

## GLOSSARY OF TERMS

- *Abhinaya* - Art of expression or Interpretative aspect of dance expressed by gestures and face expressions ( abhi means towards, Ni means leading or guide, leading an audience towards)
- *Abhinaya Darpana* - Sanskrit text on Dance authored by Nandikeshvara
- *Adavus* - Basic steps of Bharatanatyam dance
- *Adi Tala* - A tala in Karnatic music with 8 beats
- *Alap* - The improvised section of a raga
- *Allaripu* - The first nritya item or invocatory item of Bharatanatyam margam
- *Amirtamanthan* - An episode of churning of ocean mentioned in the Bhagavata Purana.
- *Angaharas* - A collective movements comprising several Karanas
- *Anga Shudham* – Purity or perfection of body movements and postures
- *Anubhava* - The physical or outward manifestation to apprehend the emotion or the prevailing permanent psychological state
- *Anudruta* - A measure of time in music
- *Anupallavi* - The section that follows Pallavi in a song
- *Apsaras* - Heavenly nymphs
- *Araimandi* - half sitting position of Bharatanatyam dance
- *Arabhati* - Vigorous and energetic physical activity, giving importance to picturesque, costumes and sets
- *Arangetral* - The first stage performance of the dancer ( the Debut)
- *Asamyukta hasta* - Single hand gesture
- *Ashtapadi* - Each of the twenty four songs of the Sanskrit poem Git Govind written by Shri Jayadeva in the 12<sup>th</sup> Century are known as Ashtapadi
- *Ashtanayika* - A collective name for the eight type of heroines as classified by Bharata in Natya Shastra
- *Asuras* - demons
- *Avartana* - A cycle of time measure in a rhythmical structure
- *Bhajan* - A devotional song
- *Bhandava hasta* - Gestures for various relations
- *Bharata* - Author of Natyashastra
- *Bharatanatyam* - South Indian Classical Dance form earlier known as Sadi/ Dasiattam. The name Bharatanatyam was adopted in about 1933.
- *Bharati* - Verbal utterances
- *Bhava* - Emotions or feelings
- *Chari* - Gait or foot movement in dance
- *Charanam* - Concluding segment of a song
- *Chatusra/Chatusram* - Four beat of rhythm (Ta Ka Dhi Mi)
- *Damaru* - Musical instrument
- *Dashavtara hasta* - Hand gestures for ten incarnations of Lord Vishnu
- *Dasi attam* - Dance of the female dancers, ordained for the service of deity

- *Deep pragatya* - An invocatory ritual of lighting lamp
- *Desi* - regional
- *Devadasi* - Temple dancing girl
- *Devas* - Gods
- *Devata hasta* - Hand gestures which depict the gods from Hindu tradition
- *Dhruta* - Is a fixed unit of two beats to measure time in music denoted by a clap and followed by a wave of the hand,
- *Drishti Bhedas* - Eye movements
- *Gamakas* - Musical Oscillations
- *Gandharvas* - Celestial musicians of Indra's heaven
- *Garba* - Folk dance of Gujarat
- *Garuda mandala* - A standing posture according to Abhinaya Darpana
- *Gayaki* - Singing
- *Ghazal* - Poetry or poetic expression
- *Gitam* - Poetry
- *Gof* - Folk dance of Gujarat
- *Griva Bheda* - Neck movements
- *Guru* - Dispeller of darkness, Teacher/guide/expert/master of certain knowledge or field
- *Gurukula* - A type of education system in ancient India with shishya living near or in the house of the guru
- *Gurugrahavasa* - Ancient Indian education system where shishya lived in the house of guru for training
- *Harkat* - Playful or light melodic ideas used to embellish the main melody
- *Hasta Mudra* - Hand gesture
- *Isai Vellalar* - traditional musicians and dancers
- *Jathi* - A Rhythmical structure or pattern of syllables
- *Jatiswaram* - A second nritta item of Bharatanatyam Repertoire
- *Javali* - An Abhinaya item which is usually a poem set to music and danced in Bharatanatyam dance style
- *Kaishiki Vritti* - Graceful
- *Kala* - Tempo
- *Kalidas* - Sanskrit dramatist, Poet and Author
- *Kamdeva* - The Hindu god of love
- *Kampans* - Ornamentations used in the performance of music
- *Kandikai* - Tamil Term for particular part of the lyrical line in a musical segment
- *Karanas* - Movement enacted to attain a certain stance used in dance as well as in dramatic performance as mentioned in Natyashastra (108 poses)
- *Karvai* - Tamil Term for pause in Musical or rhythmical set-up.
- *Kavita* - Poetry
- *Khanda Tala* - Five beat of rhythm (Ta Ka Ta Ki Ta)
- *Kautvam* - A piece of verse set to dance
- *Khayal* - A musical form based on a Hindi song in two parts that recur between expanding cycles of melodic and rhythmic improvisation

