Chapter - 9 Graphic Notation of Nritta of Bharatanatyam

Chapter 9

Graphic Notation of Nritta of Bharatanatyam

This research work is aimed at creating a system for the graphic notation of basics and items of Bharatanatyam. We had realized the great and emphatic need of a preservation method for dance, specially classical systems which depended so much on personal perception and understanding in passing the knowledge in the oral tradition. If it is the oral tradition that is responsible for preserving this knowledge, it is the same system which encourages and allows tremendous change. Both are fine. But for future generations, ir the democratic India, it is our duty to let people be able to visualize the greatness of Balasaraswati and Rukminidevi as it existed, not coloured by an individual's judgement of their work.

Basically for anyone belonging to the field of performing arts, it is the practice, the performance that is attractive and expected. Research is only if "you are not good or successful as a practitioner". It took sometime to overcome this mind set, specially with personal experience. It was indeed a privilege being born in free India, but it was as frustrating not being able to see almost any of the stalwarts nor experience their great art beyond a few verbal descriptions and even rarer film/video clippings. The only answer we could think was to try and find a way, which not only provided the physicality of dance but also preserved the *prana*, the *sattva* of the dance and the dancer, and its philosophy. With the extensive knowledge of Laban and his work, my guide Prof. Shah was able to suggest the use of Labanotation as a creative tool to further this idea. Going through the textual materials, our personal learning and practice of Bharatanatyam for more than 15 years, we were able to identify the salient features of this dance style. As it was the beginning not only of research but also of understanding, one needed to grasp a lot of things. Nrites being abstract, based on space, time, line was chosen. One could mike one's own interpretations. So the hypothesis of this research was to study the possibility of creating a Graphic Notation System for *nritta* movements in Bharatanatyam. Through the research we have been able to demonstrate that the nritta movements in Bharatanatyam can be adapted in the minutest detail to the Labanotation. Various body movements, in their isolation, are the basic movement units and their permutations and combinations go on to create nritta sequences, most basic of them being an Adavu They are like the words, made of the letters of the alphabet, simple in themselves, but with the potential to create a dictionary and nurture a vast language and literature. Though they have no doubt themselves undergone significant changes over so many years, in time, due to different bani-s and individual changes and creative pursuits, certain elements of form, line, placements are the constant factors, specific to what is Bharatanatyam only.

The detailed study of Labanotation took a long time. But it continued in confirming the belief that we were on the right track. Both *nritta* elements and Laban's fundamentals were equated and matched. It was challenging to sit for hours together to meticulously draw just a *kasta*, which is in practice, so simply held. We could successfully utilize the concepts of Labanotation to

draw the Adavu-s after some time. Where it needed we adopted the Laban fundamentals to suit our movement patterns such as his high, medium, low became our standing, half sitting and sitting on the floor. The analysis in this research has successfully identified Labanotation as the ideal system for notating Bharatanatyam. Based on this we have been able to develop notations for all the adavu groups. I have worked with adavus that I have learnt at the Department of Dance, Faculty of Performing Arts, M. S. University. Here we have made a beginning by graphically notating first few groups of Adavus, atleast one each of the later groups. The Alarippu in Tisram as a base of Nritta items and for a brave attempt a Korvai of the Saveri Jathiswaram are successfully notated graphically. As this is by no means an end, we hope to continue further in the field, to fulfill personal as well as professional goals.

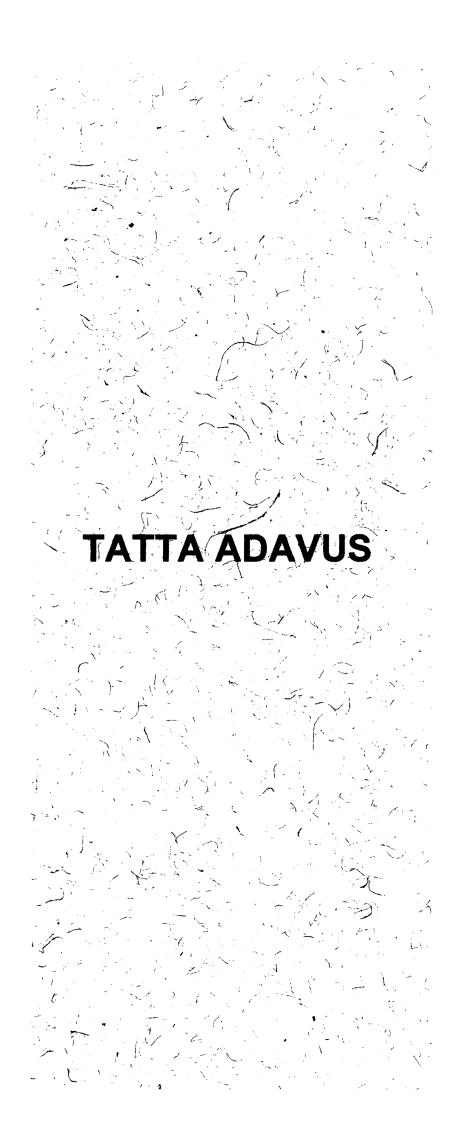
The course for Bharatanatyam here for the diploma, under-graduate and postgraduate studies has been structured looking at all the systems existing in Bharatanatyam and extracting the best from each. This is perhaps the first time that such a detailed and extensive study for Bharatanatyam notation has been tried. The development of a graphic notation system based on Labanotation for *Adavus* in Bharatanatyam is like creating an alphabet from which others can notate complete items and entire choreographies. Dancers, dance theorists and scholars from other major and minor classical dances can access the notations to adapt and create others for the dance styles they practice.

ADAVU-S

The basics of *nritta* of Bharatanatyam – the *Adavus* – comprise movements of *anga*. *pratyanga* and *upanga*. Using the *Tatta* the flat strike (*Sama*), *Natta* the heel strike (Anchita) and *Kutta* the ball of the foot strike (*Kunchita*) of the feet in different combinations, with various spacing, these units are created, forming more than 15 groups. The group of Adavu-s as studied and analyzed here, have their base in the Kalakshetra School and further developed in the Department of Dance, M.S.University of Baroda, where the researcher studied Bharatanatyam.

In a majority of the cases, an Adavu begins with the araimardi position or a few times in samapaada or murumandi. Every time the leg is lifted, the heel touches the opposite hip, and goes further. This movement is strong and grounded. With faster tempo, continuing with the same force, the spacing may differ. In *nritta*, to a larger extent, the dictum of Abhinaya Darpana – 'where the hand goes, the eye follows...' with the direction of the hand and eye can be close, medium or far range depending or. the level of communication. Bharatanatyam being very symmetrical in its structure, especially in the early training of adavu-s, whatever is performed on the right side is repeated on the left side. All the adavu-s are performed usual y in three tempcs or *kala* and at times even four tempos/speeds beginning with very slow (*v lambit*), middle (*madhyam*) and fast (*dhrut*). As *adavu*-s are a so preparing students to work in *araimandi* the basic stance and develop their stamina, for best results, they are to be executed at least twice in first speed, four times in seconc and eight times

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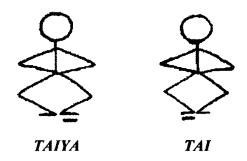


TATTA ADAVU-S

The *Tatta Adavu*-s is a group of 8 steps, where the entire sole of the foot stamps the ground (*Tatta*). The *Tatta Adavus* also work for strength building and help introduce the basic *jatis* - 3,4,5,7 to the beginner-student.

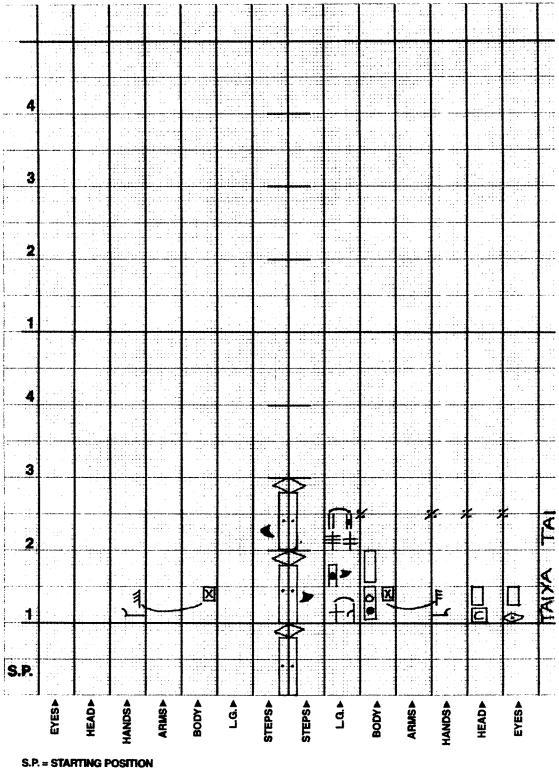
While performing this set of *Adavu*-s, he body is in continuous *araimandi* even while striking or lifting of leg. The wrists are at the waist in *ardhachandra hasta* with the palms facing out.

1st STEP



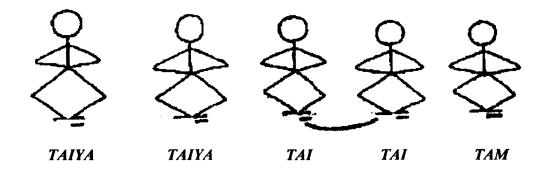
- 1. The head and eyes look straight ahead (Sama).
- 2. Both wrists are at the waist with *ardhackandra hasta*, facing back.
- 3. On the count of one (*tai ya*), the right leg is lifted and struck. On count two the same is repeated by the left, both with equal timing.

1st Step (TATTA)



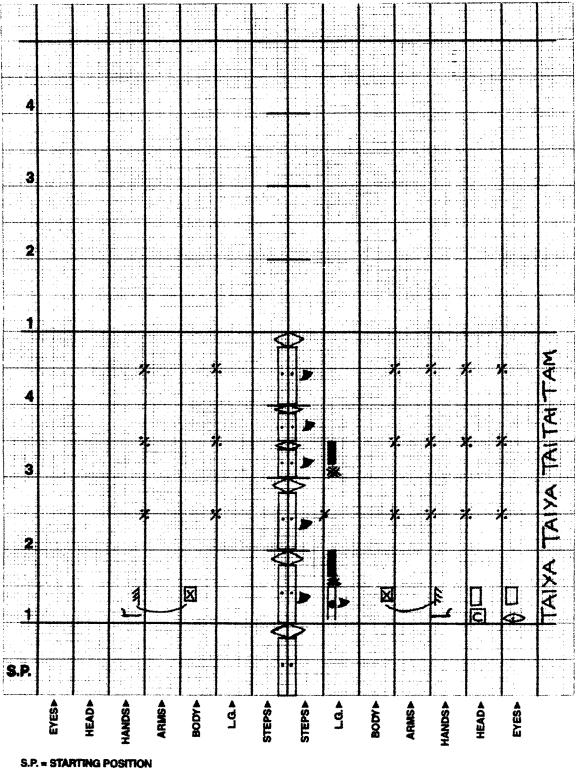
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5th STEP



- 1. Head and eyes look straight ahead. (Sama)
- 2. Both wrists at the waist with *ardhachanara hasta*, facing back.
- 3. Performed in 4 counts (*Tai ya, Tai ya, Tai Tai, Tam*). The step begins on the right with the right leg; on count one, one strike (*tai ya*), count two one strike (*tai ya*), count three two equal strikes (*tai, tai, divided equally in time*) and count four one strike (*tam*). With four measures of time, there are five stamps, 1st, 2nd and the 4th with one each and the 3rd one with two equal (double speed) stamps.
- 4. The same is performed to the left.

5th Step (TATTA)



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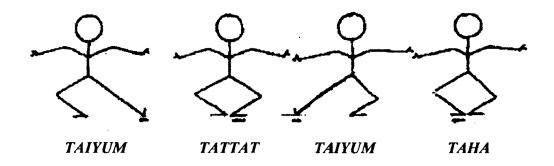
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NATTA ADAVUS

The Natta Adavus are a group of 8 steps, identified with the heel strike (Natta) of the ground.

The hastas used are *pataka*, *tripataka*, *kataka-mukha*, *alapadma*, *suchi*, *and musthi*. There is shoulder movement. The bends and turns of the torso in the front, side and the back. The leg is extended to the sides, front and crossed at the back. Apart from flat strike, there is heel strike and the ball of the foot strike.

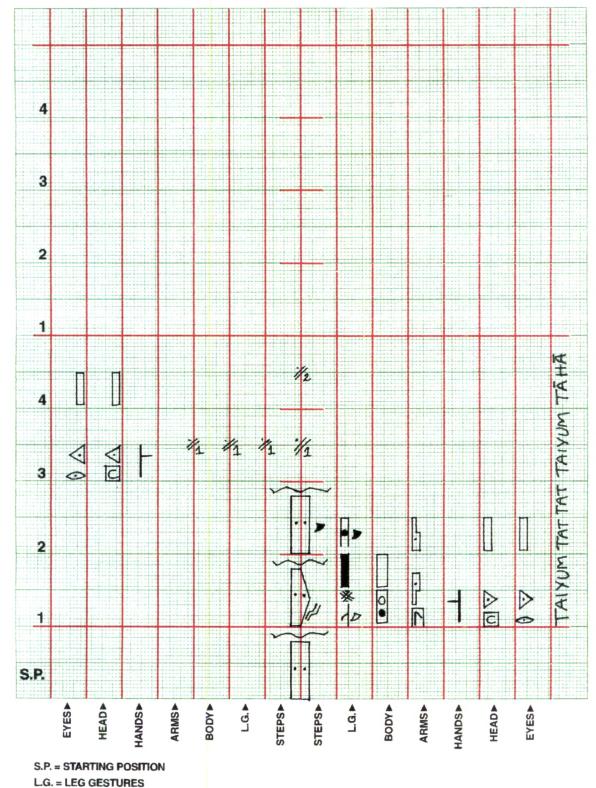
1st STEP



- One the count of one (*Tai yum*), the right leg is ifted, stretched sideways, with the heel strike on ground, the tees are raised. Simultaneously both arms get in (*na*), right shoulder pelled in, and the face from sama is turned to right
- 2. On the count of two (*tat tat*), the right leg comes to the *araimandi* with flat strike, arms in (*na*), right shoulder revert back with a push, face and eyes back in sama with front facing.
- 3. The same is repeated to the left.

