

Grade 7

Sivanarthanalayam

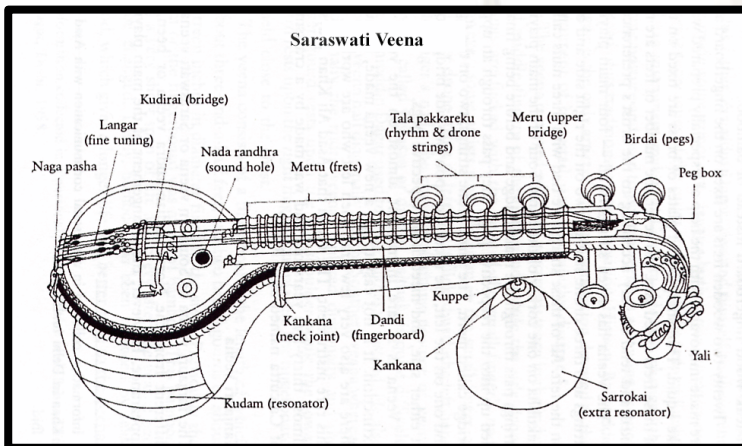


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BharathaNatya Kalaikoodam
பரதநாட்டியக் கலைக்கூடம்

INSTRUMENTS

Veena



Veena is considered the queen of all musical instruments. With the veena, we are able to understand the many technicalities of Indian music and also the beauty of its music. It's a stringed, plucked instrument.

It's usually made from jack wood. Normally, the veena is made with two pieces of wood, if the whole veena made out of single piece of wood call Ehantha veena. Although the veena was in use from very early times, it was only in the 17th century, during the reign of king Ragunatha, that the veena had obtained its present form.

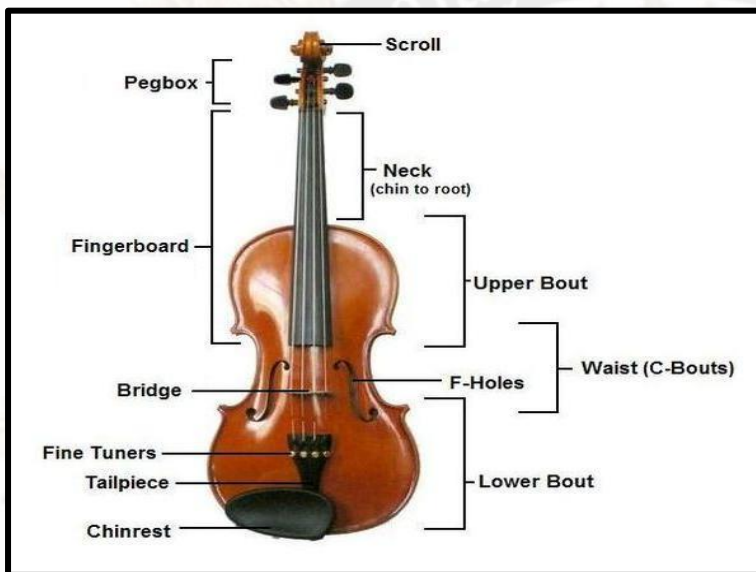
Parts of veena

Parts of the veena's body are as follows: Kudam, dhandi, yalimugam, nagapasam, bridge, langar, prudai, seven strings, wooden frame and frets. There is a long stem called the Dhandi. On one side of the dhandi, there is a kudam. The yalimugam is on the opposite side. The dhandi is slightly broader on the side of the kudam; it is narrow on the side of the yalimugam. Over the dhandi, we have a wooden frame in which a waxy ledge is found. Over this, there are 24 frets covering 2 sthahis. The frets are made of either bronze or steel. Surakkai is close to the yalimugam. The four regular strings and the three thala strings are attached to seven small rings which are connected with nagapasam at the top of the kudam. Other end of the strings connected with pegs in the dhandi. Langars are known as the soul of veena.

Method of playing

The veena players sit cross legged on the floor, keeping the kudam near to her/his right leg surakkai on the left leg thigh. They bring their left hand around the dhandi from below and touch the strings by the index and middle finger. Their right hand is used to pluck the thala strings. Clips are used to pluck the strings. This called the “Neli” or “Meeti”

Violin



The violin sometimes known as a fiddle is a wooden string, bowed instrument. Most violins have a very sharp sweet and melodious sound.

