- 3. Trichy S. Sankaran gives another excellent notation in his book, *Ibid.*, p. 73. Also see Robert Brown's *The Mrdangam, A Study of Drumming in South India*, Ann Arbor, Mich., Univ. Microfilms. 1976 for a complete study of the instrument.
 - 4. The older system of 108 talas is no longer in use.
- 5. Trichy S. Sankaran gives 3 other symbols which are not used today. *The Art of Drumming South Indian Mrdangam*, p. 30. The superscript number for 1 determines the number of counts in laghu. For example, 1⁷ means clap and 6 finger counts.
 - 6. Often pronounced Chatusra.
- 7. See Trichy S. Sankaran for a listing of other *talas* in common use *lbid.*, p. 37, and for a detailed analysis of the 35 tala system p. 30 ff. Also see Bonnie Wade's *Music in India: the Classical Traditions*, Prentice Hall, 1977, p. 124, for a chart of the 35 *talas*.
 - 8. Some teachers refer to these patterns as mora.
 - 9. The percussion solo is called Thani Avartanam.

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