)
7. Kanda Chaapu thaalam has counts
(5, 10, 15, 20)
8. Theree Thisra Jaathies will make a
(Kanda Jaathi, Misra Jaathi, Sangeerna Jaathi)
9. Misra Chaapu thaalam has counts
(12, 14, 16, 18)
10. Three Thisra Jaathi Thathinkinathoms are counts
(9, 12, 18, 27)

Part II

1. Draw and label a diagram of the Mirdangam
2. Explain the following :
a) Laghu b) Jaathi c) Gathi
3. Give the table of 35 thaalas with angas, Jaathihs and aksharas.
4. Write the Pancha (5) Jaathi Thathinkinathom lines of Adi Thaalam with notations.

Grade 5 Theory

1. Explain the following words
a) Maarkam b) Karaham c) Kaalam
2. Write a table of shadaangam (Six Angas)
3. Explain Ghathi and Nadai differences.
4. Write the five Jaathi Thathinkinathom lines of Aathi thaalam Sama Eduppu with the musical notations.
5. Write a history of the Musical life of Sri Paalakaadu T. S. Mani Iyer.
6. Write the Mistra Chaappu Thala long mora with Thaalam notations.

Grade 5 Theory

1. Write short notes of the following.
a) Jhathy b) Valantharai Mootu (Right face) c) Sarvalagu d) Layam
2. Explain Shadaangams with the table
3. Write the long Mora and finishing Thathinkinathom of Rupaka Thaalam.
4. Write the Notations and Symbols used in Carnatic Music.
5. Write the artistic life of Palkat Mani Iyer.
6. Give the Pancha Jaathi Thathinkinathom lines of Kanda Chaapu Thaalam

Grade 5 Theory

Answer all questions.

1. Write Short notes for the following words.
a) Sruthi b) Kaalam c) Kraham d) Maarkam
2. What is the Meaning of Gathy?
3. Write the Pancha Jaathy Thathinkinathom lines of Aathi thaalam with notation.
4. Write the artistic life to Thavil Vidvan Yalpanam Thadchanamoorthy.
5. Give the Thani Aavarthanam lessons of Aathi thaalam with Periya Mora.

Grade 6 Theory

1. Write the five Jaathi Thathinkinathom lines in Roopaka Thaalam with notations.
2. Describe the design of the Mirdanga Valanthari Moottu with diagram.

3. Give any Two lessons of Thani Avarthanam in Misra Jaathi Thiripudai Thaalam with notations.
4. Write an essay the artist life of Mirdanga Vidvan Inuvil Sangarasivam.
5. Give the details of Shada angams with a table.

Grade 6

Answer all questions.

1. Describe the four types of musical instruments with examples
2. Explain the following words
 - a) Thoppimoottu
 - b) Anahatha Eduppu
 - c) Plutham
 - d) Gathy
3. Write the Pancha Jaathy Thathinkinathom lines of Rupaka thaalam with thaala notation,
4. Give the lessons of Thani Aavarthanam in Misra Saapu thaalam with thaala notations.
5. Write an essay on the artistic life of Mirdanga artist Inuvil Sangarasivam of Sri Lanaka.

Grade 6 Theory

Answer all questions.

1. Explain the Four types of the Musical Instruments with examples.
2. Write Kanda chappu Thaala long Mora and finishing Thathikinathom with musical notations.
3. Write short notes to the following words
 - a) Kaakapaatham
 - b) Ghathi
 - c) Layam
4. Write the history of the Artist life of Mirdangam Palani Subramania Pillai.
5. Give the Five Jaathi Thathikinathom lines in Roopaka Thaalam with music notation

Grade 6 Theory

Answer all questions.

1. Explain the following words
 - a) Thaalam
 - b) Gathy
 - c) Sagdaangam
 - d) Saatham
2. Describe the three types of musical instruments and draw an example for each.