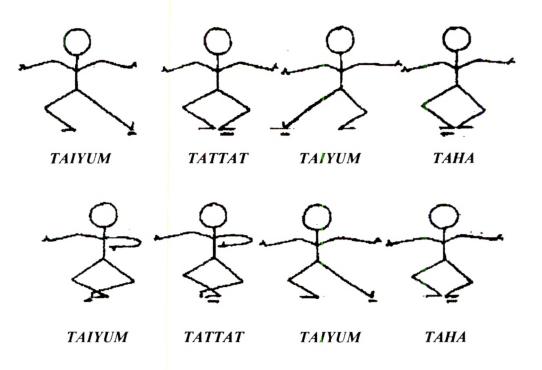
1st Step (NATTA)

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3rd STEP

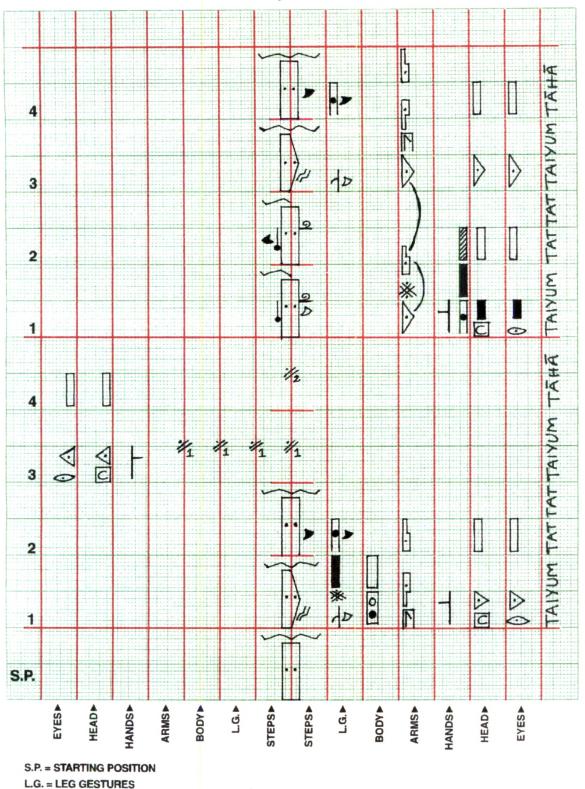
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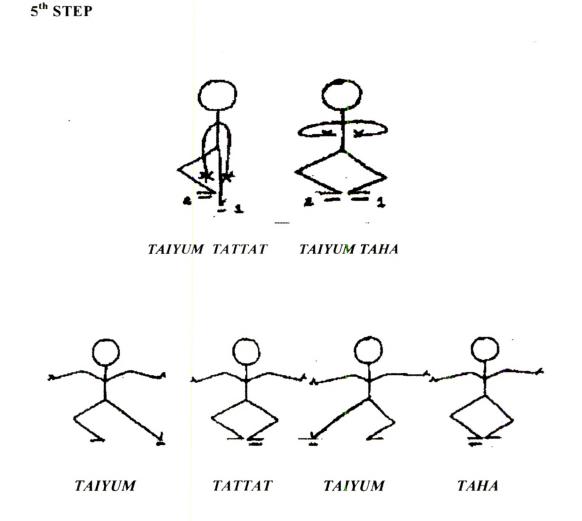


1, 2 (R) 3, 4 (L) 7,8 (R) counts (*taiyum*, *tattat*, *taiyum taha*, *taiyum*, *taha*) are the same as in the 1^{st} step. Only the 5th and 6th figures are put on the graph,

- 1. Head and eyes going down (5) and then straight (6).
- 2. Right arm flexed with palm facing down (5) and then up (6).
- 3. Crossing of the feet, with Right foot in *kunchita* position, at the back of the left, with ball of the foot strike (5 *taiyum*), and the left foot stamping in the front (6 *tat tat*).

3rd Step (NATTA)



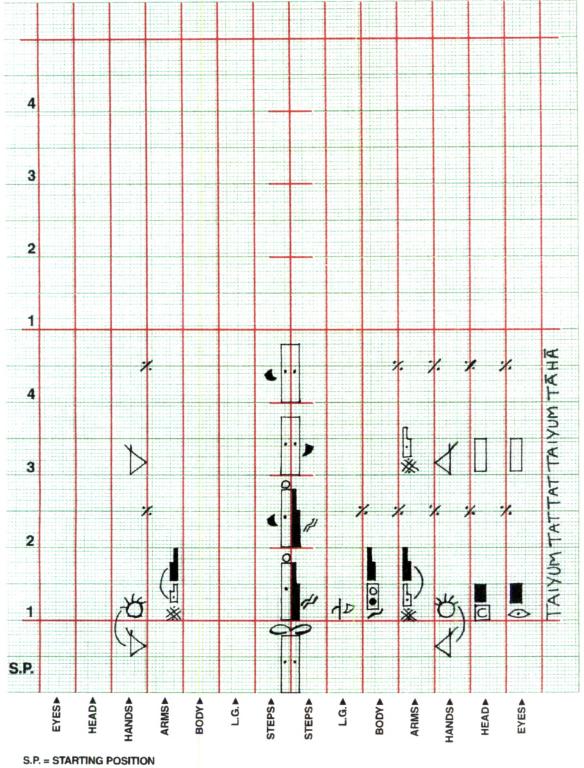


The count 1,2,3,4 (*taiyum*, *tat tat*, *taiyum*, *taha*) is put on the graph. The 5,6,7,8 figures are the same as the 1^{st} step.

 1st fig. - Head and eyes look down. The body is bent forwards from the torso. The arms travel straight down from the chest (hands in *katakamukha hasta*) to almost the ankle (hands in *alapadma hasta*). The right foot from the *araimandi* position is stretched forward, with the heel strike (1 *taiyum*), and then the left leg is flat strike (2 *tat tat*).

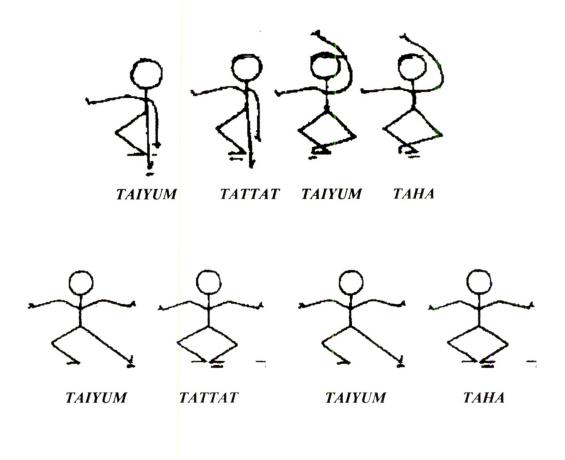
- 2nd fig. The head and eyes in sama. The body straightens back in Araimandi. The hands come back to chest position (holding katakamukha). Both the arms are flexed. The right leg comes back in araimandi from its extension forward, with a flat strike (3 taiyum). Then the left leg is flat strike (4 taha)
- 3. 5,6,7,8 are to be executed as in the 1st step to complete the right side.
- 4. 1-8 counts to be performed to the left.

5th Step (NATTA)



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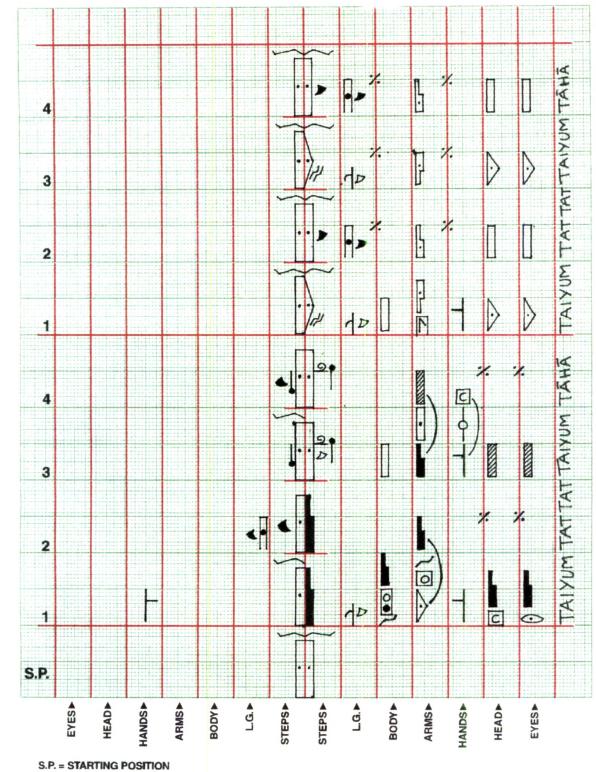


The count 1,2,3,4 (*taiyum*, *tattat*, *taiyum*, *taha*) are put on the graph. The 5,6,7,8 figures are the same as the 1,2,1,2 of the 1^{st} steps.

 1st fig. – Head and eyes look down. The body is bent forward from the torso. The right arm is stretched forward and down from the flexed position. The left hand is extended, both holding *Tripataka*. The right leg is stretched forward with the heel strike (1 *taiyum*). Then the left leg with flat strike (2 *tat tat*).

- 2. 2nd fig. The body is erect. The right arm travels from forward to up above the head. The head and the eyes follow the arm's movement and look up. The feet are crossed with the right foot in *kunchita* at the back of the left and the ball of the foot strike (3 *taiyum*). Then the left foot is flat strike (4 *taha*).
- 3. 5,6,7,8 figures are the same as the 1,2,1,2 of the 1st step
- 4. 1-8 counts to be performed to the left.

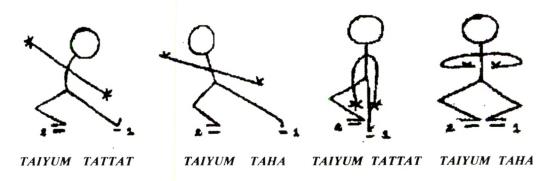




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X

7th STEP

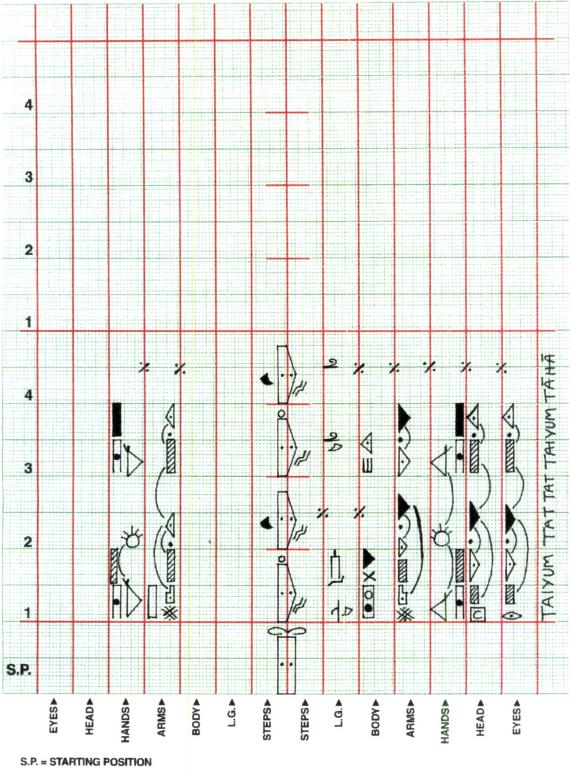


The count 1,2,3,4 (*taiyum*, *tattat*, *taiyum*, *taha*) is put on the graph. 5,6,7,8 are same as the 1,2,3,4 of the 5th step.

- 1. 1st fig. The head and eyes are turned to the right side looking down. The right arm travels from the flexed position upwards above the head and then to the right side down. The same way the left arm travels from the flexed position upward above the head to left side up, both from *Katakamukha* to *Alapadma*, the hands creating half circles. The torso bends to the right side. The right leg is stretched to the right side with the heel striking (1 *taiyum*), and then the left foot is flat strike (2 *tat tat*).
- 2. 2nd fig. The head and eyes turn to the left side up. The arms are in the same position, changing from *alapadma* to *katakamukha*, with the palms facing down. The body is erect but turned from the waist, facing the left side. The left foot is bent from the knees, and the right is stretched with the *kunchita* ball of the foot strike (3 *taiyum*). After this the left foot is flat strike (4 *taha*).
- 3. 5,6,7,8 are same as the 1,2,3,4 of the 5th step.
- 4. 1-8 counts to be performed to the left.

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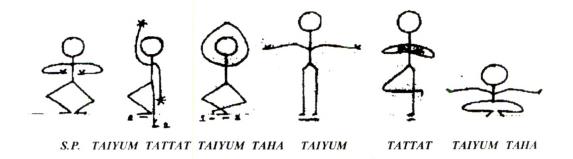
7th Step (NATTA)



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8th STEP

Count 1-8 (taiyum tat tat taium taha, twice) is put on the graph.

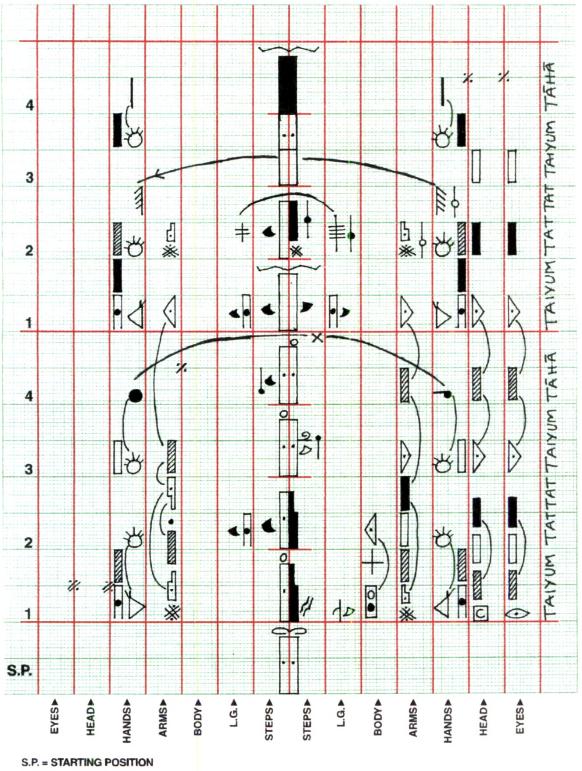


- 1. 1st fig- from sama, the head and eyes get forward down. Right arm down, Left arm back up, both going from Katakamukha to Alapadma. The right leg is stretched forward with heel strike (1 taiyum). Left foot is stamped flat (2 tattat) Bending of the torso, forward.
- 2. 2nd fig. The head and eyes look up. The right hand travels from the previous position on, creating half circular arch on the right side and then up, with Suchi Hasta. The left hand that is already at the back comes above the head in Musthi hasta. The suchi finger is held with the musthi, above the head. The body faces front. The feet are in svastika with the right foot in kunchita ball of the foot strike (3 taiyum) at the back of the left foot. The left with flat strike (4 taha)
- 3rd fig. The head and eyes are to the right side. Hands in (na), with katakamukha. With the body in samapad, jump with both feet flat. (5 taiyum)

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- 4. 4th fig. The arms are crossed at the wrist in the flexed position, with *Alapadma*. The left foot is flat strike and simultaneously the right foot is lifted up and placed across the knees (6 *tat ta*).
- 5. 5th fig. The arms take the *natyarambha* position from the flexed one.
 The body posture goes to *mulumandi (7,8 taiyum taha*)

8th Step (NATTA)



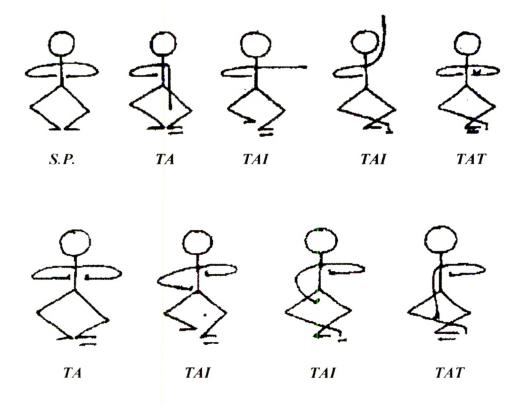
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TA TAI TAI TAT DHIT TAI TAI TAT (PAKKAM ADAVUS)

TA TAI TAI TAT DHIT TAI TAI TAT (PAKKAM ADAVUS)

These Adavus are a combination of flat strike (*tata*) and the ball of the foot strike (*kutta*) and allow some travel on the floor. *Araimandi* remains the dominating position while executing the *adavu-s*. *Hastas* used are *pataka*, *katakamukha*, *dola*, *kartari* and *alapadma*. There are 6 steps in the set.

1st STEP



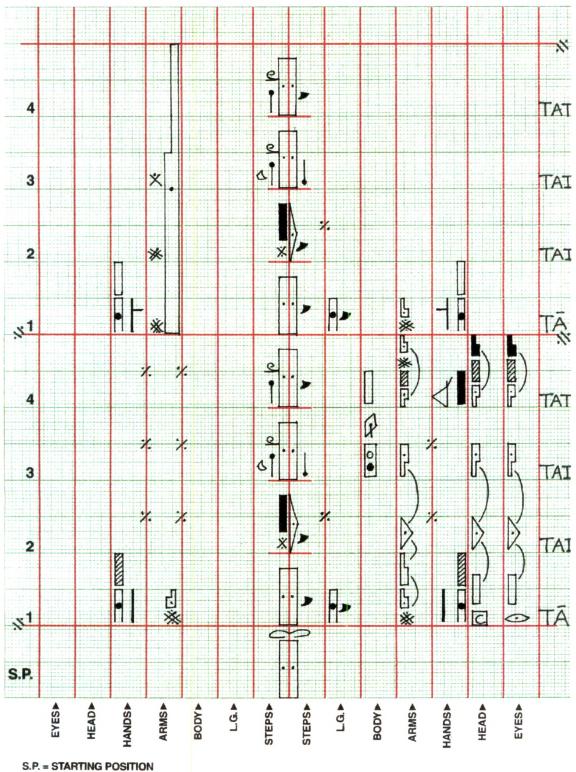
Count 1,2,3,4 (*ta tai tai tai*) is put on the graph, 5,6,7,8 are repeated on the left, 9,10,11,12 are put on the graph, with 13,14,15,16 repeated on the left.

