

JUNIOR MRIDANGAM WORKBOOK BY LAYASURABHI



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CH-1 Tala

What is Tala ?

Ans1 : Tala plays an important role in Music. Tala means a rhythmic pattern in classical Indian music. ‘Shruthirmaatha layapitha. Guru Tala.’ laya is considered as father whereas shruti is considered as mother and the Tala is the Guru in music and equal importance is given to both raga and tala.

Tala is denoted as counting of fingers and reversing of palm to denote the beat. Tala can be seen with the eyes.

Laya stands for an interval of time between the beats.

It means both rhythm and tempo created by uniform duration of time.

Laya can only be felt.

There is no Tala without Laya and hence these two are inseparable. A Tala without laya has no meaning.

Measurement of time with laya can be termed as Tala.

In Tala, Ta represents Tandava and La represent Lasya.

Tala is an integral part of Geetha, Vadhya and Nrithya .In order to keep up time and maintain a rhythmic pattern Tala is very important in music. This Tala is maintained by percussion instruments.

In the absence of percussion instruments musical concerts or any kind of musical composition will be incomplete.

Some of the important percussion instruments are Mridangam, Ghatam, Kanjira, Morching, Dholu. If one learns mridangam it is easier to learn other percussion instruments.

Variety of Talas:

There are many varieties in Talas. In the olden days the Tala usage seemed a little strenuous. Hence Sangeetha Pithamaha Sri Purandara Dasa Brought in simplicity by introducing these Saptha Talas.

Types of tala

Sangithapitamaha Shri Purandara Dasa simplified the Talas in the current form and 7 different types of tala are in use.

1. Eka Tala
2. Rupaka Tala
3. Jhampe Tala
4. Tripura tala
5. Atta tala
6. Matya tala
7. Dhruva tala

These are also called as **sooladi sapta Talas**.

SHLOKA:

Dhruva Matya Rupakanchaiva

Jhampa Tripura Mevacha

Atta TalaEka Talancha

Sapta tala Prakeerthitaha

➤ Based on this Shloka the Talas are as:

1. Chaturashra Jathi Dhruva Talam
2. Chaturashra Jathi Rupaka Talam
3. Chaturashra Jathi Matya Talam
4. Mishra Jathi JhampeTalam
5. Thishra Jathi Tripura talam
6. Khanda Jathi Atta Talam
7. Chaturashra Jathi Eka Talam.

- In Carnatic vocal the alankaras are set to the sooladi Sapta Talams and hence these talas become the starting lessons for any Talavadya Learner
- Other than the Sapta talas there are 108 famous talas known as Ashtothara Shatha tala (108). But these are not in much use.

Details of Saptha Talas

- Every tala has its own form.
- Each tala is made up of angas. The angas are the parts of a tala.
- These angas are shown by counting of fingers and by hand gestures.
- Laghu, Dhruta and Anudhruta are the angas in SooladiSapta talas.
- Laghu,Dhrutha and Anudhruta carry various values in each tala.

Laghu: Is counted with a beat called Ghatha from the palm and the counting of fingers from the little fingers anticlockwise.

- : Gaatha is shown by beating the palm on the other palm or on the thigh with sound and finger counts with loud sound.
- : Laghu is indicated with the sign (l) in notation.

Dhrutha : Consists of only 2 angas, one beat or gaatha and visarjitha

- : Visarjithais shown by open hand after the beat without sound.
- : Dhrutha commences only with beat or gaatha.
- : Dhrutha indicated with (o) sign in notation.

Anudhrutha: A single beat or Ghatha is called Anudhrutha.

- :Anudhrutha comes only in Jhampe tala.
- :Anudhrutha is indicated with (u) sign.

Gaatha or beating of hand is called **Sashabdhakriye**(hear the sound)

Counting of fingers

Beating of palm in Dhrutha

Reversing of palm after beating in Dhrutha is termed as **Nishabdakriye**.

❖ In addition to laghu, Dhrutha and anudhrutha there are **guru**, **Plutha** and **kaakapadha** angas also in usage. These are used in **ashtotharashata** talas and not in sooladisaptha talas.