- *Kinnaras*
- *Korvai*
- *Kirtanam*
- *Kriti/Kruti*
- *Kulapati*
- *Kulluka Nadai*
- *Kuravanji*
- *Kurta*
- *Laghu* –
- *Lasya*
- *Laya*
- *Madhya*
- *Mandala Bheda*
- *Mandi Adavu*
- *Mangalam*
- *Margam*
- *Mishra/Mishram*
- *Mishra Chapu Tala*
- *Mridangam*
- *Mrityulok*
- *Muktayaiswaram*
- *Mugdha*
- *Naal*
- *Nadai*
- *Nadswaram*
- *Nataraja*
- *Natch/Nautch*
- *Natyarambhe*
- *Natya Shastra*
- *Natya veda*
- *Nava Rasa*
- *Nattuvangam*
- *Nattuvnar*
- *Natya*
- *Navgraha Hasta*
- *Nayika*
- *Nritta*
- A celestial musician
- Term for rhythmical combination or pattern consisting basic step
- A nritya item of Bharatanatyam dance style which is set to a musical composition in Carnatic music
- A musical composition in Carnatic music
- Vice Chancellor
- Gait of Bharatanatyam dance style
- Dance dramas based on Tamil dramatic literature
- A loose collarless shirt worn by the people of India
- A unit of tala structure, which is a clap followed by a specified number of counts
- The dance of Parvati which is graceful
- Rhythm or Tempo
- A slightly mature or middle age wife/nayika/beloved
- Different position of basic symmetry in Bharatanatyam
- A Step of Bharatanatyam dance
- "Auspicious", the last song sung at the end of a music or Bharatanatyam recital
- Means a "Path" the full Bharatanatyam repertoire of dances presented in the usual order (Allaripu, Jatiswaram, Shabdam, Varnam, Padam, Javali/ Kirtanam/ Ashtapadi, Tillana, Shlokam)
- Seven beat of rhythm (Ta Ki Ta Ta Ka Dhi Mi)
- Seven beat Taal shown by a series of claps
- A musical instrument which is like a large barrel shaped drum
- Earth is referred as Mrityulok
- Swara passages in a Varnam
- A very young nayika/beloved/wife
- A musical instrument
- Tamizh term for gait or tempo
- An instrument pipe
- Lord of dance i.e. Shiva
- name by which dance/classical dance was known earlier
- Basic positions of hands in Bharatanatyam
- The earliest available text dealing with all areas of performing arts/ Fifth Natyaveda; Sanskrit Text
- The art of dance/ The earliest available text dealing with all areas of performing arts
- The nine moods that a dancer shows on her face.
- Rhythmic sound of cymbals by Nattuvnar
- The traditional Guru, who is the leader of the orchestra
- The mimetic portion of the dance.
- The gestures for nine planets
- An idealised heroine
- Pure dance