 1. 1st fig. - The right arm is stretched in front at chest level, the palm facing up and in *pataka*. With the left at chest level also in *pataka*, and right leg flat strike (1 *ta*).

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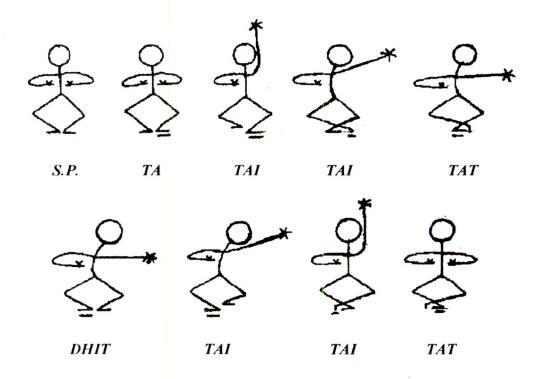
- 2. 2nd fig. The head and eyes face right. The right foot strikes flat on the ground and immediately the left foot is lifted up and held. (2 *tai*)
- 3. 3rd fig. The head and eyes turn to face the back where the right arm is stretched. The torso and the chest turn to the right side. The feet are in svastika with the left foot in kunchita at the back of the right foot, with ball of the foot strike (3 tai).
- 4. 4th fig. The head and eyes travel from the previous position back to the original stance with the right hand back in front at the chest level in the flexed position with *katakamukha* and flat strike (4 *tat*).
- 5. 5,6,7,8 count are repeated on the left with (*dhit tai tai tai*).
- 6. 9,10,11,12 count In these figures the head and eyes move from down to front. The left arm gradually moves forward from the flexed position to the straightforward position. With tripataka *hasta* with the palm facing in front.
- 7. While there is movement of the left hand, the feet movement is on the right side it as in 1-4 counts. (9,10,11,12 *ta tai tai tai*)
- 8. 13,14,15,16 is repeated on the left (*dhit tai tai tat*)
- 9. 1-16 counts are repeated on the left side.

1st Step (PAKKAM)



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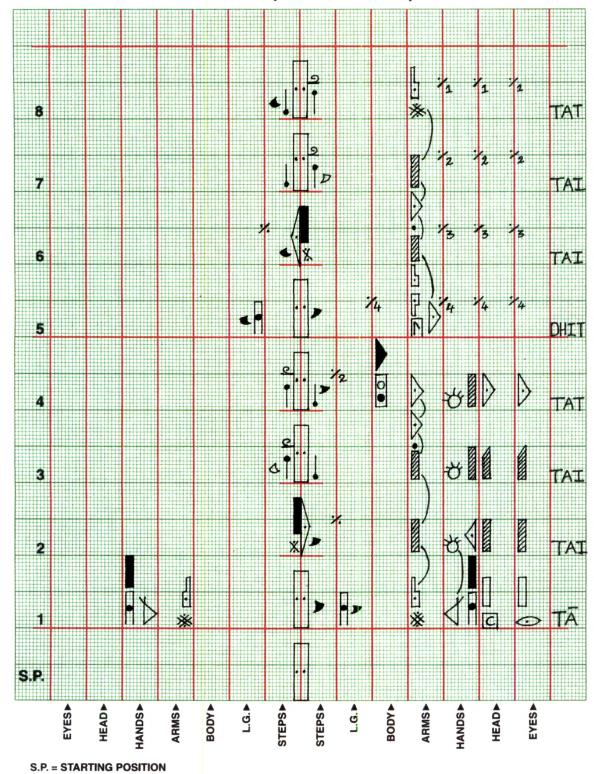
2nd STEP



Count 1,2,3,4 (ta tai tai tat) and 5,6,7,8 (dhit tai tai tat) are put on the graph.

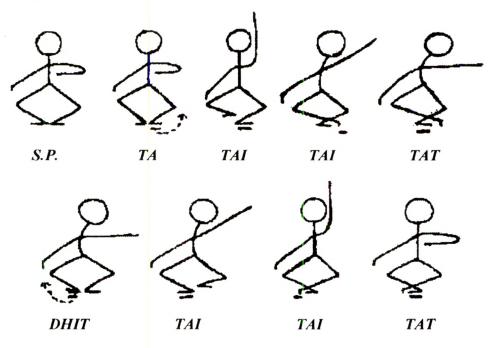
- 1. The feet movement remains the same as the 1^{st} step. (1,2,3,4 *ta tai tai tai*).
- 2. The left arm remains in the flexed position with *katakamukha hasta*. The right arm travels from the flexed position near the chest to the upward position above the head traveling then to the right side up and finally to the right side middle, from *Katakamukha* to *Alapadma*
- 3. There is a body bend to the right side. The head and eyes travel from the straight position to up to right side middle.
- 4. Reverse the motion, the feet and hands traveling back to the center in (5,6,7,8 *dhit tai tai tai*)
- 5. 1-8 is repeated on the left side.

2nd Step (PAKKAM)



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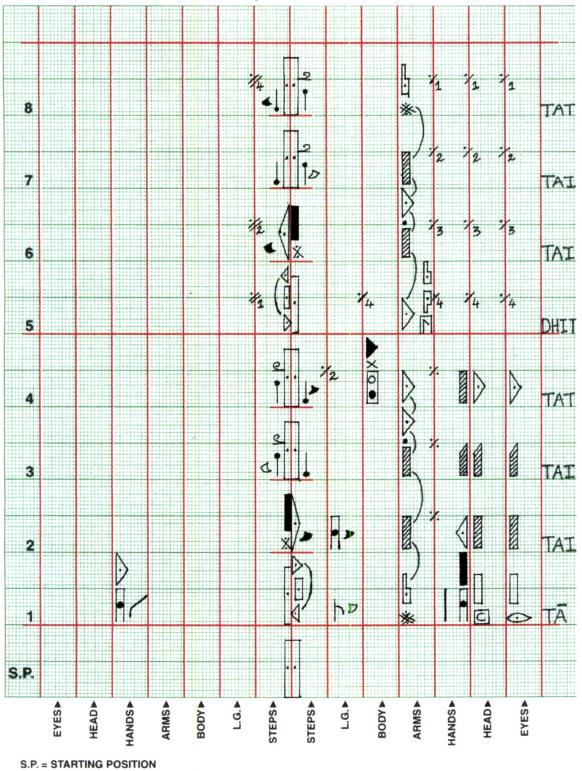
3rd STEP



Counts 1,2,3,4 and 5,6,7 8 are put on the graph.

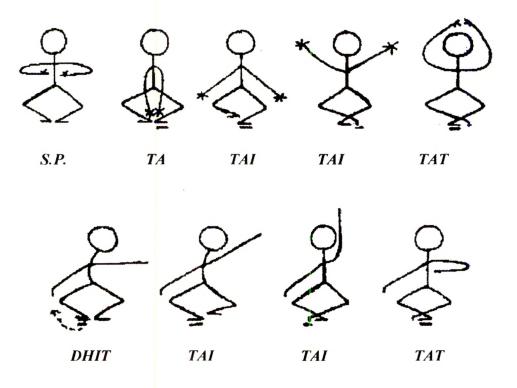
- The head and eyes travel from the straight position to up to right side middle and vice versa.
- 2. The left hand is in *dola hasta* and the right hand in pataka facing down, travels from the flexed position near the chest to up and then right side middle with facing up in four equal counts.
- 3. The body bends in 3rd and 4th figures. The right foot kicks the ground with the heel in the *araimandi* position going to the left side, forward, middle and coming back to its normal position. (1,2,3,4 *ta tai tai tai*)
- 4. Beginning with left leg, reversing the path, count 5,6,7,8 *dhit tai tai tai* with the right *pataka hasta* coming to the center, making an arch.
- 5. 1-8 is repeated on the left.

3rd Step (PAKKAM)



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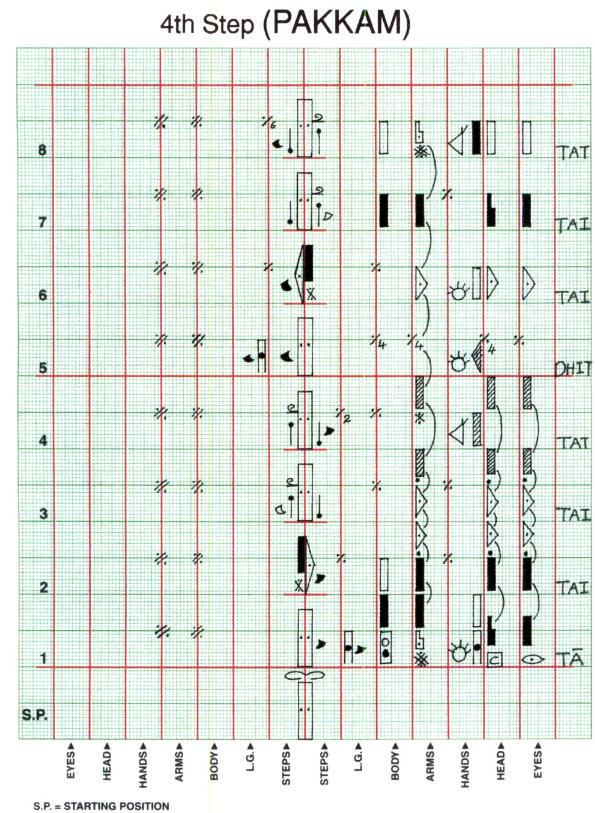
4th STEP



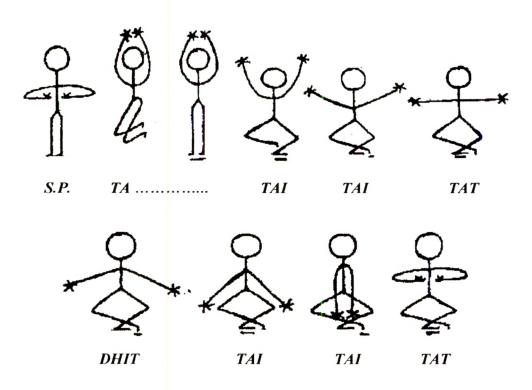
1-4 counts are put on the graph.

- 1. The head, eyes and the right arm travel from the straight position to right side down, to right side up and then up above the head. The left arm travels in the same manner on the left side. Both beginning with alapadma, ending with *katakamukha* facing down
- 2. The body bends forward in the 1st figure.
- The feet movements remain the same as in the 1st step. (1,2,3,4 *ta tai tai tai tai tai*) in the graph.

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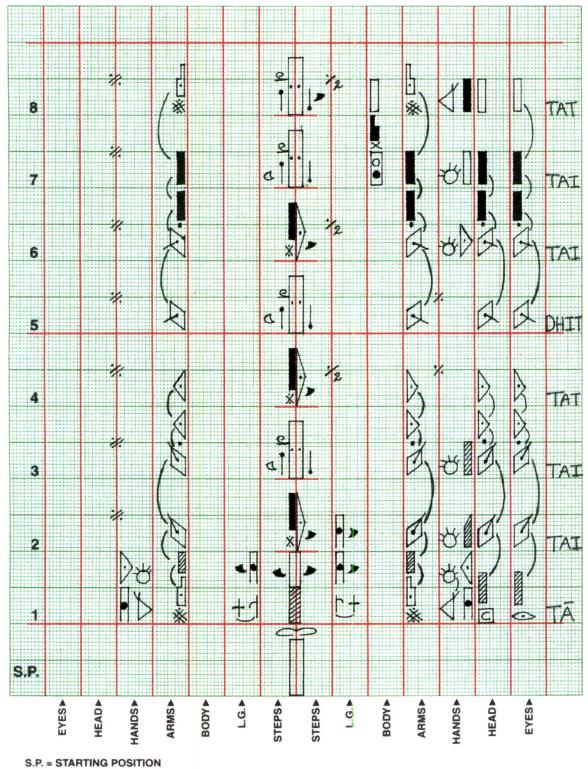


This step is also known as *PERI ADAVU*. It can be divided in 4 equal segments of 8 counts each.

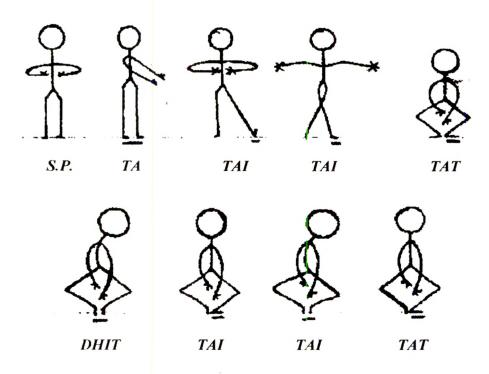
- 1. The head and eyes travel from the straight position to above the head, going slowly to the right side middle and then straight down. The right and left arms travel in the same manner from the flexed position near the chest, from *alapadma* to *katakamukha*.
- 2. There is a high jump with the flexed knees and landing down flat on both the feet (1 *ta*). After this the step is continued in *araimandi* position with the left foot crossing the right from the back and traveling in the right, alternating with flat strike (right leg) and the ball of the foot strike (left leg) for another 7 counts (2,3,4,5,6,7,8 *tai tai tat, dhit tai tai tat*).

- 3. A. Beginning with traveling in straight line in 1-8 counts to the right.
 - B. Going in half circle in 9-16 counts to the left
 - C. Going in half circle in 17-24 counts to the right.
 - D. Going in straight line from 25-32 counts to the left.
- 1-32 counts thus traveled complete the whole step on the right side and be repeated to the left.

5th Step (PAKKAM)



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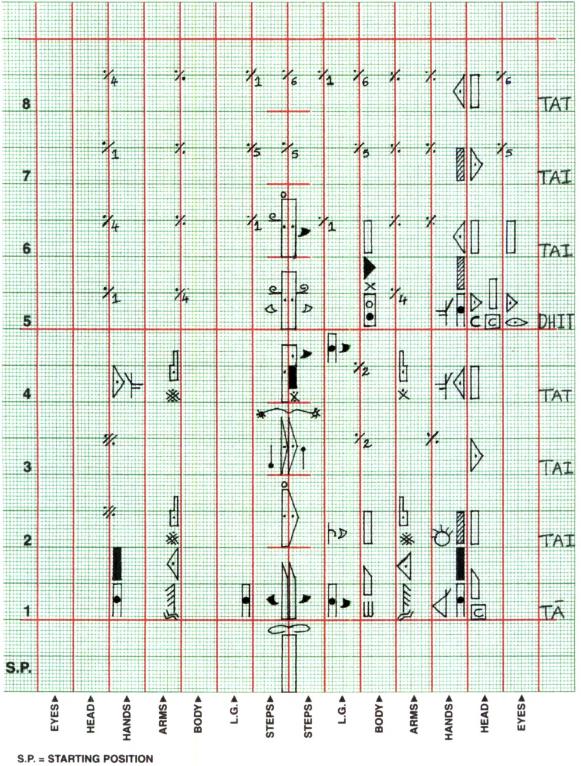


This step is also known as *KARTARI ADAVU*. There are 8 counts of one side (*ta tai tai tai, dhit tai tai tai*) (right), repeated on the left.

- The head and eyes travel along the left forward diagonal, move straight ahead, face the right side middle, and return to look straight ahead (1,2,3,4 *ta tai tai tai tai*). The head looks straight and the eyes move from the right to straight and left to straight with a bend of the neck in the same direction (5,6,7,8 *dhit tai tai tai*)
- 2. There is a flat jump on the left forward diagonal (1 *ta*), moving two steps to the right side with the body facing front but slightly twisted at the waist and crossing of the legs from the thighs in the standing position (2,3 *tai tai*). In (4 *tat*), the body is in araimandi.