The violin was first known in 16th century in Italy, after some further modifications occurring in the 18th and

19th centuries to give the instruments more powerful sound and projection. They are most prominent in the western classical tradition. It can play in group performance (orchestra) and solo performance.

The violin has extraordinary versatile ability to adapt many different functions in it. It can play very fast and slow notes helps to bring out Bhava in the sahithyama. It can help display brilliant and dramatic effects. Violinist can play all range of notes used in Carnatic music.

The whole violin is made of special types of wood such as maple, sycamore, silver oak, and cedar. When they are making the violin, the wood cut from the mentioned trees must be kept under a shade for many years.

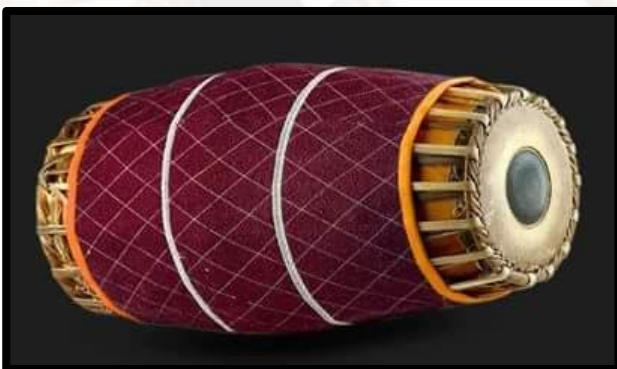
It is made from 70 parts. The body is hollow box about 35.5 cm long with an arched top and black plate joined by sides. The belly is made of soft wood and the back and side are made of hard wood. The neck, peg box, scroll are all made of maple. The fingerboard, nut, pegs and tailpiece made out of ebony. Permambuco, brazil, silver wood or beech wood used to make the bow.

There are four strings use in violin which is connected to the upper end of the tailpiece, passed over a carefully fitted maple wood bridge carried over the fingerboard to the nut and secured by a strong piece of gut.

The bows are made 29 inch long and are made from special hair. It has many parts including the bow's head, bow hair, ferrule, bow frog, bow screw and mother of pearl piece.

When we play violin sat down in the floor and keep the violin on their left hand and press the strings with their fingers to play the notes, and at the same time move the bow with their right hand to make the appropriate music.

Miruthangam



This is a percussion instrument. It is a two-faced drum played by hand as well as the wrist and fingers. It helps dancers and musicians to control the beat and rhythm. It has a sharp, sweet and melodious sound. This instrument is used for music

concerts and Bharathanatyam programs.

The body is scooped out of a single black of wood; usually jack wood, red sandalwood or margosa wood. The shape of the instrument is similar to two flower pots joined at the rims. Skin fastened to leather braced is stretched over the two heads. Small cylindrical pieces of wood called pul

is placed between the shell and braces to help in adjusting pitch of the instrument.

The right head of the Miruthangam called “valanthalai”. It has three concentric layers of skin. The first is called utkaraithattu, the second one meetuthol or vettuthattu (made of calf skin), the third one is chappputhol or koddu thadu (made of sheep skin).

In the centre of the right head, it has a permanent black paste of manganese dust, boiled rice and tamarind juice. It is called soru or karanai. A hand stone with a polished surface is used in such a way to smooth that black paste to give it a fine characteristic tone.

The left head called idanthlai or Thoppi. It consists of two layers and its 1½ inch bigger than right head. The outer layer is buffalo skin and the inside is sheep skin. Prior to a concert, a bowl of suji and water or boiled rice is temporarily fixed on left head. This is so that it is exactly an octave lower than the valanthalai.

Method of playing

The instrument is played with 2 hands, wrists and finger tips. Jathi exercises are first learnt vocally and practised on dummy instrument. After some time, preliminary beats and strokes are practised on miruthangam. An expert Miruthangam player can make people are awestruck by displaying his powers of creation through a solo performance called the thani avarthanam.

Flute



The flute is a wind instrument that is ancient. It is known to be one of the very first instruments made by man. It is a solo instrument and is often used to accompany in dance, films and many other places. It is played in many countries. Lord Krishna is always

associated with the flute. It can differ in length and cross length depending on pitch. Longer flutes enable lower pitches.