- *Nritya*
- *Nritya bol*
- *Natya*
- *Padam*
- *Pakhawaj*
- *Pallavi*
- *Patrapravesha Darus*
- *Pathyam*
- *Peri Adavu*
- *Pinal Kollatam*
- *Poorvaranga*
- *Prabhatiya*
- *Pragalbha*
- *Pratyanga*
- *Prenkhana mandala*
- *Proudha*
- *Raag/Raga*
- *Rangapravesham*
- *Rasa*
- *Sahitya/Sahityam*
- *Sakhi*
- *Sankirna/Sankirnam*
- *Sama pada*
- *Sambhoga Shringara*
- *Sanchari bhava*
- *Sarikal Adavu*
- *Sattvati*
- *Shollakatus*
- *Shabdam*
- *Shiro bheda*
- *Silappadikaram*
- *Shloka/Shlokam*
- *Shausthanga*
- *Shringara Rasa*
- *Sthanaka Bheda*
- *Sthayi bhava*
- *Swayamvar*
- *Shudha Angika*
- *Taan*
- Dance with expression
- Dance syllables
- Drama
- Nritya item Bharatanatyam dance style
- A musical instrument
- Opening section of a composition
- These Darus are indicative of the personality traits of the character
- Recitals
- A step of Bharatanatyam dance style
- Folk dance of South India
- Preliminary rituals of a play according to Natya Shastra
- Morning hymns
- Mature, bold and confident woman
- Minor limbs
- A standing posture according to the Abhinaya Darpana
- A mature woman/wife/nayika
- It is a melodic framework of notes or a pattern of notes arranged in a particular way
- The first stage performance of the dancer ( the Debut)
- The sentiment evoked from the delineation of innate emotion. They are generally accepted as nine in number.
- Lyrics of karnatic music composition
- Friend
- Nine beat of rhythm (Ta Ka Dhi Mi Ta Ka Ta Ki Ta)
- Sama means straight, pada means legs, position when the feet are placed naturally on the ground
- Love in union
- Transitory emotions
- A step of Bharatanatyam dance style
- splendid conception of mind
- Syllables
- Nritya item in Bharatanatyam repertoire
- Head movements
- Tamizh epic written by poet Ilango Adigal
- The Name of a type of dance in Bharatanatyam that has been choreographed to verses of this kind
- The perfect position of all the body limbs according to the rules of dance
- Is one of the nine rasas usually translated as erotic love
- An elementary posture of standing
- Permanent psychological state
- marriage ceremony where the bride selects a groom
- purity in body movements or technique of dance
- Fast melodic passage/Improvised vocal phrase

- *Tishra Tala* - Three beats of a rhythm (Ta Ki Ta)
  - *Tabla* - Musical instrument
  - *Tala/Taal/Talam* - Time beats, rhythm
  - *Tandava* - The dance of Shiva (masculine and energetic)
  - *Tanjore quartet* - Four brothers in the Tanjore Court at beginning of the 19th cen.; attributed to have composed most of the repertoire the Margam.
  - *Thumri* - Vocal genre or style of Indian music
  - *Tippani* - Folk dance of Gujarat
  - *Tillana* - A nritta item in the Bharatanatyam repertoire.
  - *Tirmaanam* - Rhythmic syllables or a structure repeated three times. In some dance styles jati and tirmaanam are used interchangeably
  - *Tishra/Tishram* - Three beats (Ta Ki Ta)
  - *Upanga* - Minor organs
  - *Utplavana Bheda* - Different types of jumps or leaps
  - *Utplavana Adavu* - A adavu or step of Bharatanatyam dance style
  - *Vasant Ritu* - Spring season
  - *Varnam* - Nritya item of Bharatanatyam dance style
  - *Vidhwan* - Scholar
  - *Vipralabdha Shringara* - Love in separation
  - *Virahotakanthita* - A heroine distressed by separation
  - *Vighnas* - Obstacles
  - *Vritti* - Style of dance
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