



MANGALACHARAN

वक्रतुण्ड महाकाय सूर्यकोटि समप्रभ
निर्विघ्नं कुरु मे देव सर्वकार्येषु सर्वदा

Meaning – “Vakratunda Mahakaya” is a popular Ganesha Mantra to invoke the benevolent Lord's blessings. It describes - Lord Ganesha as one with a curved trunk (Vakratunda) and a mighty body, who has the magnificence of a million suns. We salute this Supreme Lord; may he bless all our endeavours and remove obstacles from our path.

GURU VANDANA

गुरु ब्रम्हा गुरु विष्णू गुरुः देवो महेश्वरा
गुरु शाक्षात परब्रम्हा तस्मै श्री गुरुवे नमः

Meaning – Guru Brahma - Guru is Brahma, who is the Lord of Creation, also called as Generator, Guru Vishnu means Guru is Vishnu (Vishnu is the Lord who is called organizer), Guru Devo Maheshwarah means Guru is the Maheshwara (Shiva or the destroyer), Guru Sakshat Parabrahma means Parbrahma viz. the supreme god or almighty. Since Guru leads to a path of light, Guru is that Para Brahma. Tasmai Shree Guruve Namah means we bow to that Guru the guru referred to earlier.

DHYANA SHLOKAM

आंगिकम भुवनम यस्य वाचिकं सर्व वाङ्मयम्
आहार्यं चन्द्र ताराधितं नुमः (वन्दे) सात्त्विकं शिवम्

Meaning – We bow to Him the benevolent One whose limbs are the universe, whose song and poetry are the essence of all languages, whose ornaments are the moon and the stars...

Angikam - body

Bhuvanam - universe

Yasya - whose

Vachikam - speech, song

Sarva - everyone

Vangmayam - language

Aharyam - ornaments

Chandra - moon

Taradi - stars

Tam - to YOU

Numah - to bow

Satvikam - pure

Shivam - God Shiva



NATYA KRAMA

आस्येनालम्बयेद्गीतं हस्तेनार्थं प्रदर्शयेत् ।

चक्षुर्थां दर्शयेद्द्रावं पादाभ्यां तालमाचरेत् ॥ ३६ ॥

यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः ।

यतो मनस्ततो भावो यतो भावस्ततो रसः ॥३७ ॥

The Abhinaya Darpan mentions that the dancer should sing the song by the throat, express the meaning of the song through hand gestures, show the state of feelings by eyes and keep track of the time with feet

Where the hand goes, there the eyes should follow. Where the eyes are, the mind should follow. Where the mind is, there the expression should be brought out. Where the expression is, there the rasa or flavour will be experienced (by the audience)

The classical dance forms in India recognised by the Sangeet Natak Akademi and the Ministry of Culture are:

Sr. No.	DANCE FORM	STATE OF ORIGIN
1.	Bharatnatyam	Tamil Nadu
2.	Manipuri	Manipur
3.	Kathak	Uttar Pradesh
4.	Kathakali	Kerala
5.	Kuchipudi	Andhra Pradesh
6.	Mohiniattam	Kerala
7.	Odissi	Odisha
8.	Sattriya	Assam

BHARATNATYAM -

Bharatanatyam (Tamil Nādu) originally known as Sathiraattam (Saadir-attam), is a major genre of Indian classical dance that originated in **Tamil Nadu**

According to the Hindu tradition the name of the dance form was derived by joining two words, 'Bharata' and 'Natyam' where 'Natyam' in Sanskrit means dance and 'Bharata' is a mnemonic comprising 'bha', 'ra' and 'ta' which respectively means 'bhava' that is emotion and feelings; 'raga' that is melody; and 'tala' that is rhythm. Thus, traditionally the word refers to a dance form where bhava, raga and tala are expressed.