Flutes are made of a homogenous material. They are sandalwood, ebony, and cane, ivory, gold or silver. However, bamboo is the material that gives the best tone. The holes in a flute should be in a straight line and the hole in which the air is blown should be bigger than the others, the number of the finger holes which may vary from 2-8.

In addition to that, the inner part of a flute should be hollow and soft. There is a piece of cork is fixed on the other side of the mouth hole. The mouth hole called Mukarantham. It is based $\frac{3}{4}$ of an inch away from the closed end. The cork is there to produce the sound. The controlled sound of a flute is charming. The flute is similar to the human voice in the way that it can only play within the range of two octaves. The flute has the ability to successfully play Gamakas using micro tunes. The flute is monophonic which means that it can only play one note at a time. Very fast and long notes can be played extremely well on the flute. The pitch of a flute is determined but as said before, it can be altered through the length of the flute.

Method of playing

The flute is held in a horizontal position with a slight slant downwards. The 2 thumbs are used to hold the flute in position while the 3 fingers on the left hand (not including the little finger) and the 4 fingers on the right hand are used to close the finger holes.

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RUKMANI DEVI



Smt. Rukmini Devi Arundale was an Indian classical dancer who lives in the 20th century. One of the leading lights in the dance world. She was the one who founded the famous dance school of Kalakshetra Foundation. Born on the 29th of February in 1904, Rukminidevi was the sixth of

the eight children of Nilakanta Satori and Seshammal. She was born into a music background brahmin family. She was attracted to music when she was young and learnt the music from distinguished Vidwans.

Neelakanta shastri was working for the development of Bhahma Gana Shaba. Rukminidevi also got involved in the working of sabha with and mingled sabha members and developed herself. Like her parents she was involved with theosophical society. Who was greatly inspired by, the Theosophical Society's British cofounder and president. She married Arundel in 1920 Along with her husband she travelled all around the world meeting other theosophists and sharing ideas. Deeply involved in theosophical activities, she became the President of the All-India Federation of Young Theosophists. It was her meeting with the famous Russian ballerina Anna Bavalova which started her interest in the Bharathanatyam. She began learning ballet. Bavalova had also advised Rukminidevi to encourage the dancer within her by seeking inspiration in classical Indian dance forms. Rukminidevi took her advice and embarked on a campaign to learn, practice and promote Bharatanatyam. She didn't just want to revive a dying Indian dance form; she wanted to reverse the negative social stereotypes associated with it. This was because the only

girls that were allowed to learn and perform Bharathanatyam were devadasis.

Rukminidevi learned the dance from Panthnai-Nallur Meenakchi Suntharampillai and Mylapore Gauriamma. Rukminidevi Arundel did her arangetram at the Diamond festival of the Theosophical Society in 1935. This set a precedent for Indian women to practice and perform the dance form that had been traditionally restricted only to the devadasi community. To emphasise the importance of the dance, she proved it Bharathanatyam as opposed to Sathir. People of higher societies had learnt the dance before Rukminidevi but she was the one who developed a new era for it and classed it as a pure and divine art. This was a turning point for Bharathanatyam as people began to respect it.

In January 1936, Rukmini and her husband established an academy of dance and music called Kalakshetra at Adyar (near Chennai). Students came from all over the world to Kalakshetra to learn fine arts. She introduced radical changes in costumes, stage management and nattuvangam and raised the standard of dance. Kalakshetra had prominent artists as their lecturers like Pantha-Nallur Meenakshi Suntharampillai, Papanasamsivan, and Thandauthapanipillai etc. In the following decades, Rukminidevi went on to become one of India's most celebrated dancers as well as the foremost revivalist of Indian classical forms.

In 1956, she was awarded the Padma Bhushan and in 1967, received the "Kalanithi" Award by Wayne University in America and Raveendranathagor university of India. She played a vital role in revitalizing Bharathanatyam and popularizing it all over the world. She celebrated the 50th anniversary of Kalakshetra in December 1985. She passed away on the 24th February 1986.

SRI THANDAUTHAPANIPILLAI

Sri Thandauthapanipillai was born on the 14th of July 1921 in a musically well-known family. His father was Nadesapillai, mother was Suppamma. He learnt Carnatic vocal from his father and learned dance from his grandfather. He became a teacher at Kalashetra under the management of Rukminidevi Arundel .At kalashetra, he worked hard to promote dance and produced many dance dramas. He produced the famous drama “Sittambala kuruvanchi”. He wrote all of the songs and staged it .He also published it as a book. He also produced Sri Krishna Thiulaparam and Silapathiharem .He produced sri Andal for the famous dancer and cinema artist vijanthimala, Sivakami sabatham for Shandra kanda group, Pathmavathi srinivasa Kalyanam for Rajaslojana group, and Kaveri thantha kalaichelvi for Jaylalitha group.