- 3. Jumping with both ball of the feet, right and left (5, *dhit*) with flat strike of right foot (6 *tai*), repeated the same on (7,8 *tai tat*).
- 4. The last four figures have eye movement from right to front and again right to front.
- 5. All 8 counts (*ta*, *tai*, *tai*, *tat*, *dhit*, *tai*, *tai*, *tai*) are put on the graph.
- 6. 1-8 is repeated on the left.

6th Step (PAKKAM)



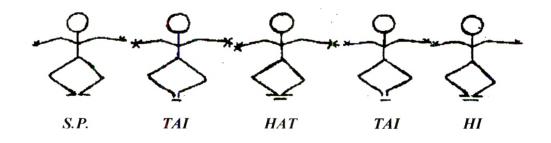
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KUDITTU METTU ADAVUS (TAI HAT TAI HI)

KUDITTU METTU ADAVUS (TAI HAT TAI HI)

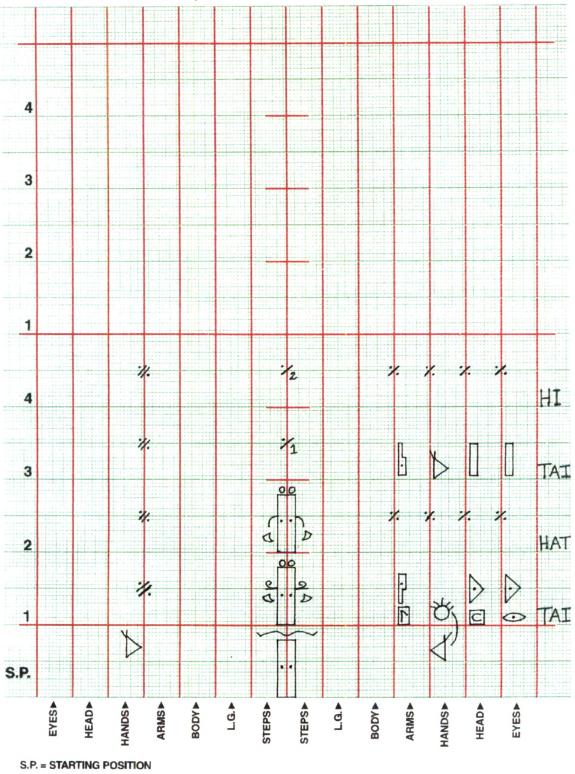
These *adavus* are identified with the 'jump and strike' feature where the dancer performs a very small jump with both the ball of the feet simultaneously (*kutta*) and then both heels are struck together on the floor, all in araimandi. The *hastas* used are *pataka*, *tripataka*, *katakamukha* and *alapadma*.

1st STEP



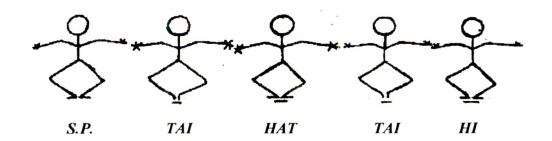
- 1. The head and eyes turn to the right side, then middle and then to the front.
- 2. The arms are in the *natyarambha* position, the hands in *alapadma* in 1,2 (*tai hat*) counts and *katakamukha hasta in* 3,4 (*tai hi*) counts.
- 3. There is a jump on the ball of foot, with both the feet together (1 *tai*), and then the striking of the heels (2 *hat*), repeat (3,4 *tai hi*)
- 4. While jumping the body continues to be in *araimandi* position.

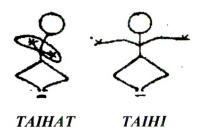
1st Step (KUDITTU METTU)



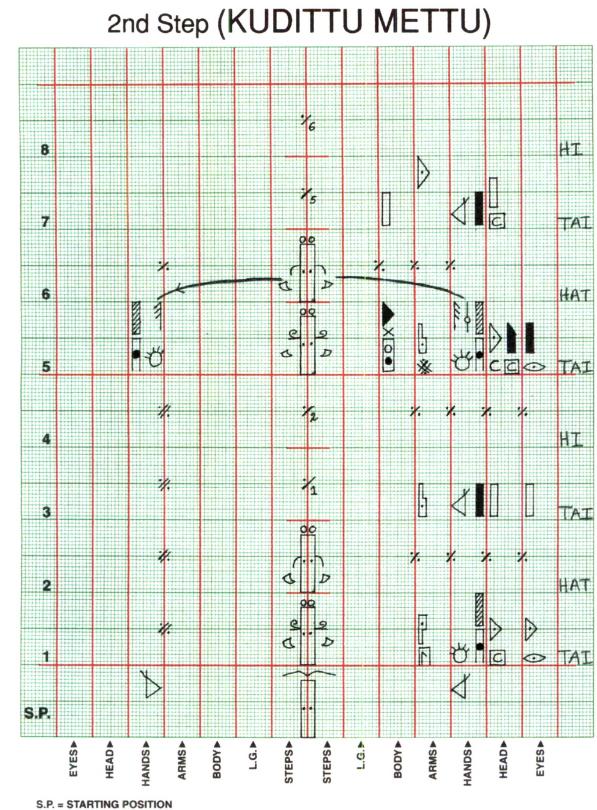
L.G. = LEG GESTURES

2nd STEP



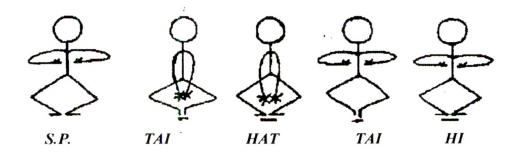


- 1. 1,2,3,4 (*ta tai tai tai*) same as in the 1^{st} step.
- The body and head bends to the right and the arms are crossed at the wrist in alapadma near the chest. The eyes look at the alapadma hasta (5,6, tai hat).
- 3. Repeat count 3,4 *tai hi*.
- 4. 1-8 repeat on the left.

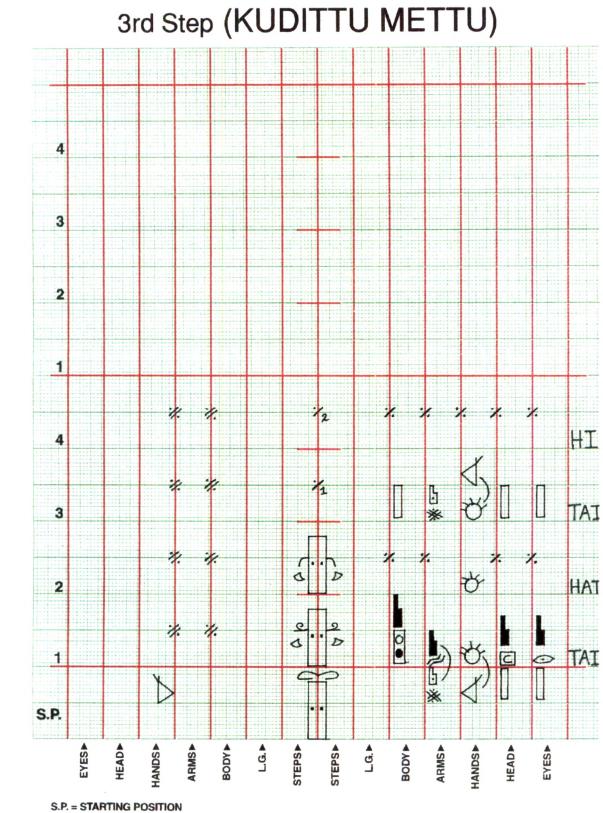


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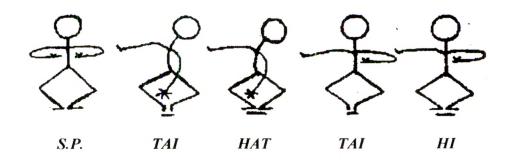
3rd STEP



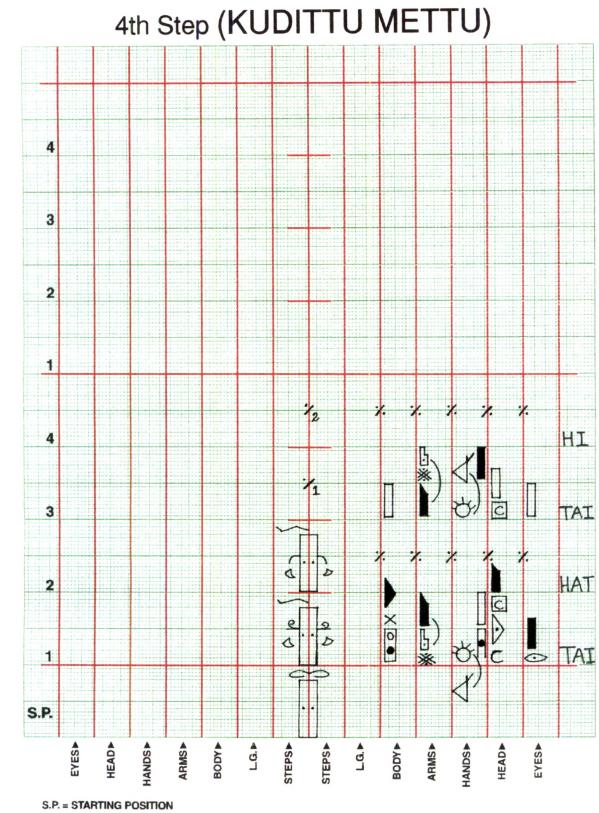
- 1. There is a forward body bend with the arms stretching forward and straight down, between the knees. (1,2 *tai hat*) The head and the eyes are also in the forward, low position
- 2. The arms come to the chest level in the flexed position from the previous one (3,4 *tai hi*) The body is straight as are the head and eyes.
- 3. Feet have the movements as in 1^{st} step. 91,2,3,4 *tai hat tai hi*)
- 4. Being central, there is no right and left.



L.G. = LEG GESTURES

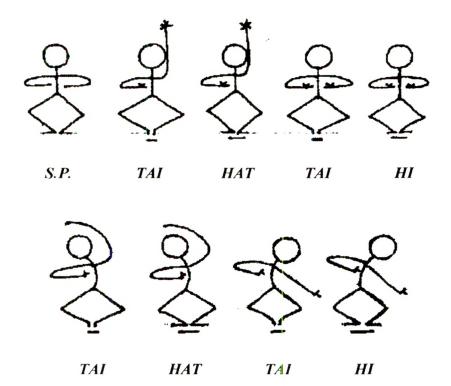


- There is a body bend on the right side. The head is bent to the right side middle eyes lowered.
- 2. The left arm in *natyarambha* position and the right arm is thrown from the flexed position near the chest to forward low between the two legs (1,2 *tai hat*)
- 3. The right arm then comes back to the flexed position from the previous one (3,4 *tai hi*)
- 5. Feet have the movements as in 1^{st} step. (1,2,3,4 *tai hat tai hi*).
- 6. 1-8 repeat on the left.



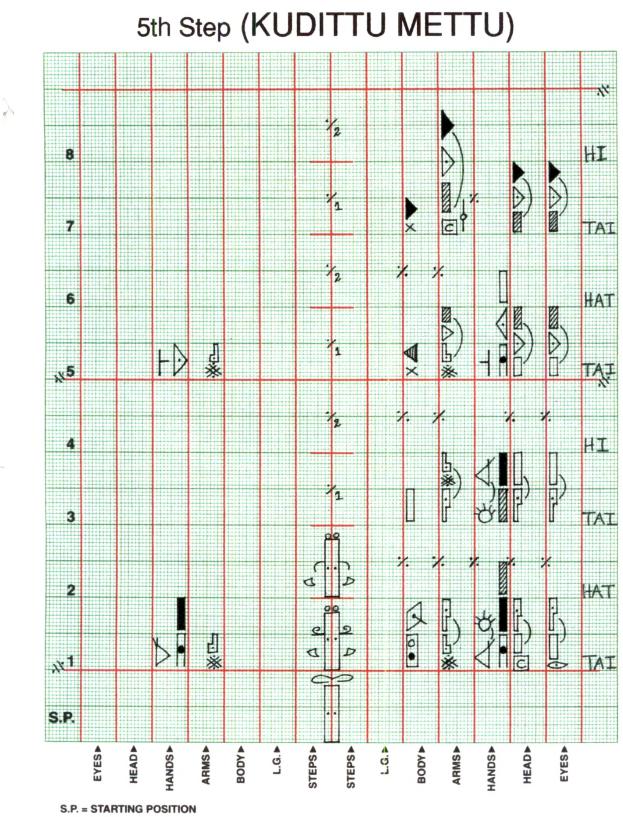
L.G. = LEG GESTURES

X



- 1. The body from the torso is twisted back and the right arm goes back from the flexed position in *alapadma*, with the left in *katakamukha*. The head and eyes are also turned back. (1,2 *tai hat*)
- 2. The next figure is opposite to this movement. (3,4 *tai hi*)
- 3. In the 5th figure the body bends to the left side. The right arm, with hand in *tripataka*, goes above the head from the flexed position, with the palm facing front. The head and eyes travel from down to right side middle and then up. The left arm is flexed with the hand in *tripataka hasta*, (5,6 *tai hat*)

- 4. In the next figure the body bends to the right side. The right arm which was above the head travels down to the right side, with the palm facing front. The head and eyes travel in the same manner, (7,8 *tai hi*).
- 5. Feet have the movements as in 1^{st} step. (1,2,3,4 *tai hat tai hi*).
- 6. 1-8 repeat on the left.



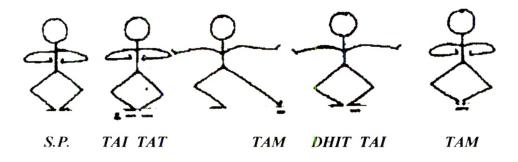
L.G. = LEG GESTURES

TAT TAI TAM DHIT TAI TAM (KORVAI ADAVUS)

TAT TAI TAM DHIT TAI TAM (KORVAI ADAVUS)

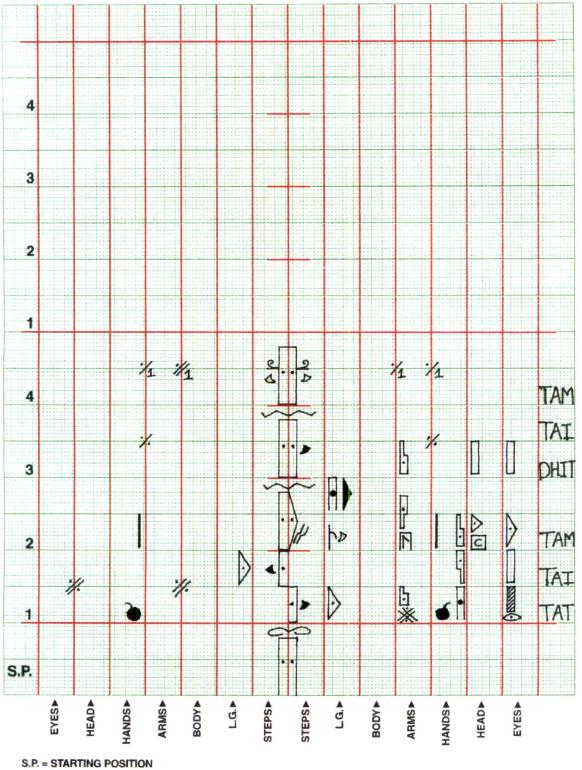
This set of adavu is performed in all the three main body positions - *sthanaka*, *araimandi* and *mulumandi*. With *tatta*, *natta* and *kutta* feet movements. The *hastas* used are *pataka*, *tripataka*, *shikhara*, *katakamukha*, *suchi alapadma* and *musti*. The steps are traveling, turning back and have the possibility of high jumps. There are about 11 in numbers.