BHARATANATYAM PRARAMBHIK

Total marks: 50:

Minimum Passing :18

SYLLABUS -

1. Namaskriya, Exercise
 2. Adavu:
 - a. Tatta (tai ya tai -), Natta (tai yum tatt tatt, tai yum taa -),
 - b. Metta (tai tai taam -),
 - c. Tatta Kuditta Metta (tatt tai taa haa, dit tai taa haa),
 - d. Tirmamnam (gi na tom -),
 - e. Kuditta Metta (tai kat tai hi),
 - f. Vishru (taa tai tai taa, dit tai tai taa).
 3. Asamyuta hastas, Paadabheda, Shirobheda, Manadalabheda, Aramandi, Muramandi,
 4. Classical dance styles, Name of Guru (school), Meaning of Bharatanatyam.
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NAMASKRIYA

A namaskaram is a very short series of hand and leg movements performed before and after dancing Bharatanatyam. Namaskaram (नमस्कारं) is the traditional way to start a dance session. Before and after every dance practice, we do a Namaskaram as a way of offering our prayers to the Lord (Nataraja), the audience, our Guru (The teacher) and Mother Earth - for letting us dance on her. In short, Namaskaram is taking permission from God, guru, stage and public to perform a dance.

ADAVU SYSTEM IN BHARATANATYAM

Adavus are the basic dance steps in Bharathanatyam. An Adavu is defined as "The basic rhythmic unit of dance within a specific tempo and time structure that involves composite movements pertaining to Nritta". The Adavu system is a sound and logical ground upon which the pedagogy of Indian Dance is based.

The studies of Bharatanatyam dance is done from two books namely '**Abhinayadarpan**' and '**Natyashastra**'

The Adavu is a combination of -

- a. leg and feet postures (Sthanakas)
- b. Posture of our standing (Mandalam)
- c. Body movements (Charis)
- d. Hand Gestures (Hasta Mudra)

While learning the Adavus importance is given to

- a. Angashuddha (correct postures)
- b. Talashuddha (correct rhythm)



Aramandi (Half Sitting Position - The basic stance of this art form in which the torso is held erect with the legs bent at the knees and feet are flexed sideways, horizontally in a line with a distance of one span between the heels. This basic stance in Tamil is referred to as Araimandi, literally menaing the half-sitting posture.)

Muramandi: (Muramandi is a tamil word: Muru is full and mandi is sitting. Muramandi is the posture where back is kept straight feet are turned sideways, legs bent in knees and raising the heels full sitting is done on the toes.)

History of Adavu Stystem:

Origins of today's Adavus can be traced 300 - 400 years ago to Gangai Muttu nattuvanar, the ancestor of the Tanjore Quartet have references in the Sangita Saramrita by King Tulaja II. There are many styles or tradition of Bharatanatyam and so Adavus, the most common of which being the Vazhuvoor, Kalakshetra, Thanjavur, Pandanallur, Mysore and styles -were born in a particular region after which it is named. There are about 64-120 variations of adavus practiced before the main items are taught.

Three Kaalam for Adavu Practice:

Adavus are usually practiced in 3 speeds/kaalams. All adavus performed at three speeds, the second speed and the third speed doubling and quadrupling the first speed respectively.

- विलम्बित लय = vilambita-laya - Slow tempo
- मध्य लय = madhya-laya - Medium tempo
- द्रुत लय = druta-lay - Fast tempo

ASAMYUKTA HASTA OR SINGLE HAND GESTURE (असंयुक्त हस्त मुद्रा)

Asamyukta hastas are done using single hand. The Natyshastra mentions about 28 Mudras ie upto Trishula Mudra. **There are four new mudras added to this list i.e. Kataka, Vyagraha, Ardhasuchi and Palli (hence, total 32).** These Hand Gestures are a Part of Angika Abhinaya