He planned to create a drama called parvaikoothu which means lady’s dance with the help of only females. He wanted to produce this with all aspects of Bharatham he directed a dance item in a Hollywood cinema called “The River”

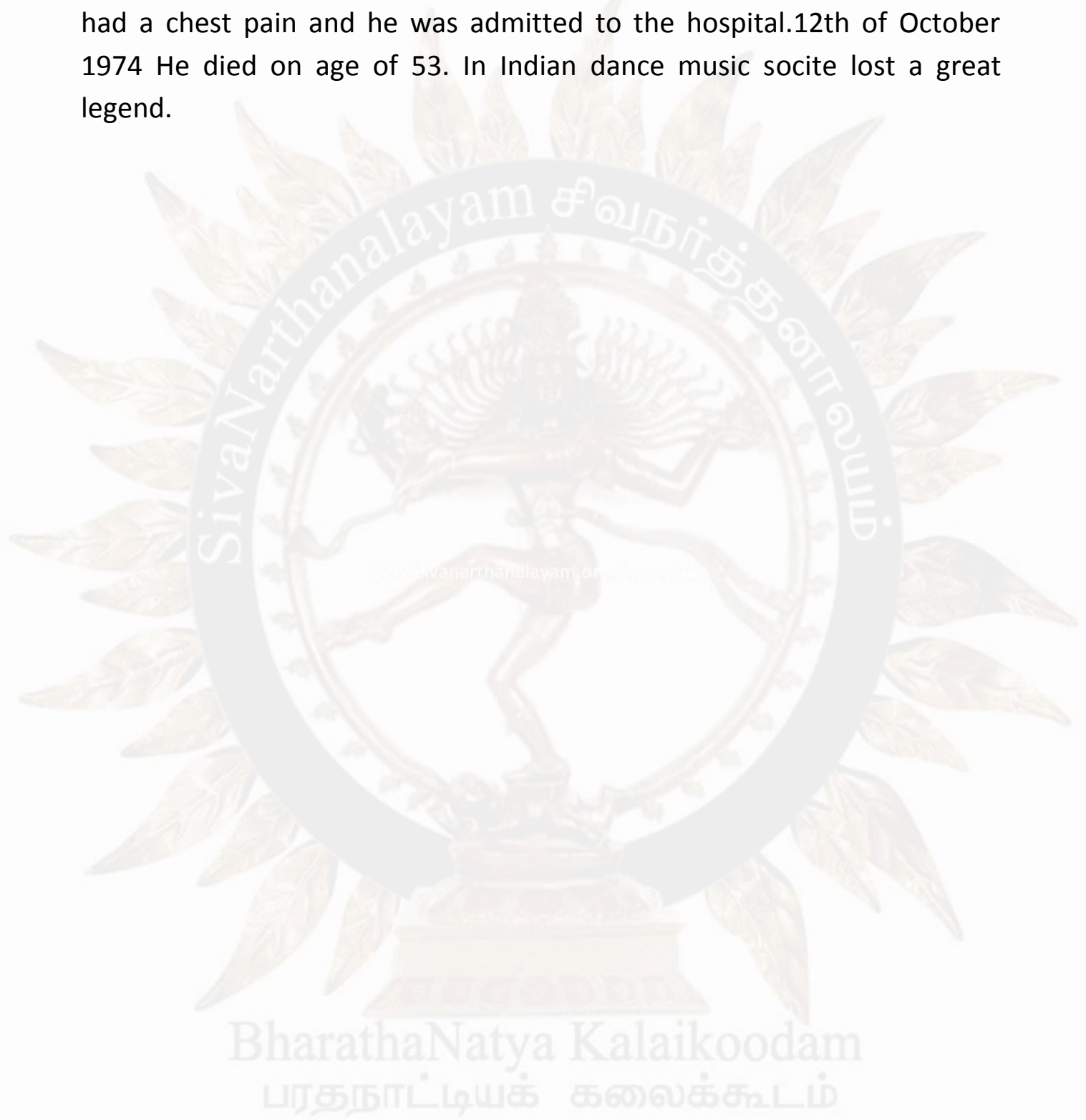
He travelled to many places, promoting dance and he served 35 years to this art.