1st STEP



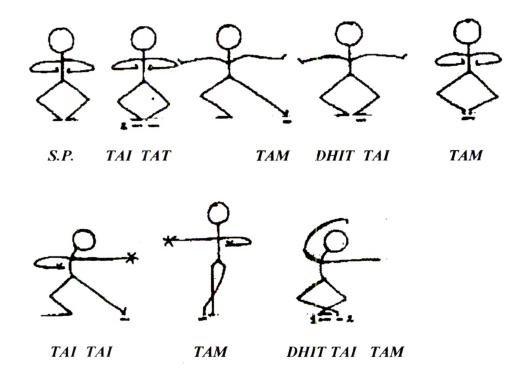
- 1. The flexed arms with *Shikhara hasta*, are on hold (1,2 *tat tai*), take the *natyarambha* position in with shoulder pushed in (3, 4 *tam* -), shoulder pushed out in (5,6 *dhit tai*), and again come to the flexed one (7,8 *tam* -)
- The head and eyes travel from straight ahead to up, to right side, middle, straight, up and again straight.
- 3. The figure moves to the right with flat strike, right followed by left (1,2 tat tai), then the right leg is stretched to the right with heel strike (3,4 tam -), the flat strike by right (5,6 dhit tai), followed by a ball of the foot jump by both feet (7,8 tam -).
- 4. Little "*attami*" is to be performed on (1,2 *tat tai*) in slow speeds.
- 5. 1-8 repeat on the left.

1st Step (KORVAI)



L.G. = LEG GESTURES

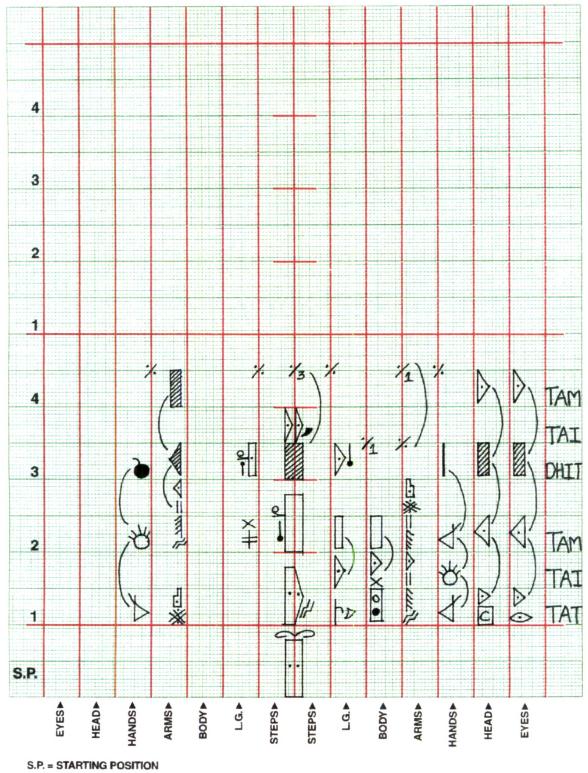
2nd STEP



- 1-8 repeat as in 1st step, except the hand end with *katakamukha hasta* on (7,8 *tam-*)
- 2. Right arm stretched straight to the right with alapdma hasta and left continue in *katakamukha* (9,10 *tat tai*), the arms switch positions (11,12 *tam -*), then the right arm is stretched to the right in *pataka*, and the left travels in half circular ark, from the stretched position to up above the head, ending in *shikhara*. (13,14,15,16 *dhit tai tam -*)
- 3. The head and eyes from the right side, travel to left side, middle and then up to again right side middle.

- 4. The right leg stretches to the right with heel strike (9,10 *tat tai*) with right side body bend with head tilting to the right and the eyes to right side middle.
- 5. The right leg from the stretched position takes the *samapaada* and the left leg crosses the right from the front with both shanks crossed in swastika (11,12 *tam* -).
- 6. A jump to the right, with right and left kicking and high jump, landing in *araimandi* with the left crossing the right from behind on 13 dhit and then on hold (14,15,16 *tai tam -*)
- 7. Head and eyes tilt up and travel from up to the right side respectively.
- 8. 1-16 repeats to the left.

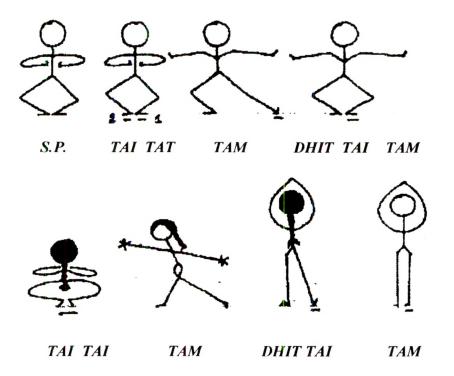
2nd Step (KORVAI)



L.G. = LEG GESTURES

2

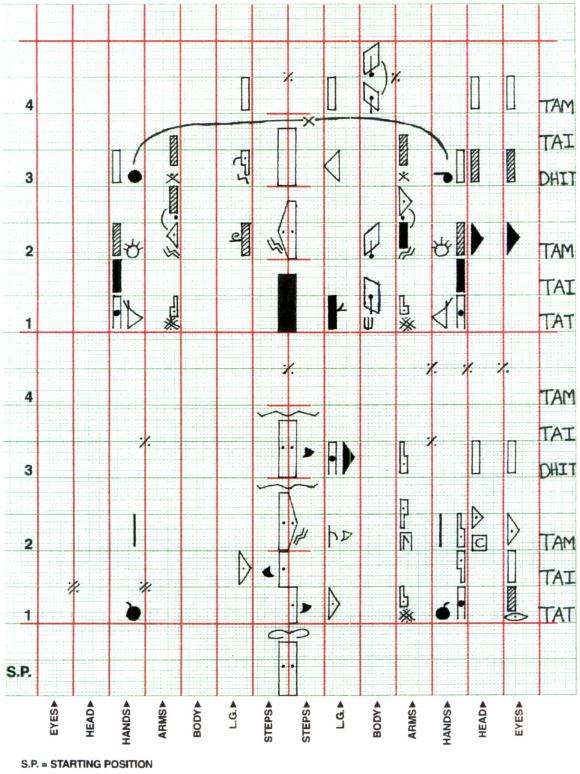
3rd STEP



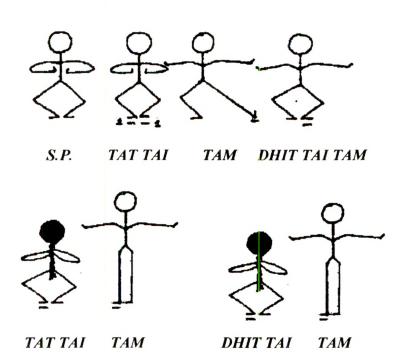
- 1-8 repeat as in 1st step, except the hands end in *natyarambha* with pataka hasta on (7,8 *tam*-).
- 2. From araimandi, with right leg kick and left ball of the foot pivot, the whole body turns back in *murumandi*. on (9 *tat*) with hold on (10 *tai*) Coming to araimandi, right leg continue in araimandi with body weight on it, the left is stretched straight behind the right, ending in resting on the ball of the foot (11,12 *tam* -). The torso travels quickly from back to the left side ending with a twist to front right. The legs and the torso are in twisted position like a screw with the lower half of the body facing the left side.

- 3. The left leg is lifted and placed at the right angle from the heel of the right leg at the back, with a heel strike, with right continuing in the same *araimandi* (13,14 *dhit tai*). The body faces the back. Then simultaneously both legs straightening, with the pivot on the left heel coming to the front, and the right leg with a kick joins the left in front, both ending in samapada, standing straight. The whole body turns from the left side and comes to the straight position in front. (15,16 *tam -*)
- The arms are in the flexed position with katakamukha at murumandi.
 Both right and left stretch out diagonally inn alapadma on their respective sides.
- 5. From here they travel upwards above the head with right in *suchi* and left in *mushti*. Holding each other above the head.
- The head and eyes move from the straight position to right side down, to up and then straight.
- 7. 1-16 is performed to the left.

3rd Step (KORVAI)



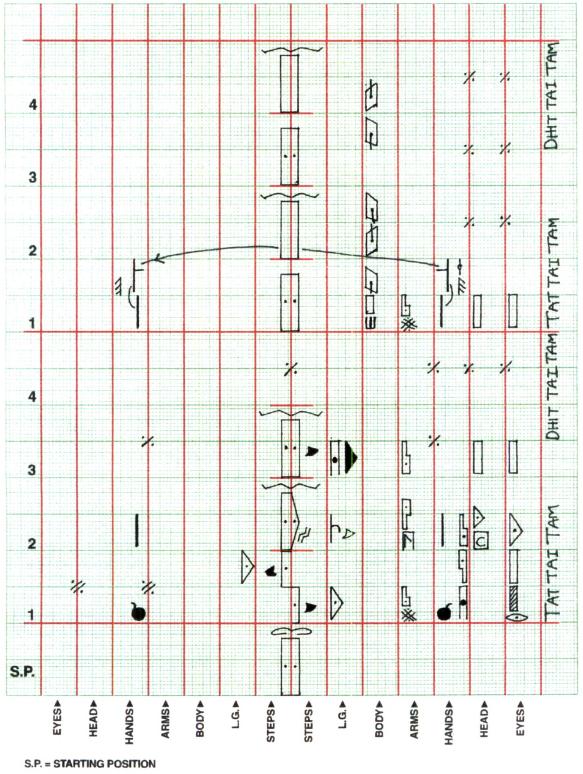
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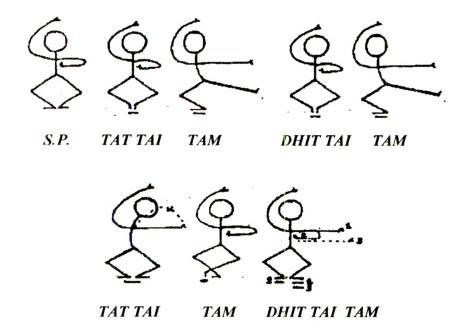
- 1. 1-8 repeat as in 1st step, except the hands end in *natyarambha* with *pataka hasta* on (7,8 *tam-*).
- 2. The body turns back with right shoulder leading ending in *murumandi* with the arms crossed at the wrist in *tripataka* and the head and eyes straight. (9,10 *tat tai*).
- 3. In the next figure the body turning with left shoulder leading, gets in the *sthanaka- samapada* position, facing front, arms in *natyarambha*, head and eyes straight. (11,12 *tam -*).
- 4. The last two figures are repeated again. (13,14,15,16 dhit tai tam).
- 5. The turning is done in half circles, moving towards the left.
- 6. 1-16 repeated to the left.

[311]

4th Step (KORVAI)





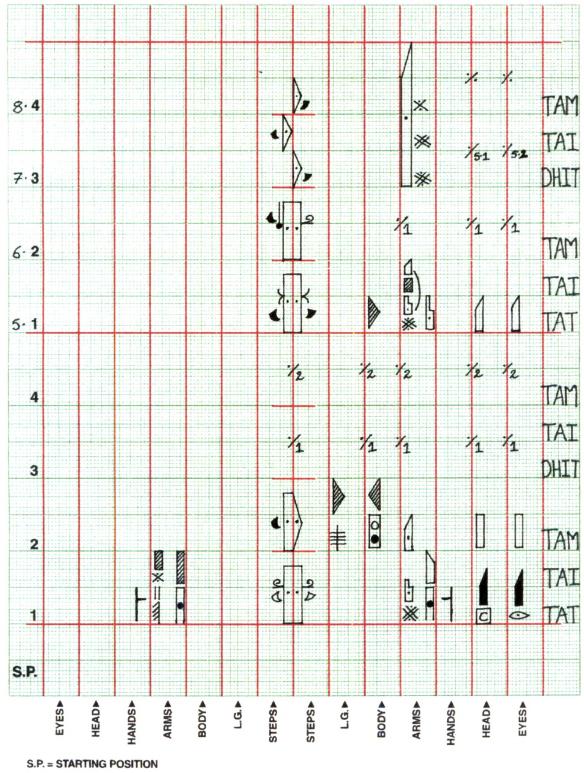


The beginning position is araimandi.

- Ball of the foot jump with raised heels kutta by both feet (1,2 *tat tai*), with the left hand above the head facing right side, and the right flexed, both in *tripataka*.
- 2. With the flat strike tata of the left leg, the right is kicked to the right forward diagonal (3,4 *tam* -), left hand continue in the same position, the right stretches straight in right forward diagonal.
- 3. (1,2, 3,4, *dhit tai tam -*) are repeated to the right.
- 4. The body is straight on (1,2 and 5,6) and tilted to the left side on (3,4 and 7,8).

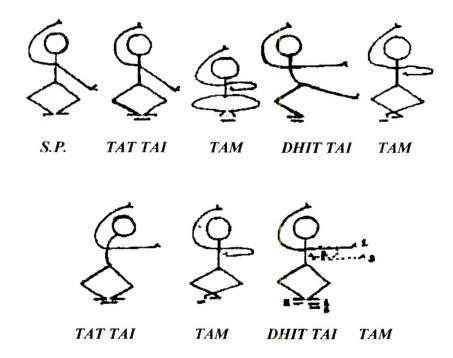
- 5. Both the feet move together to the right with a jump, and flat strike (9,10 *tat tai*), with body bent to the right side, left arm continue above the head, the right flexing, creates an arch in the same plane.
- 6. The left foot takes a jump back with flat strike with the right crossing the left from the back, with raised heel (11,12 *tam* -) The left continues above the head and the right is flexed.
- 7. Three flat strikes to the right with R (13 *dhit*), L (14 *tai*), R (15,16 *tam* -) to the right side. The right arm flexed is thrown to right forward diagonal.
- 8. The head and eyes follow the body movements.
- 9. 1-16 is repeated to the left.

6th Step (KORVAI)



L.G. = LEG GESTURES

r

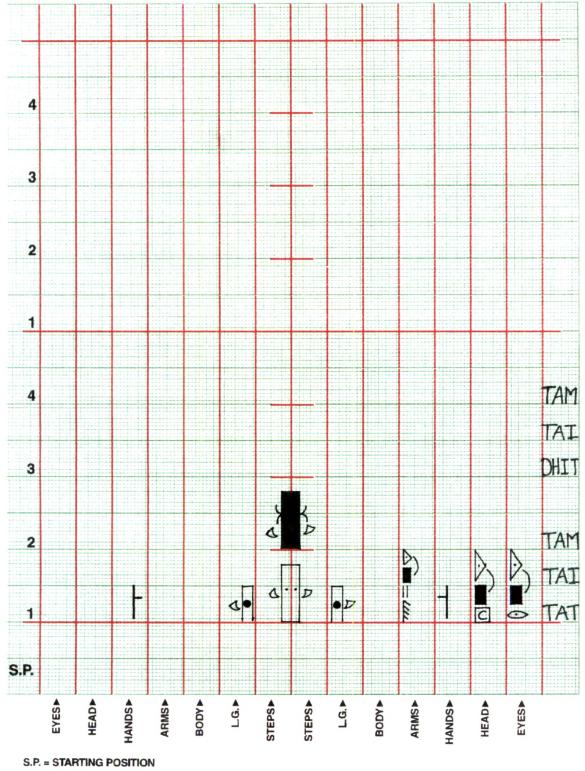


The beginning position is araimandi.

- 1. Both feet together strike flat with a jump (1,2 *tat tai*).
- Both feet go down in *mulumandi*. (3,4 *tam* -) The remaining figures are the same until the 6th step.
- 3. The left arm is above the head, in *tripataka* with the palm facing upward. The right arm is stretched to right side down, also in *tripataka* with the palm facing down. (1,2) In the next figure the left arm remains the same but the right arm is in a flexed position near the chest in *tripataka* with the palm facing left forward diagonal (3,4).

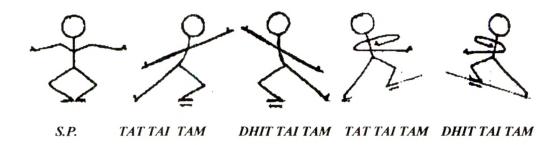
- The head and eyes travel from right side down to the flexed position of the right arm.
- 5. The ball of the feet with raised heels, jump with both feet together in *araimandi* (5,6, *dhit tai*), hands continue in the same position.
- 6. Left leg flat strike and simultaneously right stretched in right diagonal with a kick (7,8 *tam* -), left hand continues above the head, and right is stretched to the right diagonal.
- 7. (9-16 *tat tai tam dhit tai tam -*) repeat the feet as in the 6th step. Repeat hands (9,10,11,12 *tat tai tam -*) and (13, 14, 15, 16 *dhat tai tam -*) from flex position, stretch (13), flex (14) and stretch (15,16) the right arm.
- 8. The head and eyes follow the body movements.
- 9. 1-16 repeat to the left.