LAKSHNAS OF SAPTA TALA TABLE

Sl.No	Name of tala	Angas	Sign
1	Eka tala	1. laghu	1
2	Rupaka tala	1. Dhruta 1. Laghu	01
3	Jhampe tala	1. laghu 1. Anudhruta 1. Dhruta	1 U 0
4	Triputa tala	1. Laghu 2. Dhruta	1 0 0
5	Matya tala	1. Laghu 1. Dhruta 1. Laghu	1 0 1
6	Atta tala	2. Laghu 2. Dhruta	1 1 0 0
7	Dhruva tala	1. Laghu 1. Dhruta 2. Laghu	1 0 1 1

If you finish the angas of a tala then it is called finishing one **Avartha**.

Dasha Prana of Tala

Tala has dashapranas. (Ten characteristics or elements of tala)

1. Kaalam--Time
2. Maargam—The way tala is put into application
3. Kriyai---Physical action
4. Angam---Parts of a tala
5. Graham—Place in the tala where song begins
6. Jaathi—Calculate aksharas in tala
7. Kalai—count of each akshara of lagu or other anga.ex:Adi tala,

one kalai is 8 beats, 2 Kalai is 16 beats

8. Layam-- rhythm and tempo created by uniform duration of time

9. Yathi—arranging different group of syllables(Ta,di,thom,Nam)

10.Prastharam—calculation of group of tala syllables

➤ JAATHI

➤ Jaathi is one of the ten dasha pranas pertaining to tala. Jaathi pertains only to laghu which is an anga of the tala.Based on the number of counts the laghu has, there are 5 jaathis.

➤ There are 5 types of Jaathi also called laghu Jaathi.

a) CHATURASHRA

b) THISHRA

c) MISHRA

d) KHANDA

e) SANKEERNA

➤ Chaturasha Jaathi: One Laghu number of counts = 4

: 1 Shashabda and 3 nishabda(One beat on lap, three finger count)

➤ Thishra Jaathi: Laghu has number of counts = 3

: 1 shashabda and 2 nishabda(One beat on lap, two finger count)

➤ Khanda Jaathi : Laghu has number of counts = 5

: 1 Shashabda and 4 nishabda

➤ Mishra Jaathi: : Laghu has number of counts = 7

: After 1 shashabda, 6 nishabda → start from little and then end at little

➤ Sankeerna Jaathi: : Laghu has number of counts = 9

: 1 shashabda , 8 nishabda → start from little count all fingers and then end at middle

No.	Chaturashra sapta talas	Counts
1	Chaturashra Jathi Eka tala	4
2	Chaturashra Jathi Rupaka tala	6
3	Chaturashra Jathi Jhampe tala	7
4	Chaturashra Jathi Thripura tala	8
5	Chaturashra Jathi Matya tala	10
6	Chaturashra Jathi Atta tala	12
7	Chaturashra Jathi Dhruva tala	14

Of these sapta talas,

- Chaturashra Jathi Eka tala
- chaturashra jathi Rupaka tala,
- Chaturashra Jathi Matya tala,
- Chaturashra jathi Dhruva tala,
- Mishra Jaathi Jhampe tala,
- Thishra Triputatala and
- Khanda Jaathi Atta tala are called as **Sooladi saptha talas**.
- Mishra Jaathi laghu has 7, Thishra Jaathi laghu has 3 and Khanda jaathi Laghu has 5 counts, Mishra Jaati Jhampe, Thishra Jaati triputa and khanda Jathi atta have 10,7,14 counts respectively.

- In Carnatic music, the thalas can be identified by observing sashabda and nishabda kriyas.

➤ Example one:Chaturashra Jathi Triputa Tala

Observe one Ghatha(Sashabdha Kriye),Three Nishabdha Kriye.These two kriyas put together indicate a Chaturashra Jathi laghu.

After this a Sashabdha kriye,nishabdha Kriye,Sashabdha Kriye, Nishabdha kriye come.These indicate 2 Dhrutas.

A chaturashra jathi laghu followed by 2 dhrutas indicate Chaturashra Jathi Triputa Tala.