He was honoured by many institutions and was awarded with many titles such as, “Natya Kalanithi, Natya kala chakaravarthi, kalaimamani”.He was awarded the title “Pathmasri”by the Indian government in 1971.

He taught dance for many Indian students and also abroad students as well. He started a dance school call Natiya Kalalayam. He has taught more than 1000 students, many of the students did arrangettam. He taught dance for poor people without fees and also he gave scholarships for poor people. He taught dance for any age group of people.

He wrote many dance book. One of the book called “Adalisai Amutham”.

1974 he had an eye operation in America, after he return from America he plan to celebrate 25 year ceremony of Natiya kalalayam. In the same year he attended hid students graduation ceremony after the event he had a chest pain and he was admitted to the hospital.12th of October 1974 He died on age of 53. In Indian dance music socite lost a great legend.



MANIPURI

Manipuri is a classical dance that came from Manipur and is an ancient art based on the noblest traditions. Manipur is also known as the 'Jewelled city' due to a legend that the whole area was lit up by the brilliance of the jewel 'mani' that adorned the forehead of the naga devata (serpent king).

Manipuri dance is a generic name that covers all of the dance forms of the land. Manipuri dances can be divided into two groups as a result of the pre-vaishnav and post-vaishnav influences. In the pre-vaishnav period, amongst the oldest Manipuri dances is the 'Chingkheir' which is also known as the Dance of Usha (Dance of Dawn). This is because it is believed that the people of Manipur see themselves as disciples of Usha as she was the one who taught them the dance of Parvati. Similarly, the Tangkhais, hill people on the eastern border of Manipur regard themselves as descendants of sage tandu who was a disciple of Lord Shiva. The word Tangkhu is a supposed derivative of Tandu.

One of the most famous dance dramas is the Lai Haroba and is believed to have been inspired by and based on the Ras-Lila of Lord Shiva and Parvati. The Lai Haroba is also known as the festival of the gods as Lai stands for God. This is the dance drama of the Meitei culture that mirrors the early Hindu cultures. It is danced in the month of Chaitra and is a performance that usually spreads over several days and nights. This dance drama is based on the Meitei concept of cosmology which believes that the earth was brought down from heaven by the nine gods and seven goddesses. The Mailat female dancers is known as the amaibas and amaibeis which is shortened down into maibas and maibeis. Both were temple dances and unlike the devadasis of southern India women temple dancers of Manipur could simultaneously lead a normal married life even while sanctified as a temple dancer. These dancers were usually dressed in a distinctive white costume. The first part of the lai haroba is the

laihunba or the scattering of flowers which is symbolic of infusing life in the deities wherein the dancers move in an anticlockwise circle, the jagoi.



ODISSI

Odissi is one of the classical dances that depict the ambience of the Orissa and the philosophy of Lord Jagganath of Puri. The odissi is a form of dance that stems from the Orissa, a state in Eastern India which had its ancient name as Ordramaagadhee.

Sage Bharatha, the author of Natyashashtra explains four types of Pravittis or styles of dancing that succumb to the regional influence as Aavanthee, Daakshinaatyaa, Paanchaalee and Odramaagadhee. The fourth Pravitti-Odramagadhee refers to the present day Orissa state.

Odissi is the highly inspired and impassioned classical form of incredible India that has a history of more than 2000 years. There are many evidences to prove the existence of the Odissi style from time immemorial. The sculptures of Hathigumpha caves in Udayagiri which were carved in the 2nd century proclaim the beauty of dance sculptures that were sculpted in the regime of King Karavela, who was an artist of dance and music. The paintings of another cave-Ranigumpha or Ranimahar of Orissa comprise of pictures of dancing artists and music ensemble of accompanying artists. The monuments of Brahmeshwara temple in Bhubhaneshwar, provide evidence that queen Kolavathidevi being chief patron of classical music and dance, built a temple for the worship of Lord Shiva and appointed devadasis or maharis in the 7th century. 'Maharis' were epitomes of feminine beauty and grace, empowered with great skills in dance and music. There were two classes on maharis known as Bheetharganis who performed for the pleasure of the Lord in the sanctum sanctorum of temples during Bhog or the offering of naivedyam or food and at shayanotsava, the ritual of lullabying the god and Bhaharghanis who performed for the pleasure of the people outside the temple. This was introduced by King Kapilendra deva of the 15th century. There were many feasts and festivals organised which had presentation of art forms in abundance. Amongst them, the Chandana