7th Step (KORVAI)







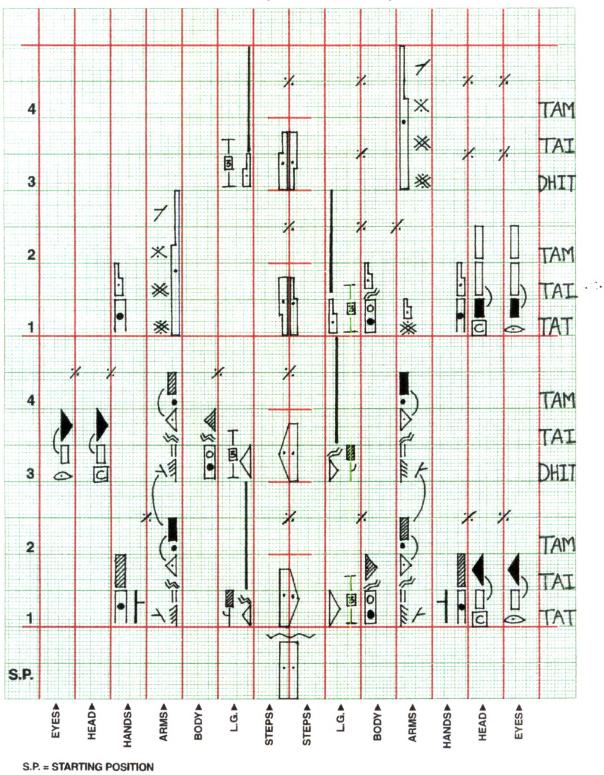


In this step the distance between the two feet is of three spans in all the figures, and the beginning position is *araimandi*.

- The right leg is lifted and placed to the right side and the left leg is stretched with the toes raised on (1 *tat*) and on hold till (2,3,4 *tai tam -*), with body bent to the right from the waist.
- 2. The opposite to this on the left side (5,6,7,8 *dhit tai tam -*).
- 3. The head and eyes go from right side middle to left side down and opposite to it and then from down to straight, twice over.
- 4. Right leg put straight forward and the left leg stretched back resting on the ball of the foot (9 *tat*) and continue hold (10,11,12 *tai tam -*) with body weight on the right leg, body thrust forward.
- 5. The left arm is stretched forward at the chest level with hand in *tripataka* and the palm facing front while the right is flexed at the chest.
- 6. Opposite to this on the left (13,14,15,16 *dhit tai tam-*).
- 7. 1-16 repeats on the left.

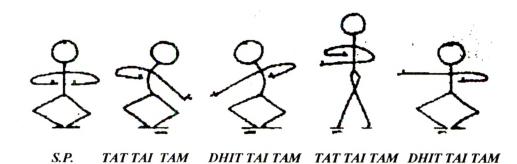
[319]

8th Step (KORVAI)





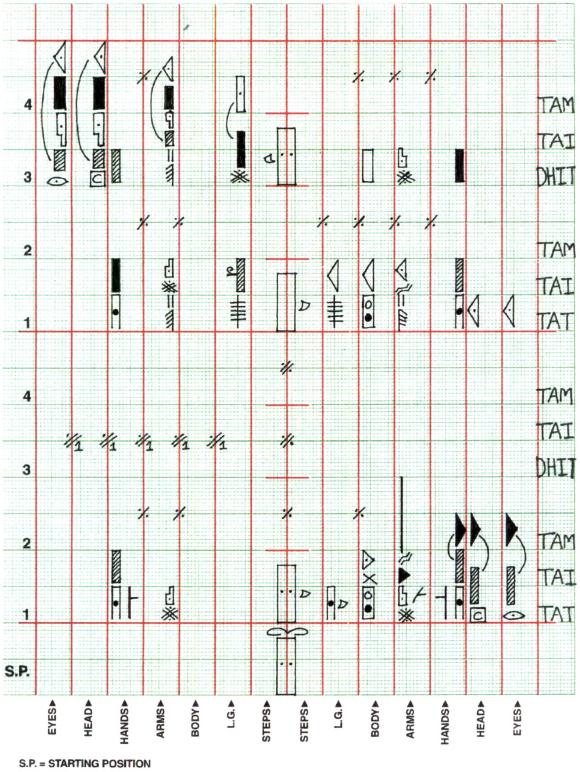




The beginning position is araimandi.

- The right leg is kicked at the back left and goes in mulumandi (1,2,3,4 tat tai tam -) right arm and palm stretched to right side down also in tripataka with the body and eyes bent to the right
- 2. (5,6,7,8 *dhit tai tam -*) repeated on the left.
- 3. Then the right leg is taken to the left side in *sthanaka* with flat foot and the left leg is stretched straight with the heel raised. (9,10,11,12 *tat tai tam -*). Right hand in tripataka is thrust forward to the left side palm facing up; the left arm is flexed with the palm facing down.
- 4. The last figure has *araimandi* with the left leg lifted and placed on the left side. (13,14,15,16 *dhit tai tam* -). The body bends to both the side alternately. The right arm is flexed, palm facing down and the left arm from the flexed position goes up, moves to the back in large circular arch and comes to the left side middle, palm facing up.
- 5. The head and eyes follow the arm movement.
- 6. 1-16 repeats on the left.

9th Step (KORVAI)



L.G. = LEG GESTURES

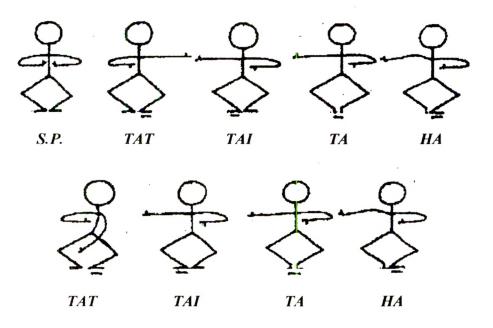
TAT TAI TA HA (KUTTHA ADAVUS)

TAT TAI TA HA (KUTTHA ADAVUS)

Tatta (flat strike), and kutta, (the ball of the foot strike) are special features.

All the steps are in *araimandi* and the *hasta* used is *tripataka*. The position of the palm of both the hands is always opposite, facing down and up.

1st STEP

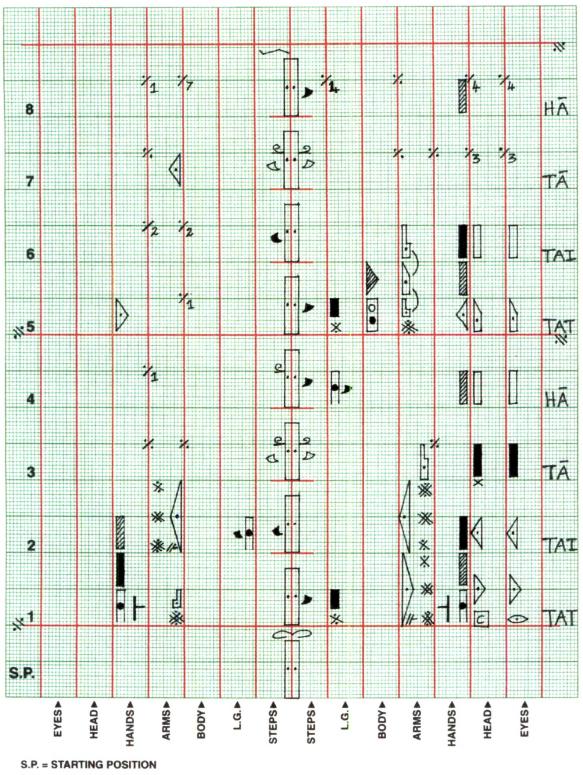


The beginning position is araimandi.

- 1. Both the arms from the flexed position near the chest in *tripataka*.
- 2. The right leg flat strike (1 *tat*) and the right arm stretched and go to the right side.
- 3. Repeat same on the left (2 *tai*).
- 4. Jump on both feet with the ball of the feet and heels raised (3 *ta*), hands maintaining their previous positions.

- 5. Strike right leg flat (4 ha), with palms turning in opposite directions.
- 6. Repeat on the left (5,6,7,8 *dhit tai ta ha*).
- 7. With same feet (1-4 *tat tai ta ha*) on the right, (9,10,11,12 *tat tai ta ha*), there is a body bend to the right side in the 5th figure with the right hand stretched, crossing over to the left with tripataka facing up. The head and eyes follow the arms.
- 8. Repeat 9-12 on the left (13,14,15,16 *dhit tai ta ha*)
- 9. 1-16 repeats on the left.

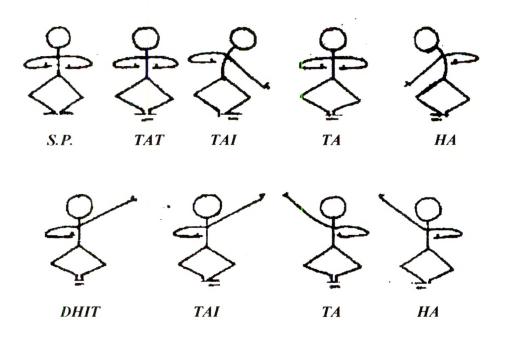




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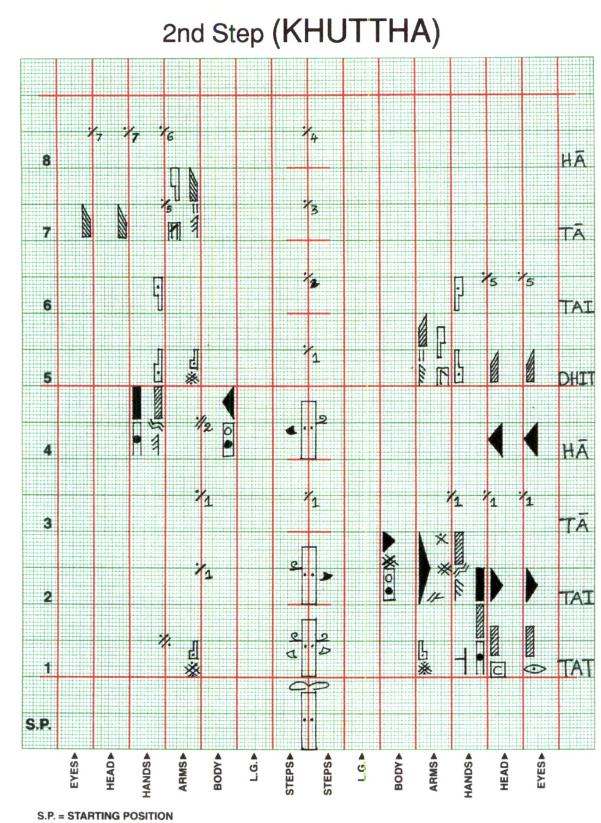
2.

2nd STEP



The beginning position is araimandi.

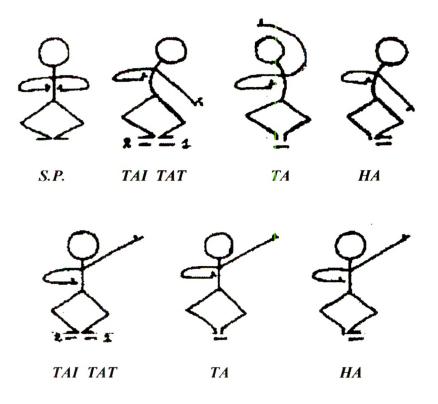
- Jump with raised heels on the both ball of the foot (kutta) together
 (1 tat), the body bent to the right. The arms are in the flexed position
 near the chest with palms facing up in tripataka.
- 2. Right flat strike (*tata*) with left on hold (2 *tai*), right arm stretched to a point between right side middle and down on right he palm facing the down.
- 3. Repeat on the left (3,4 *ta ha*).
- 4. Repeat the feet movements on right and the left (5,6,7,8 *dhit tai ta ha*) left arm forward remains flexed and the right moves in an upward forward side right diagonal position, with the palm facing the same direction in 5,6 and same on the left in 7,8.
- 5. 1-8 repeat on the left.





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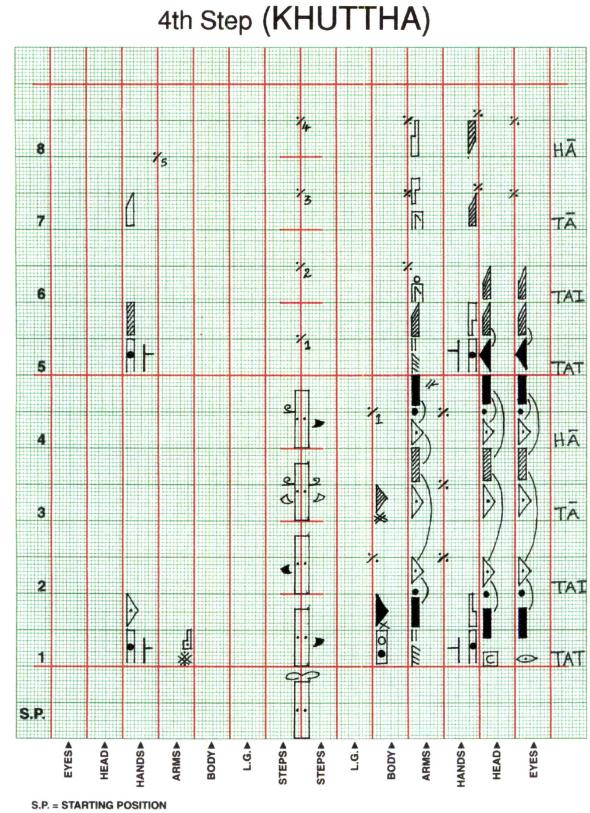
4th STEP



The beginning position is araimandi.

- 1. Feet as in the 1st step (1,2,3,4 *tat tai ta ha*), the body bent to the right side.
- 2. The left arm flexed near the chest has the palm facing the right side. In (1,2) The right arm from the flexed position travels to the point between right side middle and down with the palm facing front and in the same position to right middle and then up above the head with the fingers in the *tripataka hasta* pointing to the left side (3 *ta*). After reaching this position it is thrown down to the right side (4 *ha*).
- 3. Repeat on the left (5,6,7,8 *dhit tai ta ha*)

- 4. Repeat the feet R (9,10,11,12 tat tai ta ha) and L (13,14,15,16 dhit tai ta ha). Both hands in right up diagonal, facing in side, R (9,10 tat tai) turn opposite on R (11,12 ta ha).
- 5. (13,14,15,16 *dhit tai ta ha*) repeat to the left.
- 6. 1-16 repeat to the left.



L.G. = LEG GESTURES

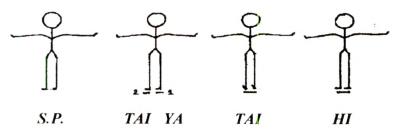
TAI YA TAI HI "yi" (SARIKA ADAVUS)

TAI YA TAI HI "yi" (SARIKA ADAVUS)

This *adavu* takes its name from '*sarika*' which means to move the foot in a sliding or dragging movement, without lifting it off the ground. There are two ways in which these *adavus* can be executed either by lifting or sliding the leg.

Basically the steps are done in *sthanaka* Samapada, position except for some figures. The feet movement are in *tatta* and *natta*. *Hastas* used are *pataka*, *katakamukha* and *alapadma*.