➤ Other observation is for any tala, for one beat ,how many aksharas are coming.Observe while reciting a balapatakshara,by hearing it you can guess it fits which tala

➤ Example two:

Ta dhi Thom Nam Ta Dhi

Ta dhi Thom Nam

Ta dhi Thom Nam

Analysis

Ta dhi Thom Nam → 4 Aksharas (4 counts)

Ta dhi → -2 Aksharas (2 counts)

Ta dhi Thom Nam → 4 Aksharas (4 counts)

Ta dhi Thom Nam → 4 Aksharas (4 counts)

4 counts indicate chaturashra jathi laghu

2 counts indicate one dhruta

4 counts indicate laghu

4 counts indicate laghu

One laghu,one dhrutha,2 laghu indicate **chaturashra jathi**

Dhruva Tala.Thus by listening as well,tala can be found out.

Details of formation of 35 talas

Saptha talas	Angas	4 chaturashra	3 thrishra	7 mishra	5 khanda	9 sankeerna
Dhruva tala	1011`	14 srikara	11 mani	23 poorna	17 pramaana	29 Bhuvana
mathya	101	10 sama	8 saara	16 uddhirna	12 udaya	20 raava
rupaka	01	6 patthi	5 chakra	9 kula	7 raaja	11 bindu
jhampe	1U0	7 madhura	6 kadamba	10 sura	8 chana	12 kara
Triputa	100	8 adi	7 shanka	11 leela	9 dushkara	13 bhoga
Atta	1100	12 lekha	10 gupta	18 loya	14 vidala	22 dheera
Eka	1	4 maana	3 sudha	7 raaga	5 rata	9 vasu

Revision questions

Q 1. what is laya?

Ans. Laya stands for an interval of time between the beats. It is one of the dasha pranas.

- It means both rhythm and tempo created by uniform duration of time.
- Laya is measured in three degrees
 - Vilamba (slow)
 - Madhyama (medium)
 - Dhrutha (fast)

Q.2. What is kriya?

Ans. The action of the beat of the right hand ,turning of hand, or beat of hand and its fingers in counting the inner units of tala is called Kriya.

- It is the third element of taladashapranas.
- There are basically 2 types of kriyas : Shashabda, Nishabda
beating of hand is called **Sashabdhakriye**(hear the sound)

Counting of fingers and beating dhrutha , Reversing of palm after beating in Dhrutha is termed as **Nishabdakriye**

Q 3 what is layabadha kriya ?

Ans. Kriya means Action. Layabadha kriya means action which is bound by laya,that means the action which happens bound by counting at even intervals.Laya cannot be seen, it can only be felt.Therefore the action of the hand and its fingers in counting the inner units of tala keeping up with rhythm is layabadha kriya.

Q 4. To complete 1 thala what is least no of kriya required?

Ans.The smallest Tala is thrishra Jathi eka Tala.The Kriya required is 1 Laghu.One ghata (Sashabda Kriye) and 2 finger counts(Nishabda Kriye).So, to complete a tala one sashbdha kriya and nishabdha kriya is needed, that is 2 kriyas.

Q 5. Write shloka for Sapta Talas.

Ans. Dhruva Matya Rupakanchaiva

Jhampa Triputa Mevacha

Atta TalaEka Talancha

Sapta tala Prakeerthitaha

Q 6. Write talas that are in use.

Ans. Eka tala

Thripura tala
Rupaka tala
Atta tala
Dhruva tala
Jhampe tala
Matya tala

Q 7. Write short notes on anga, kriya and sooladisapta tala :

Ans. **Anga**:

Each tala is made up of angas. The angas are the body parts of a tala.

There are 6 angas. The anga is shown by counting of tala using hand gestures. Laghu, dhrutha and anudhrutha are angas used in sooladi Saptha talas. In addition to laghu, dhutha and anudhrutha, guru, plutha and kaakapadha are also angas, but not used in Astothara shata talas.

Kriya

The action of the right hand and its fingers in counting the inner units of tala is called Kriya.

- It is the third element of taladashaprana.
- There are basically 2 types of kriyas : Shashabda, Nishabda beating of hand is called **Sashabdhakriye**(hear the sound)

Counting of fingers and beating dhrutha , Reversing of palm after beating in Dhrutha is termed as **Nishabdakriye**

Sooladi Saptha Talas

There are many varieties in Talas. In the olden days the Tala usage seemed a little strenuous. Hence Sangeetha Pithamaha Sri Purandara Dasa Brought in simplicity by introducing these Saptha Talas. They are:

Eka tala
Thripura tala
Rupaka tala

Atta tala
Dhruva tala
Jhampe tala
Matya tala

Q 8. Write the symbols of laghu, Dhutha and Anudhrutha.
Ans. Laghu = L

Dhrutha = O

Anudhrutha = U

Q 9. What is an avartha?