3. Write the lessons of Rupaka Thaalam solo playing.
4. Write an essay on the musical life of Palani Subramaniapillai
5. Give the Pancha Jaathi Thathinkinathom lines of Kanda Jaathi Thirupuda Thaalam.

Grade 7 Theory

1. Explain the following instruments with diagrams.
a) Thavil b) Tabla c) Kanjeera d) Gadam
2. Write the Alankara Jathi of Kanda Jaathi Ada Thaalam in three speeds and Thisram.
3. Give the similarities and differences between the instruments Thavil and Mirdangam.
4. Give the long Mora and finishing Thathinkinathom of Misra Chaapu Thaalam with notations.
5. Write the four Avarthana Thakajanu practice lesson with notations.

Grade 7 Theory

1. Explain the structures of Thavil and Thabla with diagrams.
2. Describe the "Accompaniment playing method of music performance" for Ganjeera and Mirdangam.
3. Write an "Alangara Jhathi" of 3 speeds in Kanda Jaathi Ada Thaalam with musical notations.
4. Write a pallavi in the two speeds with Thaala, Anga Maathra notations.

Grade 8 Theory (Diploma)

1. Write short notes on the following words.
a) Shodasaangam b) Yathy c) Thaala Thasa Pranan
d) Kiriya e) Konnakkol
2. Write a table of 175 thaalas with symbols and Aksharas.
3. Write in detail how you would teach a lesson of Jaathy Thathinkinathom in Roopaka thaalam.
4. Write the 35 Thaala Alankara Jhathis with notation.
5. What is the meaning of Pallavi? Write a Pallavi in Aathi Thaalam with 3 speeds.
6. Write the long Mora and finishing Thathinkinathom of Kanda Jaathy Ada thaalam.
7. Describe in details how the Miruthangam is played as an accompaniment for Dance, Vocal and Instrumental recitals.

Grade 8 Theory (Diploma)

Answer questions 3 and 6, and any three of your choice.

1. Explain the following words.
 - a) Sarva Laghu
 - b) Marrkam
 - c) Kaaka Patham
 - d) Guru Dhruth Viraama
 - e) Kalai
2. Describe all types of Pallavies.
3. Write notes of a lesson. How would you teach the practice lesson of two Avarthana Thagajenu, in Adi Thaalam for 2nd grade students.
4. Describe the accompainments of Miruthangam in Dance performances.
5. Give the similarities and differences between the Rythmic instruments of Karnatic music and western music.
6. Write a Pallavi in Thri Kaala and Thisra in Adi Thaalam double Kalai (Beat) with notations.



THOUGHTS OF THE AUTHOR

Music is the pathway to unite and respect people of all walks of life. It promotes Love, Piety, humility and Peace of mind, thereby changing people to be better citizens, such power music has. In Music, Sruthi and Layam are said to be like two eyes, denoting sruthi to be Love and Layam to be culture. In other words as precious as a Father and Mother, and the instrument that provides the duties of both Mother and Father is called 'Mirdangam'

In the international field Music progressed with the respective Language and Culture of each country. At the present moment Music – Art has progressed immensely with University Education and research. For such knowledge to reach everyone, Books in a popular language is most important. Hence, this publication of this book, titled 'Mirdangam – The Divine Musical Instrument' which could be used, both for international – Exams and for acquiring knowledge. My previous publications were in Tamil, and when Trichi. S. Sankaran, Professor of Music, at the York University, Canada, requested me to publish a book in English, I too felt this was very essential for the need and experience. I have had during my tenures as Senior Lecturer in Music at the Jaffna – University, for 25 years and as an International – Examiner in European Countries for the last 14 years.

My grateful thanks to London "Vedagama Sabha" whose invitation and appointment as a Priest and Cultural performer, enabled me to come to London and consequently be of service to the Music – Art. My special thanks and Blessings to Sri Muthukumarasamy Sarma Janarthanasarma (London) and to my son, Pranav Sarma (London).

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