पताकस्त्रिपताकोऽर्धपातकः कर्तरीमुखः ।

मयूरास्योऽर्धचन्द्रचारालश्शुक्लपुण्डकः ॥८९॥

मुष्टिश्च शिखरासव्यश्च कपित्थः कटाकमुखः ।

सूची चन्द्रकला पद्मकोशः सर्पशिरस्तथा ॥९०॥

मृगशीर्षः सिंहमुख काङ्गुलश्चालपद्मकः ।

चतुरो भ्रमरश्चैव हंसास्यो हंसपक्षकः ॥९१॥

सन्दंशो मुकुलश्चैव ताम्रचूडस्त्रिशूलकः ।

इत्यसंयुहस्ता नामष्टविंशतिरीरिता ॥९२॥

व्याघ्र कटक, पल्ली अर्धसूची ।



Pataka – flag, Tripataka- a flag with three, Ardhapataka – half-flag Kartarimukha – scissors, Mayura – peacock, Ardachandra – half-moon, Arala – bent, Shukatunda – parrot’s head, Mushti – fist, Shikhara – peak, Kapittha – elephant-apple, Katakamukha – opening in a bracelet, Suchi – needle, Chandrakala – digit of the moon, Padmakosha – lotus bud, Sarpashirsha – snake hood, Mrigashirsha – deer head, Simhamukha – lion face, Kangula –bud, Alapadma – bloomed lotus, Chatura – square, Bhramara – bee, Hamsasya – swan beak, Hamsapaksha – swan wing, Samdamsha – pincers, Mukula – blossom, Tamrachuda – cock, Trishula – Trident, Vyaghra – tiger (paws), Kataka - Damaru, Palli - Hut, Ardhasuchi – small insect

PADA BHEDA OR DIFFERENT POSITIONS OF FEET (पाद भेदा) :

According to Natya Shastra (of Bharat Muni)

उद्घटितम समम्बैव तथा अग्रतल् संचर ।

अंचित कुंचित सुचि पाद षोढा प्रकिर्तितः ॥

Udghattita – pressing with a heel only (without moving toes)

Sama – flat foot

Agratalasanchara- moving on the half toes of the feet

Anchita – resting on a heel

Kunchita – keeping on the half toes of the foot

Suchi Pada – keeping on the tip of the big toe of the foot

SHIROBHEDA OR DIFFERENT MOVEMENTS OF THE HEAD (शिरो भेदा):

सममुद्वाहितमधोमुखमालोलितं धुतम् ॥४९॥

कम्पितं च परावृत्तमुत्क्षिप्तं परिवाहितम् ।

नवधा कथितं शीर्ष नाट्यशास्त्रविशारदैः ॥५०॥

Samam : Head held straight

Udhvahitam : Head lifted up

Adhomukam : Head held down

Alolitam : Rotate

Dhutam : Shaking side to side as if to say NO

Kampitam : Nodding up and down as if to say YES

Paravrittam : Looking away to the side as if to ignore

Utkshiptam : Turn to the side and lift up as if to command or request

Parivahitam : Shaking the head swiftly left to right



MANDALABHEDA OR STANDING POSITION (मंडल भेदाः)

स्थानकं चायतालीढं प्र इ-खणप्र रितानि च ॥ २६० ॥

प्रत्यालीढं स्वस्तिकं च मोटितं समसूचिका ।

पार्श्वसूचीति च दश मण्डलामीरितानीह ॥ २६१ ॥

Sthanaka – Samam with 'ardhachandra' hasta on your waist

Aayata – Araimandi position

Aalidha – In Ayatam keep right foot 3 feet facing the side & shikara hasta on your left hand and katakhamukha on right

Prekhana – Left leg in Ayatam and right stretched to side on heels with khoorma hasta

Preritha – Both legs a little far apart in ayatham with shikhara hasta on the left held at the chest and pataka on the right stretched up

Pratyalitha – Opposite of Aalidha

Swasthika – keep right leg (on the toes) across the left (flat)

Motitha – Sit in muramandi, jump and place one knee down (hands in natyarambha posture)

Samasuchi – Sit with toes and knees

Paarswasuchi – Sit on toes and touch the ground with one knee to the side

FAMOUS DANCERS / GURUS AND THEIR SCHOOL IN BHARATNATYAM

Sr. No	Guru	School
1.	Guru Mahalingam Pillai and Guru Kalyansundaram Pillai	Rajrajeshwari, Mumbai
2.	Smt. Rukmini Devi Arundale	Kalakshetra, Chennai – First dance school in India
3.	Smt. Kalanidhi Narayanan	Abhinay sudha, Chennai
4.	Smt. Sucheta Bhide-Chapekar (Introduced Bharatnatyam Marathi compositions of Bhosale dynasty of Tajavur)	Kalavardhini, Pune
5.	Smt. Mrunalini Sarabhai	Darpana, Gujrat
6.	Acharya Parvatikumar (First person to study and choreograph Marathi compositions of king Sarfoji Raje of Tanjavur)	Tanjavur Nrityashala, Mumbai
7.	Dr. Kanak Rele	Nalanda Nritya Kala Mahavidyalaya, first former school of dance in Mumbai
8.	Dr. Padma Subramaniam (well known for her research on 'Karanas')	Nrityodaya, Chaennai
9.	Smt. Leela Samson	Shriram Bhartiya Kala kendra