Ans. When you finish putting all the angas of a tala in the correct order it is called one avartha.

Ex:

Ta	Di	Thom	Nam
Ta	Di		
Thom	Nam		

Q 10. What are the speciality of the angas of a rupaka tala?

Ans. Roopaka tala starts with a Dhrutha. Most of the talas start with a laghu. starting with dhrutha is its speciality

Q 11. What tala has Anudhrutha?

Ans. Jhampe tala.

Q 12. What are the angas in use?

Ans. Three angas are in use. They are Laghu, Dhrutha, Anudhrutha indicated by 1,0,U

Q 13. How many pranas are there in tala?

Ans. A tala has 10 pranas.(dasha pranas)

Q 14. Which are the remaining angas in ashtothara shata tala ?

Ans. Plutha, kaakapadha, guru.

Q 15. What are the angas in sapta talas?

Ans.

Name of tala	Angas	Counts
Chaturashra jathi Eka tala	1(1 laghu)	4
Chaturashra jathi Rupaka tala	01(1 dhrutha,1 laghu)	6
Chaturashra jathi Matya tala	101(1 laghu,1 dhrutha,1 laghu)	10
Mishra Jathi Jhampe tala	1U0(1 laghu,1 anudhrutha,1 dhrutha)	10

Thrishra jathi Thriputa tala	100(1 laghu,2 dhrutha)	7
khanda jathi Atta tala	1100(2 laghu, 2 dhrutha)	14
Chaturashra jathi Dhruva tala	1011(1 laghu,2 dhrutha,1 laghu)	14

Q16. On what basis is the jathi of the laghu assigned or established?

Ans: Based on the beats of the laghu, the jathi of the tala is established. Ex: If laghu has 4 beats, it is chaturashra jathi.

Q17. What is meant by Astothara shata tala?

Ans: The group of 108 talas is termed as asthothara shata tala.

Q18. Which is the biggest and smallest tala?

Ans: Biggest tala is sankeerna jathi dhruva tala (29 aksharas)

Smallest tala is thrishra jathi eka tala(3 aksharas)

Q19: Which tala has three different angas?

Ans: The Jhampe tala has three different angas, laghu, anudhrutha and dhrutha.

Q20: Which tala has only one anga?

Ans: Eka tala has 1 anga.

Q21: Write the details of aditala.

Ans: Chaturashra jathi triputa tala is called adi tala. It has 8 aksharas. 1 laghu of 4 beats, 2 dhrutas that make 4 beats.

Q22: In sapta talas which of the talas have 14 letters?

Ans: Chaturashra jathi dhruva tala

Khanda jathi atta tala

Q23: What is the least kriye needed for a tala?

One sashabdha kriye followed by finger counting nishabdha kriye is the least expected for a tala

Q24: Explain the angas of thrishra jathi atta tala.

Ans: Thrishra jathi atta tala has 4 angas, 2 laghus , 2 dhrutas

Laghu=3, dhrutha =2 , total 10 aksharas.

Q25: In pancha jathis, what happens if

Chaturashra and thrishra are combined?

Ans: becomes mishra

Chaturashra is removed from sankeerna

Ans: becomes khanda

CH-2 Balapatha Akshara Rules for saptha talas

Playing of the basic syllables

Tha: Keep all fingers and palm of left hand on left side and beat to

produce non vibrating tone.(Non-vibrating tone played at the center of the left hand side of the instrument)

Dhi: On the right side ,keeping the ring and middle finger of right hand on the karaney(black part) and play the beat to produce non vibrationg tone. Some times small fingers are also used.(Non-vibrating tone played on the middle of blackspot the right side of the instrument)

Thom: Vibrating tone played on the outer side of the left-hand side thumb is used .

Nam: Vibrating tone played on the outer layer of the right-hand side using the index finger, minimizing the black portion vibration with middle or ring finger- place the third finger in the gap in-ring and the second finger hits the outer layer of the right-hand side of the Mrudangam.(Vibrating tone played on the outer layer of right hand side using index finger with support of ring finger or middle finger on outer patch to minimize vibration of black portion)

A right-handed mridangam artiste plays the smaller membrane with their right hand and the larger membrane with the left hand.