Jaathra and Joolna Jaathra fares were very famous. King Kapelendra Deva was instrumented in making the performance of the Jayadeva Ashtapadis compulsory in Puri Jagannatha temple. His son, Purushottama deva who married a mahari by the name of Roompambikaa and his grandson Prataparudradeva were also great promoters of the Odissi art form.

Orissa was earlier ruled by the kings of the Kesari and Ganga dynasties. King Nitryakesari and King Gandharvakesari of the Kesari dynasty proved their profound skills in the fields of dance and music respectively.

King Chodagangadeva of the 12th century was the pioneer in construction of Lord Jagannatha's temple in Puri that stands as a main shrine for the shrine of the Odissi form of dance. He appointed Maharis in the temple. King Anantha Bheemadeva, contemporary of Chodagangadeva built many dance halls in the many temples of Orissa.

It was in the 12th century that witnessed the greatness of Sri Jayadeva Kavi's evergreen Gitagovindam. Poet Jayadeva, was the court poet of King Lakshmanasena of the Ganga dynasty. Maheshwara Mahopatra, contemporary poet of Jayadeva wrote Abhinaya chandrika that stands as a solid base for the study of the Odissi art form.

At dawn in the 16th century when the British took over the ruling, the state of Orissa lost its identity and the art form was at the verge of being extinct with a topsy-turvy turmoil in the religious and social life of people.

In the 17th century, during the regime of King Ramachandra deva, small boys called Gotipuas started dancing vibrantly with striking poses of acrobatics which entertained people greatly. These Gotipuan dances are said to be the ancestral parts of the Odissi dance.

The mode of learning the Odissi dance form:

Odissi majorly depends on the theory aspects of Nandikeshwara's Abhinayadarpanam, Bharatha's Natyashashtra and Maheshwara Mohopatra's Abinaya chandrikaa. Some of the manuscripts of the Oriya

language have been found to contain schematic diagrams of Odissi dancing. The mode of learning Odissi is very interesting. At the beginning, the static posture of Chouka Bhangi is taught which still a posture is denoting a square structure where professionalism is perfectly squared up. Next, is the karana or tani stage that teaches basic foot work-adavus and any other movements to the pupil.

The Thribhangi posture that contains dainty bending at the head, neck and the waist regions assume great importance in the Ossidi dance form. There are many bandhas performed which are beautiful blends of karnas, Bhangis and sthanakas.

An Ossidi performance begins with Bhoomi Pranam and Vighnaraja vandaram which continues with Batu nritya, a number in praise of Lord Shiva, Ishtadevatavandam, Svarapallavi that is very interesting with intricate patterns of Svara and sahitya, Sabhinay that predominantly contains Jayadeva ashtapadi or compositions of Chaitanya mahaprabu, Banamalidas, Vidyapathi and the one that is presented reverentially, Tharijim. A brisk number as the penultimate performance and Moksh that literally sublimes the artist to the highest level.

Accompaniments and costumes:

The accompanying music is pure and classical with the grace of both Hindustani and Carnatic systems. The instruments traditionally used are the dholak (drums), the flute and small cymbals called Ghanis. Nowadays, Sitar, violins are all used.

The dancers adorn themselves with traditional silver jewellery which includes head, ear, neck, hand, finger and waist ornaments. The dancer wears a stitched costume that generally has a traditional Orissa print or the pochampalli print with a bright coloured blouse on top. The hair style of the Odissi is very special, with a head gear of jasmine flowers around a knot of hair called a Kosha. The Kalichitha, Pathrabali and Vaishnava mudras decorate the forehead.

Guru Kelucharan Mohapatra, Devaprasad das, Dheerendras patnayak etc. are some of the legends of the Odissi form of dance.



