

SYAMA Mridangam Theory

Year 1 (Prathama)

Definitions:

Akshara: The basic unit of reckoning the rhythm. Eg: Adi talam has 8 Aksharas.

Avarthana: One cycle of any Tala is called an Aavatha. For example if we take Adhi Tala or Chatusra Jaathi Tripata Tala then completing one time its cycle is called an aavatha or in other words the angas represented by a particular tala is performed once.

Anga: The parts of a tala are called angas. There are six angas viz., Laghu, Dhrutam, Anudhrutam, Guru, Plutam, Kakapadam

Adi talam: 1 Laghu (Chatusra Jathi – 4 counts), Dhrutam, Dhrutam

Picture Memory: Ghatam, Khanjira and Thavil



Year 2 (Madhyama)

Definitions:

Laghu: One of the six angas used in reckoning musical time or beat. Consists of a beat and a variable number of finger counts according to its jaathi which may be one of the following :

thisra

chatusra

khanda

misra

sankeema

Dhrutam: One of the six angas in reckoning musical time. This consists of two akshara kalas represented by a beat and waving of the hand by showing the palm upwards.

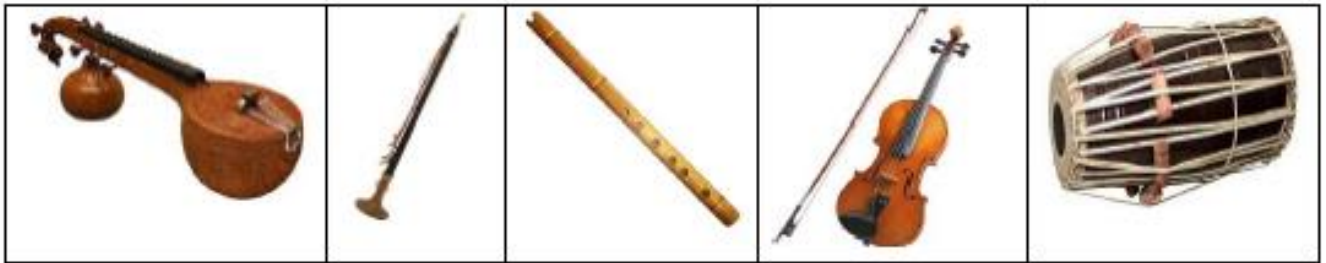
Anudhrutam: One of the six angas used in reckoning musical time. This consists of a single beat with one akshara kala. The Jhampa Tala of Suladi Sapta Tala contains this Anga.

Maatras – It is the smallest count or syllable in a Tala. For eg. Chatusra gati has 4 matras; hence tisra gati adi talam has $4 \times 8 = 32$ matras.

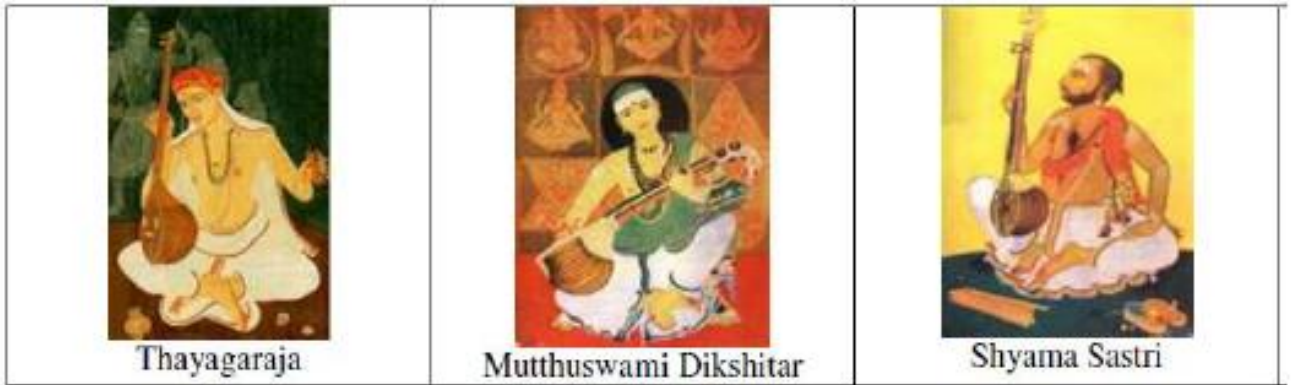
Samam – Start of each cycle of a Tala

Instrument identification:

Veena, Nadaswaram, Flute, Violin, Pakhwaj



Picture identification:



Year 3 (Thrayee)

Definitions: Thani Avarthanam, Nadai, Mohra Korvai

Thani Avarthanam: Exchange various complex rhythmic patterns, culminating in a grand finale

Nadai (or Gathi): Defines the number of maatras in each Akshara of a Tala. 5 Nadais – Tisra (3 Matras), Chatusra (4), Kanda (5), Misra (7) & Sankeerna (9).

Mohra Korvai: The culminating complex pattern of a Thani avartanam.

Scheme of 35 Suladi Talas: there are 5 Jathis (Thisra, Chatusra, kanda, Misra and Sankeerna) and 7 basic Talas (Dhruva, Matya, Rupaka, Jampa, Triputa, Ata and Eka). Combination of these gives rise to 35 Talas.

Instruments Identification: Tambura, Tabla, Morsing



Picture Identification: Dakshinamurthy Pillai, Pazhani Subramaniam Pillai & Palghat mani iyer



Year 4 (Chatusra)

Definitions:

Laya – Reckoning musical time, tempo, rhythm and speed

Scheme of Chapu Talas

Misra Chaapu Tala – Ratio is 3:2:2 (3+4) – Tha Ki Ta Tha Ka dhi Mi – 3 ½ AksharaKalas.

Kanda Chaapu Tala – Ratio is 2:3 (2+5) – Tha Ka Tha Ki Ta – 2 ½ AksharaKalas.

Swara Names: Sadjam, Rishabam, Gandharam, Madhyamam, Panchamam, Dhaivatham and nishadam

Year 5 (Kousthuba)

Melakarta ragas: Melakarta raga is one which has all the 7 notes/swaras (Sa, Ri, Ga, Ma, Pa, Dha and Ni) in the same ascending and descending order

Eduppu: Starting position of song in relation to Tala. The types of Eduppu are: Sama edupu, Atheetha eduppu and Anagatha Eduppu

Chapu: Played with the little finger with its tip firmly striking the periphery of the Sadam (black patch) at 9 o'clock position to obtain a string-like sound that denotes the pitch

Arai Chapu: Another type of Chapu played across the the Sadam (black patch) at almost 3 o'clock position.

Year 6 (Certificate)

Tala Dasa Pranas: Student has to research and explain the below terms along with examples/demo

1. Kaalam
2. Maargam
3. Kriyai
4. Angam
5. Graham
6. Jaathi
7. Kalai
8. Layam
9. Yathi
10. Prastharam

Year 7 (Junior Diploma)

Tuning of mridangam: Student has to tune both right and left side of mridangam and place samolina paste to get it to proper sruthi.

More details:

<http://www.syama.org>