A left handed mridangist will change the direction of the instrument and play.Fingering will not change.

Ghumki and production of Ghum sound:

A variating bass tone called Ghum produced by playing on the inner layer of the lower end of the left-hand side using middle finger. This ghum tone production is termed ghumki

If a paste of rava or wheat flour is applied to the left middle part and water is applied around it and Thom is played, a Sound similar to ghum is produced .

Usually ghumki will be taught in advanced training. This gives Bhavam to the song when played with nadai with suitable combination and requires rigorous practice

BALAPATHA IN SAPTA TALAS

1. Chatusvara Jathi Eka Tala : 1 Laghu 4 counts(Anga 1)

1st speed – 1 beat = akshara

Laghu

1	2	3	4
Ta	Di	Thom	Nam

2nd speed-1 beat = 2 Aksharas

Laghu

1	2	3	4
Ta di	Thom nam	Ta di	Thom nam

3rd speed 1 beat =4 aksharas

Laghu

1	2	3	4
Ta di Thom nam			

2. Chaturashra Jathi Rupaka tala - 6 counts(Anga 01)

1 Dhruta =2 counts 1 laghu=4 counts

1st speed -1 beat 1 akshara

Dhrutha	Laghu				
1	2	3	4	5	6
Ta	Di	Ta	Di	Thom	Nam

2nd speed -1 beat 2 aksharas

Dhrutha	Laghu				
1	2	3	4	5	6

Ta di	Ta di	Thom nam	Ta di	Ta di	Thom Nam
3 rd speed – 1 beat 4 aksharas					
Dhrutha					
1	2	Laghu	3	4	5
Ta di ta di	Thom nam Ta di	Ta di Thom nam	Ta di ta di	Thom Nam Ta di	Ta di Thom Nam

**3. Chaturashra Jathi Jhampe T
dhruta= 2 counts (Anga 1UO)
1st speed – 1 beat = 1 akshara**

				Anudhrutha	Dhrutha	
1	2	3	4	5	6	7
Ta	Di	Thom	Nam	Di	Thom	Nam
2 nd speed- 1 beat 2 aksharas						

Laghu

				Anudhrutha	Dhrutha	
1	2	3	4	5	6	7
Ta di	Thom Nam	Di Thom	Nam Ta	Di Thom	nam di	Thom Nam
2 nd	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1

3rd speed – 1 beat 4 aksharas

Laghu				Anudhruta	Dhrutha	
1	2	3	4	5	6	7
Ta di thom Nam	Di Thom Nam ta	Di thom Nam Di	Thom Nam ta di	Thom Nam di thom	Nam ta di thom	Nam Di thom Nam

Thom tari	Tari kita	Nam tari	Tari kita
3 rd speed			
1	2	3	4
Ta tari tari kita	Di tari tari kita	Thom tari tari kita	Nam tari tari kita

2. Chaturashra Jathi Rupaka Tala(Ang 01)

1st speed

1	2	3	4	5	6
Ta	Tari	Ta	Tari	Tari	Kita
Di	Tari	Di	Tari	Tari	Kita
Thom	Tari	Thom	Tari	Tari	Kita
Nam	Tari	Nam	Tari	Tari	Kita

2nd speed

1	2	3	4	5	6
Ta tari	ta tari	tari kita	Di tari	Di tari	tari kita
Thom tari	thom tari	tari kita	Nam tari	Nam tari	tari kita