1st STEP

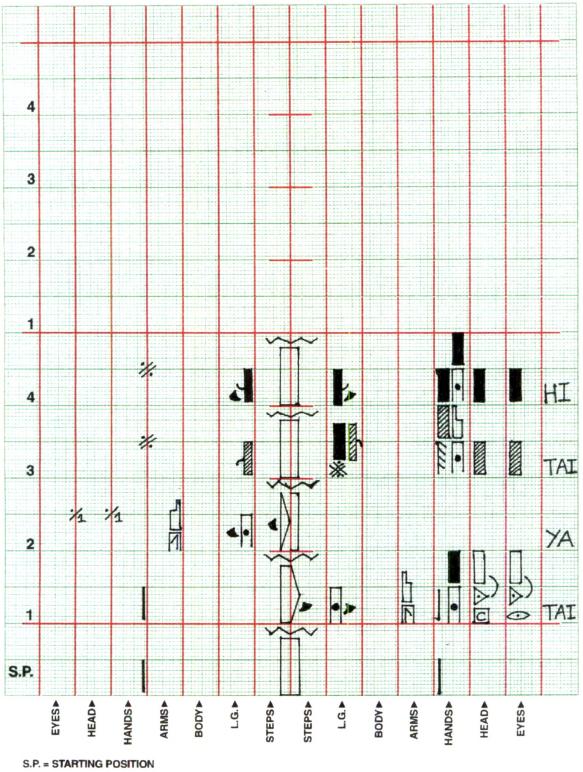


The beginning position is Sthanaka- Samapada.

- 1. With a step to the right side by right let (1 *tai*), with left feet placed flat on the ground (2 *ya*).
- 2. Then the right leg is lifted and with the heel struck, both feet are raised simultaneously, from the toes (3 *tai*).
- 3. Stamping with both the feet together (4 *hi*).
- 4. The arms are in the *natyarambha* position.
- 5. The head and eyes travel from the original straight ahead *sama* position to right side middle to straight to left side middle to straight to up and finally back to straight ahead.
- 6. 1-4 repeat on the left.

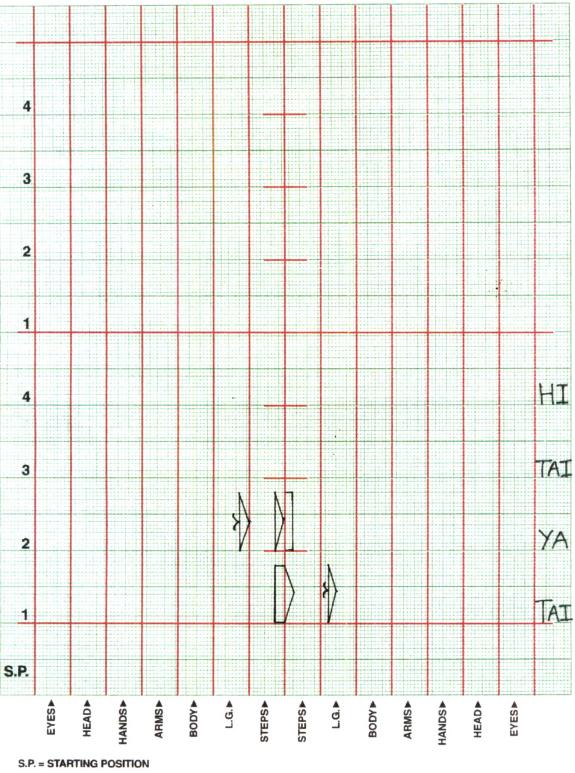
[331]

1st Step (SARIKA) Lifting

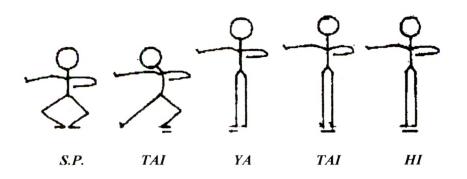


L.G. = LEG GESTURES

1st Step (SARIKA) Sliding



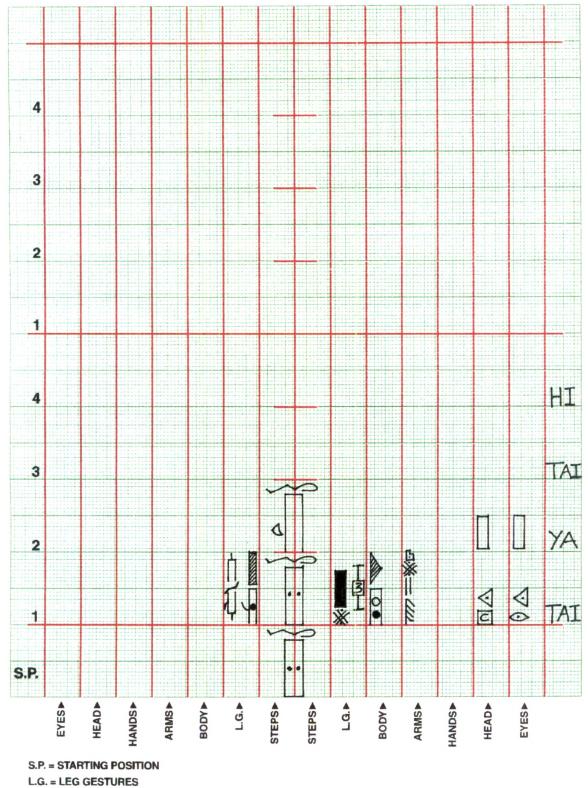
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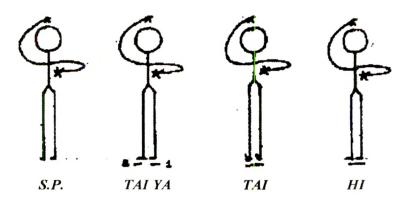
The beginning position is Sthanaka-Samapada.

- 1. The right leg is lifted and placed at a distance of three spans to the right side and the left leg is stretched with the toes raised (1 *tai*). The body tilts to the right side.
- 2. The leg movements on the right (2,3,4 ya tai hi) are the same as the 1^{st} step.
- 3. The right arm is flexed at the chest level, with the hand in *pataka* and the palm facing up. The left arm is in *natyarambha* position.
- 4. The head and eyes from the straight ahead position turn to the left side middle.
- 5. Repeat hand movements (3,4 tai hi) as in the 1st step.
- 6. 1-4 repeat on the left.

5th Step (SARIKA)

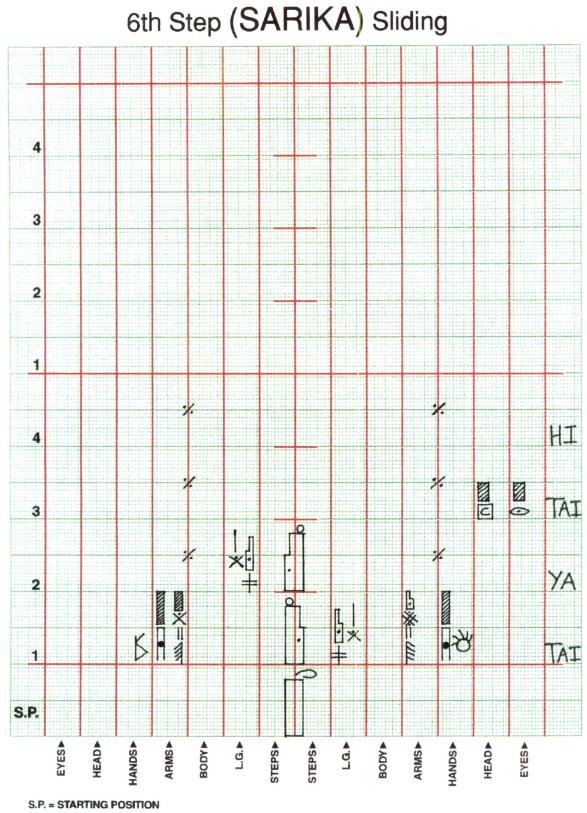


6th STEP



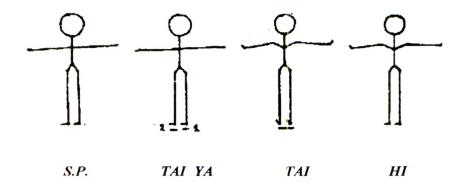
The beginning position is Sthanaka-Samapada.

- Instead of going to the side, the feet go forward, repeating the same movements as in the 1st step. (1,2,3,4 *tai ya tai hi*).
- 2. The right hand is in the flexed position near the chest in *alapadma*. The left hand is above the head in *katakamukha* with the palm facing up.
- 3. The head and eyes are down, then up and then look straight ahead.
- 4. Repeat 1-4 on the left.



L.G. = LEG GESTURES

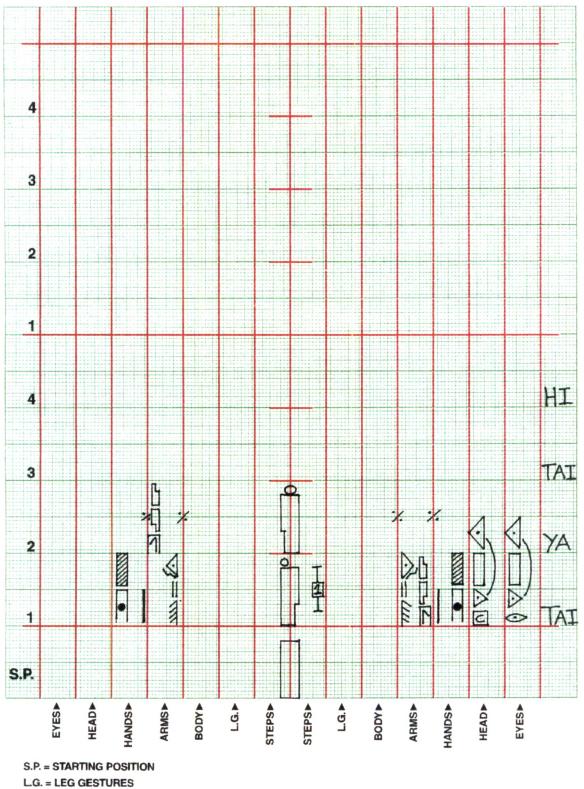
7th STEP



The beginning position is Sthanaka-Samapada.

- The feet movement is the same as the 1st step except that in the 1st figure there is a backward step.
- 2. The arms are placed straight at the sides, the hands in *pataka* with the palm facing up. Afterwards they take the *natyarambha* position. The movement of the head and eyes is the same as in the 1st step.

7th Step (SARIKA)

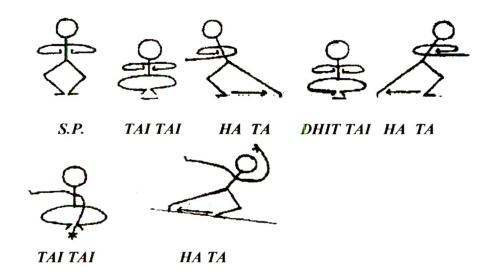


SARICAL ADAVUS

SARICAL ADAVUS

Jump and stretch of the leg is the main feature. Weight of the body is on the flexed leg. The body is turned in different directions. *Hastas* used are *shikhara*, *pataka*, *katakamukha*, *alapadma*.

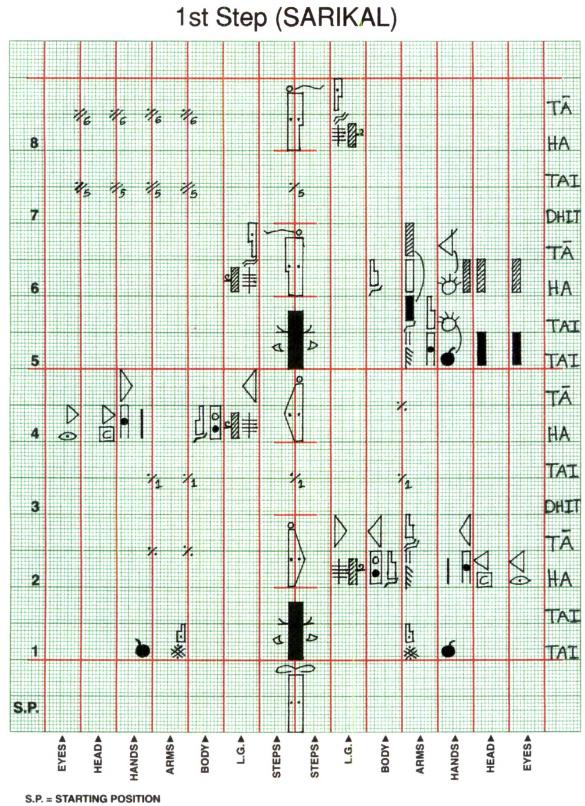
1st STEP



The beginning position is araimandi.

- A jump in *mulumandi* on the ball of the feet, the body facing front (1,2,3 *tai - tai*), each movement on the first count.
- 2. The right leg is slid behind with force (5,6,7 *ha ta -*). The body turns completely to the left side and the weight is on the left leg.
- 3. The right arm in *shikhara* is thrown to the left side in *pataka* and the left arm remains flexed in *shikhara*.
- 4. Repeat on the left (1-6)

- 5. From the *mulumandi* the ball of the foot jump (1,2,3 *tai tai*) and then the right leg is slid behind with the body facing the front (4,5,6 *ha ta -*).
- 6. The right arm is thrown down in *alapadma* and then raised up above the head in *katakamukha*. The left arm with pataka remains in *natyarambha* position.
- 7. The head and the eyes move from the straight ahead level in front to left side middle to straight to right side middle to down and finally up.
- 8. Repeat on the left (1-6)



L.G. = LEG GESTURES

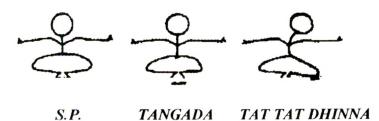
MANDI ADAVUS

MANDI ADAVUS

"Mandi" means sitting and "Murumandi" means full sitting in Tamil. In Mandi adavus the figure is in a completely seated/ squatted position, hips resting on the raised heels on the ball of the foot with the thighs and shanks touching each other. There is a jump in *murumandi* and sliding of the leg behind with the knees striking the ground. The body bends. And there are shoulder movements.

The Hastas used are tripataka, katakamukha and alapadma.

1st STEP

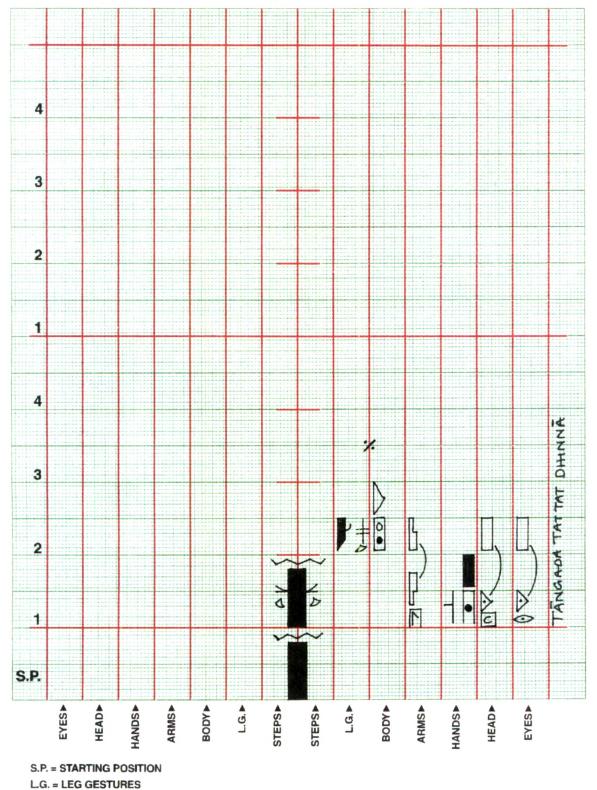


The beginning position is Murumandi

- 1. There is a jump on (1) with hold (1, 2 3 *tangada tat*).
- 2. The right leg slips back with the knees striking the ground (5,6,7 *tat tat dhinna*) with movement on the first and the rest on the hpld.
- 3. There is a body bend to the right side.
- 4. The arms are in the *Natyarambha* position in *Tripataka*.
- 5. The head and eyes first turn to the right side middle and then straight.
- 6. Repeat on the left.

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1st Step (MANDI)

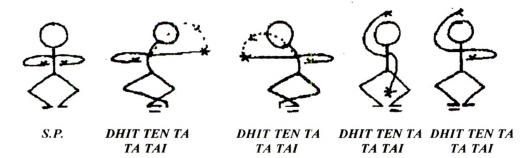


UTPLAVANA ADAVUS

UTPLAVANA ADAVUS

There are long and high jumps, with crossing of the feet in front and back and body bends. *Hastas* used are *pataka*, *kartarimukha*, *shikhara katakamukha* and *alapadma*.