SAMYUTHA HASTHA VINIYOGAMS

1. Anjali

Thevatha Guruviprannam Namaskares Vanukramaath Kaarya Siromuko Rastho Viniyohe Anjaji puthaiki.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Thevatha	God
2.	Guru	Guru
3.	Viprannam	Audience
4.	Namaskares	Offer Salutation

2. Kabotham

Piraname Gurusambashe Viniyaangi Kruthesvayam.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Piraname	Salutation
2.	Gurusambashe	Addressing a preceptor
3.	Viniyaangi Kruthesvayam	Respectful Acceptance Or Agreement

3. Katkatakam

Samukaakamane Thunthatharsane Sangapoorane Anganamottane Chakonamanecha Chani Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Samukaakamane	Crowd of people
2.	Thunthatharsane	Belly
3.	Sangapoorane	Blowing the conch
4.	Anganamottane	Twisting the limbs
5.	Chakonamanechcha	Pulling down a branch of tree

4. Swasthikam

Samyokena Swasthikaakiyaka Makare Vini Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Makare	Crocodile

5. Dolam

Naatiyarambe Prayothavviya Ithy Nattiya Vitho Vihithu.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Naatiyarambe	Beginning of dance

6. Pushpaputam

Neeranjanaavithow Vaaripalathikranepicha Santhiyamarthaya Thanecha Mandrapushpecha Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Neeranjanaavithow	Offering camphor to the god
2.	Vaaripalathikrane	Receiving fruits and holy water
3.	Santhiyamarthayathanech	Telling Mandra
4.	Mandrapushpecha	Offering flower with Mandra

7. Utshangam

Alinganecha Lajjayam Angathathi Pratharsane Balanam Chikshanecha Utshangoo Yujathe Karaha.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Alingane	Embrace
2.	Lajjayam	Shyness
3.	Angathathi Pratharsane	Touching the body
4.	Balanam chikshane	Teaching the children

8. Sivalingam

Viniyohasthu Thasaiva Sivalingasya Tharshane.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Sivalingam	Sivalingam

9. Kadakavarthanam

Pattabishehe Pooyajam Vivakathishu Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Pattaabisheke	Coronation
2.	Pooyajam	Worshipping
3.	Vivaham	Marriage

10. Karthareeswastikam

Shahachu Saasthira Sikare Virukshechu Sani Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Shaha	Branches
2.	Saasthiri Sikare	Mountain top
3.	Virukshe	Tree

11. Shakatam

Raakshabinaye Praayaha Chakado Viniyujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Raakshasa	Demon

12. Changku

Changaathisu Pirayoji Yoyam Thiyakoorparatha Thayaka.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Changku	Conch or shell

13. Chakaram

Chakrahasthashya Vikneyaka Chakrathe Vini Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Chakara	Wheel

14. Samputam

Vashthuvachchathe Sampudechcha Sampuda Hara Erithaka.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Sampuda	Box

15. Paasam

Anniyonyakalahe Passhei Sirungalayam Niyujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Anniyonyakalahe	Quarrel
2.	Sirungalayam	Chain

16. Keelakam

Snehe Narmanulaapecha Keelagow Viniyujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Snehe	Friendship
2.	Narmaanulam	Sportive conversation

17. Matsayam

Ethashya Viniyohasthu Sammatho Mathsaya Tharsane.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Mathsayam	Fish

18. Kormam

Kurma Hasthascha Vikneyaha Koormaathe Vini Yujathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Kourmam	Tortoise

19. Varaham

Ethasya Viniyoga Syarth Varahartha Piratharchane.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Varaaham	Boar

20. Garudam

Garuda Hasthascha Vikneyaha Garudaarthe Viniyuyathe.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Garudam	The king of eagle

21. Nagabantham

Ethasya viniyohasthu Nagabanthehi Sammathaha

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Nagapanthehi	Joined Snakes

22. Khatwa

Katvaa Hasthopavethesha Katvaa Sivikaiyoho Smiruthaha.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Katva	Cot
2.	Sivikaiyoho	Palanquin

23. Bherunda

Bherunda Pakshitham Pathiyo Perundo Yujathe Karaha.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Bherunda Pakshitham	Berunda bird

24. Avakitham

Sirungara Nadanechaiva Leelakanthuka Tharani Kuyarththe Yujathe Soyam Avakistha Kara Vithaha.

<u>No.</u>	<u>Name</u>	<u>Meaning</u>
1.	Sirunhara Nadanam	Dance
2.	Leelakanthuha Tharane	Playing ball

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பரதநாட்டியக் கலைக்கூடம்