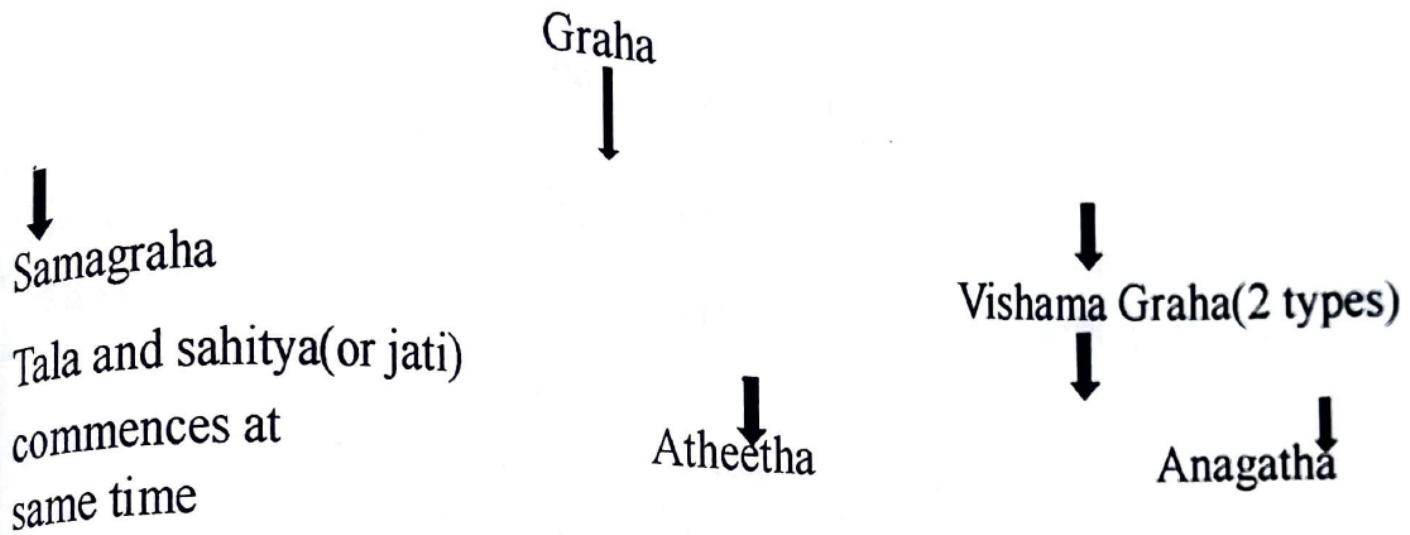
3rd speed

1	2	3	4	5	6
ta tari	tari kita	di tari	thom tari	tari kita	nam tari
ta tari	di tari	tari kita	thom tari	nam tari	tari kita

3. Chaturashra Jathi Jhampe Tala (Ang 1 U 0)

CH-6 GRAHAS (SAMA & VISHAMA)

While singing kritis in carnatic music, the sahitya will be presented within the tala framework. The point or position from which this sahitya commences in the tala is called graha. There are two types of graha



Atheetha Graha

Before the start of an avartha, that is ,When Jati or sahitya commences from the ending part of the previous avartha,it is called “Atheetha graham”. Very few compositions are composed in Atheetha graha.

Anagatha graha

After the avarta of the tala commences ,if the sahitya or the jathi starts, it is called Anagatha graha.

In Atheetha graha, the krithi starts from how many aksharas before is told. But in anagatha graha,when the avarta starts, the place taken by the number of aksharas after which the kriti starts is denoted by **Yedapu**.

Yedapu is a Tamil word which means commencement. Most of the compositions are either composed in samagraha or Anagatha graha. There are three types of Anagatha Grahas. They are:

- a. Kalu yedapu ($\frac{1}{4}$) – Leaving 2 aksharas from beginning in a 4 akshara/beat and starting kriti
- b. Ardha Yedapu ($\frac{1}{2}$) – Leaving 4 aksharas from beginning in a 4 aksharas/beat and starting kriti
- c. Mukkalu Yedapu ($\frac{3}{4}$) – leaving 6 aksharas from beginning, in a 4 aksharas / beat and starting kriti.(leaving 1 $\frac{1}{2}$ beats and starting kriti)

These yedapus are valid for kritis that start in Anagatha grahas only. In a vilamba kala kriti(slow tempo) there is usage of vilamba tala, that is every beat is counted twice.

Example: in chaturashra jathi triputa tala, 1 avarta = 8 beats count

In vilamba kala, 1 avarta=16 beats count.

In a madhyama kala kriti, where in one avarta every beat =1 count, if we have to mention anagatha graham, we should mention as leaving 2 akshara, leaving 4 akshara or leaving 6 akshara the kriti is starting and never as $1/4$, $1/2$ or $3/4$ yedapu.

Revision questions

1. What is graha ?
2. What are the Types of grahas?
3. What is the Meaning of atheetha graha?
4. Which Graha is it, if the jati or song starts after tala. (Anagatha)
5. In which graha does tala and jathi start differently?(vishama)
6. In which graha does jathi start first and then tala?(Atheetha)
7. Write one lesson starting with anagatha graha.

Example for aditala

CH -7 Role of Tala in Music and its variety

Laya is a tempo, rhythm or beat in all kinds of music and plays an important role. In carnatic music the lyrics also plays an important role. Meaningful lyrics are set to tempo and beats, for that reason the speed and rhythm of the song is controlled by other percussions to go in unison. Among the percussions, mridangam has a greater role to play to keep the music in unison. Other percussions like Kanjira, Ghatam, Morsing, etc are used along with mridangam as an accompaniment which is in much use.

It is the duty of the person playing mridangam to keep the musician in check thereby maintaining the laya. His responsibility is to keep in order the time, tempo and rhythm. To do all this, one must have practice and perseverance. Mridangist should not hamper the mood of the singer but act in unison and play it melodiously so that the audience enjoys it. Hence now-a-days more accompaniments in percussions go along with the musician to make it even more enjoyable to the audience.

While playing on the talavadya or the percussion one cannot bring out the lyrics, the raga , the swaras or the mood of the singer on the instrument. The percussionist can only play according to the aksharas and bhava of the song. This is the limitation of percussion instruments.

In music, be it a vocalist or an instrument like veena, flute, nadaswaram, violin, etc have a fixed shruthi for the whole concert A vocalist will have the shruthi as per his ability to sing with ease. The mridangam has to be tuned as per the shruthi of singer or the instrumentalist. To do this, on the right side of the mridangam chapu or meetu is played to match the Shadja or Sa of the singer or instrument. The shadja is taken as the base and adjusted to be in tune with the sound of 'Dhim' on the mridangam. Adjustments whether it is less or more or needs to be tuned can be determined

by listening carefully and with practice. Whether correct shruthi is set is then determined. This is called Shruthignana. This comes over a period of time by listening and practicing.

Meetu:

On the right side of the mridangam, leaving the center portion, the area surrounding it where we play 'Nam', this is called meetu. The leather where meetu is played is called meetu leather.

Chaapu and aravapu, both these are sounds of the outer region. Though both the sounds are same it is played in a different way. In a ghatam it is played near the neck or just above, played with the left or right thumb. The sound audible is 'Thum'. This 'Thum' becomes the base tone to synchronize with the shruthi. Likewise in morsing the instrument is held between the teeth and the tongue of the instrument and can be tuned with the forefinger.

Drawbacks of Mridangam:

1. The wood and leather which is used to make a mridangam changes with the climatic conditions and surroundings.
2. In winter, the right side shruti gets lowered because the leather contracts.
3. In summer, the right side shruti increases because the leather expands. Mostly the sound is not audible at all.
4. When the mridangam, is manufactured with a very low base, the sound is not pleasant to hear. When the shruti is increased too much, the sound is like screeching.
5. As the season changes, the instrument has to be repaired. These are the problems faced while manufacturing and taking care of them.

Taking care :

As far as possible, these instruments have to be repaired and kept in a place that is fairly warm and kept warm and covered. The two sides of mridangam have to be covered and kept in a bag. If we can control the temperature and surroundings to a great extent, taking care of the instrument will become easier.

Music, Lyrics, Beat and their relationship:

In carnatic music, the lyrics play an important role. The lyrics are written in such a way that all navarasas or nine emotions are brought out and must have an inner meaning of spiritual upliftments and inner peace. The ragas too, on most occasions, go in unison with the lyrics where the emotions stand out. When a musician sings to a set raga he is able to bring out all the inner meaning which is a feast to the ear and filled with emotions. The lyrics, raga and music is set to different set of talas or beats which gives a unique feeling of complete oneness and bliss. It sets a confirmation that the music, lyrics and raga, the beats and tempo are an inseparable part of the music as a whole. If the percussions are not there to control the tempo it will be like flood water flowing in all directions without a hold and may sound chaotic.

Revision questions

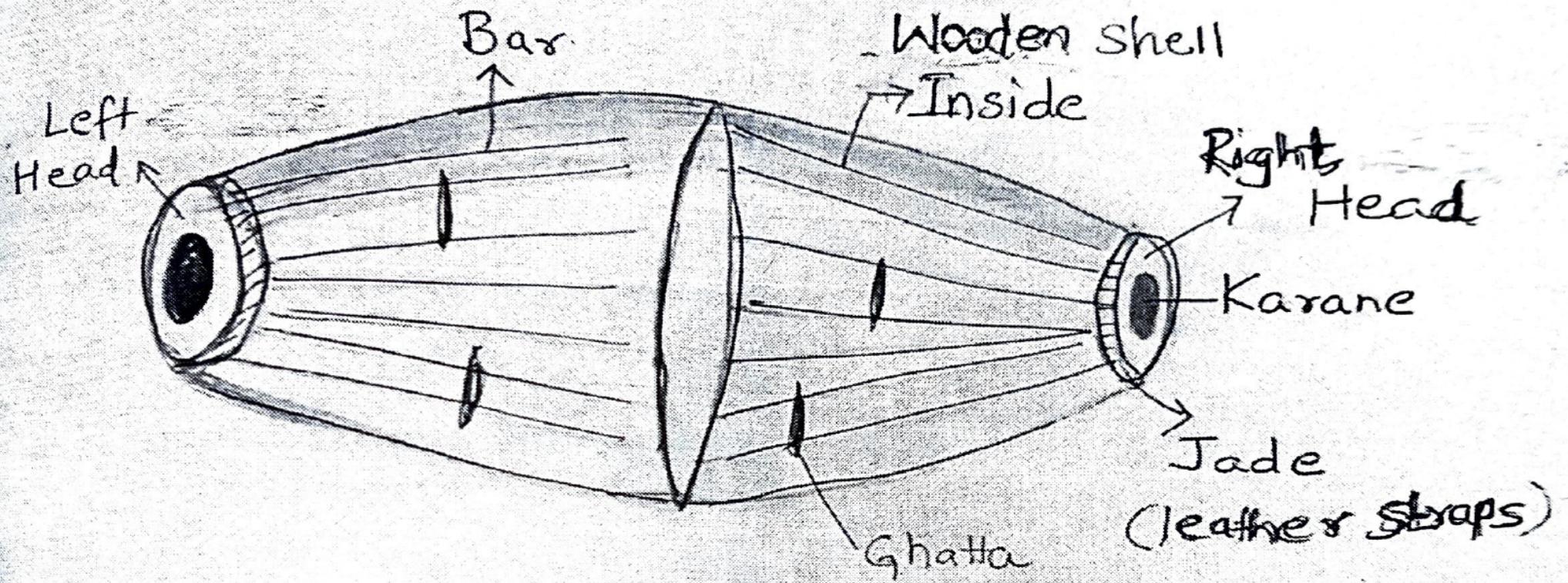
Q1 Write an essay about the importance of percussion instrument in a concert, its necessity, its limitations and the problems faced by it.

Q2 Write briefly about music, lyrics, rhythm and their relationship

Q3 Mention the percussion instruments used in a concert

Q4 Draw the mridangam or the percussion instrument you are playing. Label its parts.

Drawing of mridangam and its parts.



- During the musical conference of music scholars conducted by the Karnataka Gana Kala Parishad he was elected as the president
- He has been awarded the title of Gana Kalabushana and was presented with a citation and double shawl.
- He passed away in the year 1984

- III **GANAKALABUSHANA VID .M.L VEERABADHRAYA**
- Vid. Veerabadhraya was born on 15th, June 1919.
 - His father was renowned Veena player Vid. M.N Lingappa.
 - His elder brother Shri. Nanjunda Shastri was a renowned tabla player.
 - He started his mridangam training under Pudukottai Subramanya Iyer.
 - Later on he went to learn under his guru under a gurukula system.
 - After this he went on to learn under the guidance of famous mrudanga Vid. Sangeeta Kalanidhi Palaghat Shri T.S Mani.
 - Latter on he went to Tanjavur and learnt under Tanjavur Vaidyanatha Iyer for 5 years in a Gurukula setup.
 - In the year 1943 he came back to Bangalore and continued his profession.
 - Shri . Veerabadhraya has performed in almost every major city of the country and has played Mrudangam for very renowned musicians and has gained immense fame.
 - He was one of the very first Mridangist from karnataka who has performed on radio nation wide music programme.
 - He is also known as the culture ambassador as he has travelled to many foregin locations to play mridangam for many renowned vocalists.
 - He was also the chief mridangam instructor at the Bangalore university music college.