1st STEP

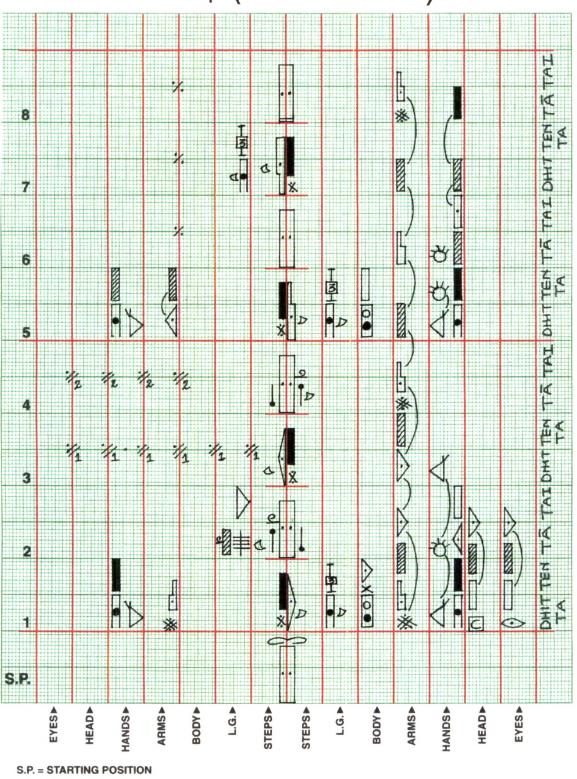


The beginning position is Murumandi

- 1. A jump to the right side with the left foot crossing to the right from behind in ending on the ball of the foot ((1,2,3,4,5,6,7,8 dhit te n ta ta - tai -), doing on count one and then the position on hold.
- 2. The right arm from the flexed position goes up and then to the right side middle. The *hasta* change from *katakamukha* to *alapadma*.
- 3. The body bends to the right side.
- 4. Repeat on the left.
- 5. There is a jump in front with the feet coming down Right and then Left (1,2,3,4,5,6,7,8 *dhit te n ta ta - tai -*).
- 6. In the second half the left arm is above the head in *katakamukha* and the right arm from the flexed position goes forward in the chest level.

- 7. A jump back. With left followed by the right (1-8 *dhit te n ta ta tai -*).
- 8. Right hand comes back to the flexed position.
- 9. The head and eyes travel from the straight front position to upward to the right side middle. In the second half they are straight ahead.
- 10. Repeat on the left.

1st Step (UTPLAVANA)



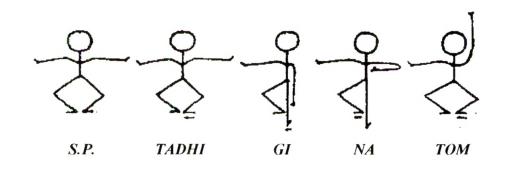
L.G. = LEG GESTURES

GINA TOM (MAKUTA ADAVUS)

GINA TOM (MAKUTA ADAVUS)

This group of *Adavu*-s are often used in the end part, "*Tihai*" of a *korvai* or *tirmanam*. There are basically a total of four steps in this set. The step with basically three or four count, depending on the Jati, with each step, one count is added. There is *tatta* flat strike and *Natta* heel strike of the feet. Right angle formation of the feet is very important. The upper half of the body is twisted back. *Hasta* used are *pataka* and *tripataka*.

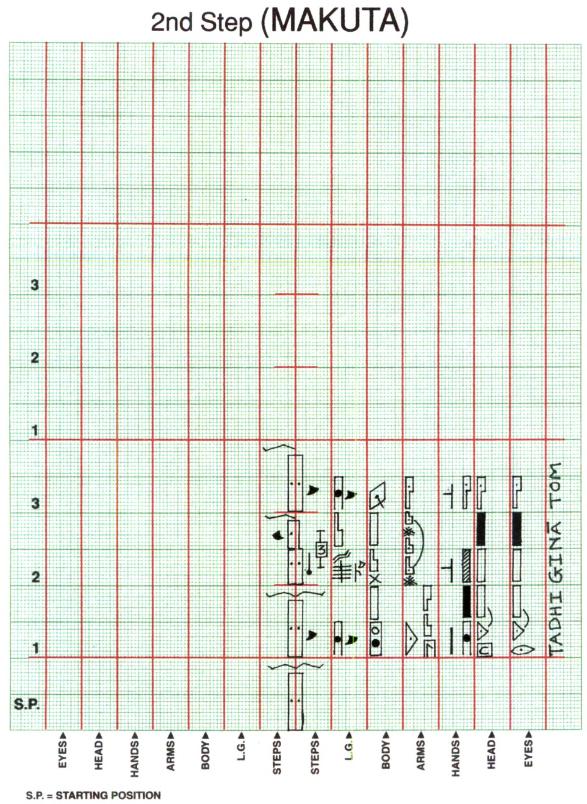
2nd STEP



The beginning position is *araimandi*. R RL R (*tadhi gina tom -*)

- 1. The right leg, with flat strike (1,2 *ta dhi*), with hands in *Chaturastra* position. Both the arms in *natyarambha* with *pataka hasta*.
- 2. The right leg is lifted, stretched and placed forward at a right angle to the left leg heel, with the heel strike *nata* (3, *gi*). The right arm is taken forward from the chest level, with *tripataka* palm facing up.
- 3. A flat strike with the left foot (4 *na*), the right arm near the chest, in *tripataka*, palm facing up.

- 4. A flat strike with the right (5,6 *tom-*). The hand stretched back, *tripataka* facing back with upper half of the body twisted back.
- 5. The head and eyes are straight then down and then turned back.
- 6. Repeat on the left.



L.G. = LEG GESTURES

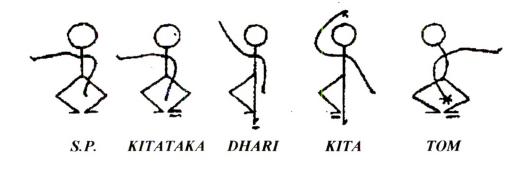
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TIRMANAM ADAVUS

TIRMANAM ADAVUS

One of the most important and very often used *adavu*-s set, is important for the flourishing endings to a *jathi* or *Korvai*. The feet movements are the same as for the Gina tom (*makuta adavus*). The arms also play an important role. There is twisting and bending of the body. *Hastas* used are *pataka*, *katakamukha* and *alapadma*.

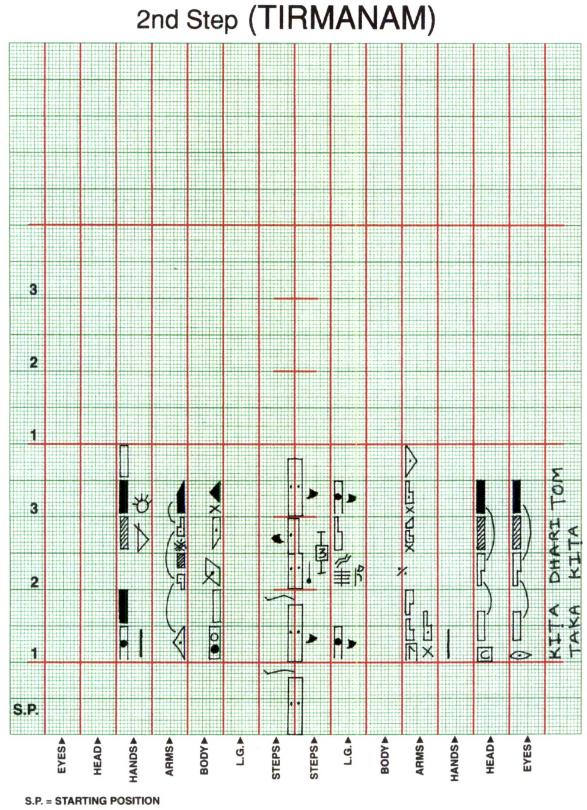
2nd STEP



The beginning position is araimandi. R RL R (Kitataka dharikita tom)

- 1. The feet movement is the same as the 2^{nd} step of Gina Tom *adavus*.
- 2. The arms are at right angles in the starting position, with the right in front in *natyarambha* (1,2 *kitataka*) with *pataka* and left on left side with *natyarambha*.
- 3. The left arm from the *natyarambha* position goes back in pataka to up above the head in *katakamukha* (3,4 *dharikita*) and comes down to a point between the two legs in *alapadma* (5,6 tom). The right travels to the right forward diagonal and finally to right side middle.

- 4. The leading movement of the feet is matched by that of the opposite hand.
- 5. The upper half of the body is twisted back and the bends to the left side.The head and eyes follow the left arm movement.
- 6. Repeat on the left.

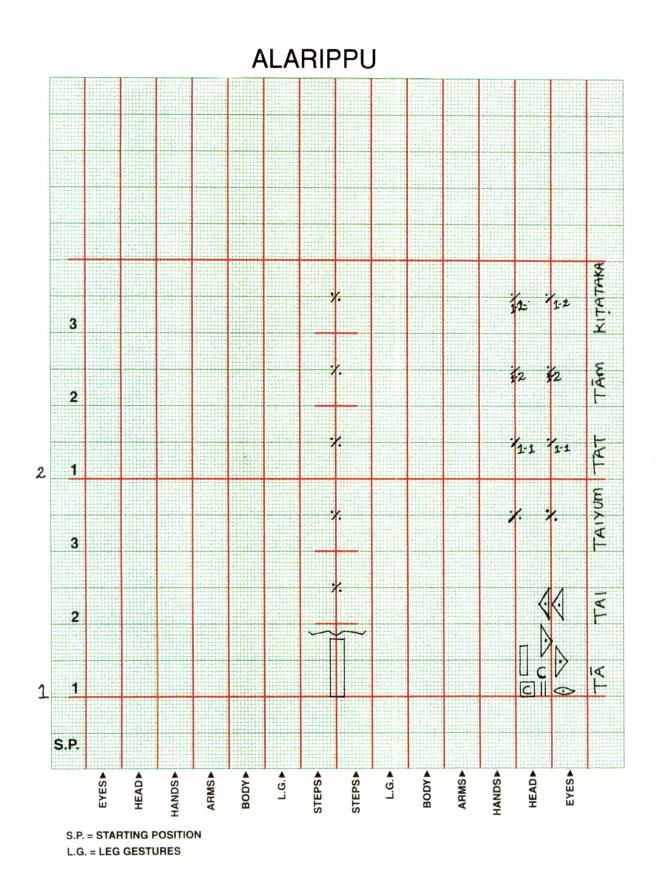


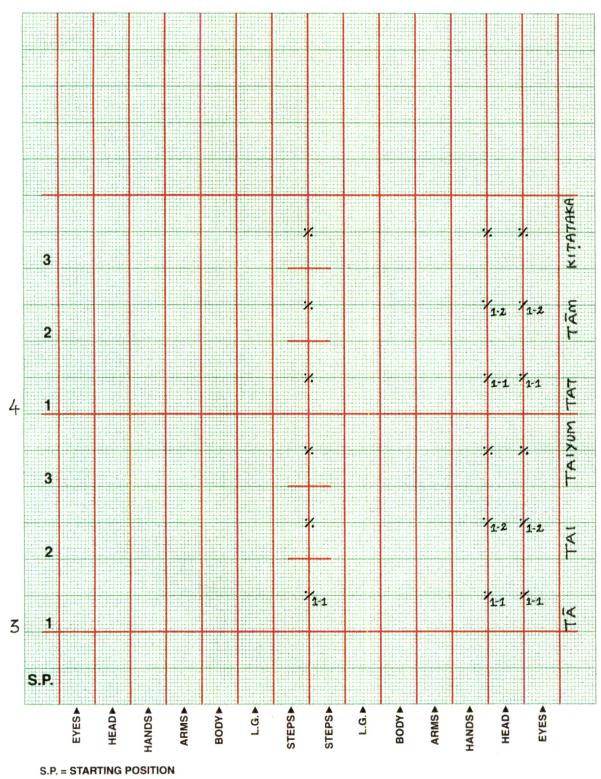


ALARIPPU

ALARIPPU : TECHNICAL DETAILS

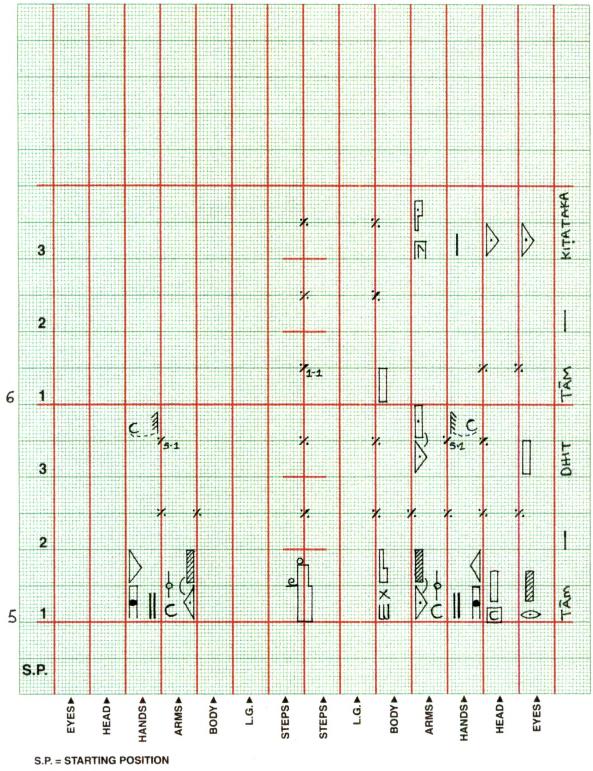
- The Alarippu notated is in tishra jati, eka tala, in Nattai Raga. One Avartana is over after every 3 matras.
- 2. The numbers placed on the left edge of the page next to the graph indicate the *Avartanas*.
- 3. The last column on the right side of the page indicates the *Sollakattus* of the *adavu*.
- 4. The symbol "____" with the Sollakattus indicate the karvai.
- The Natyarambha and Chaturastra positions are shown according to Stick-figure drawings and not according to Labanotation.



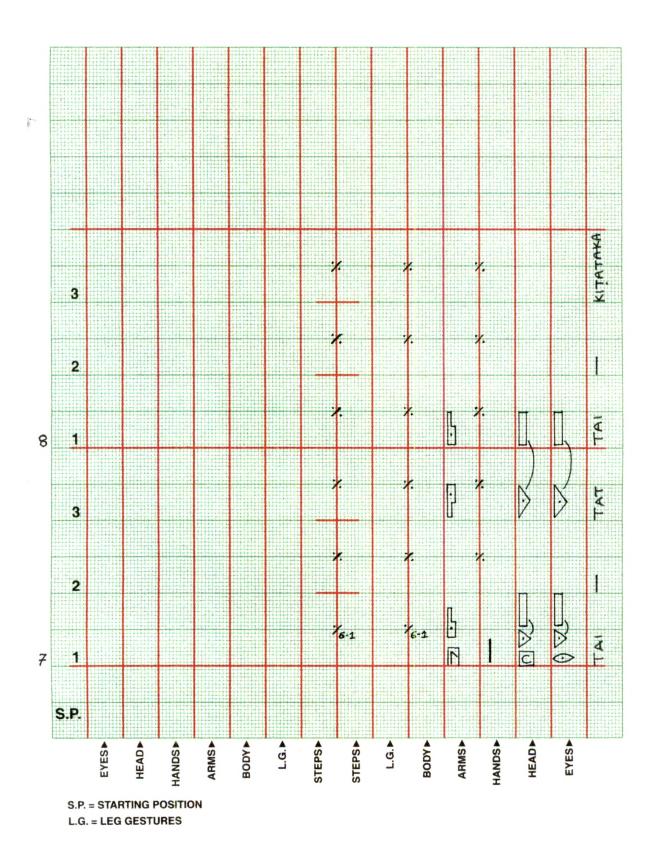


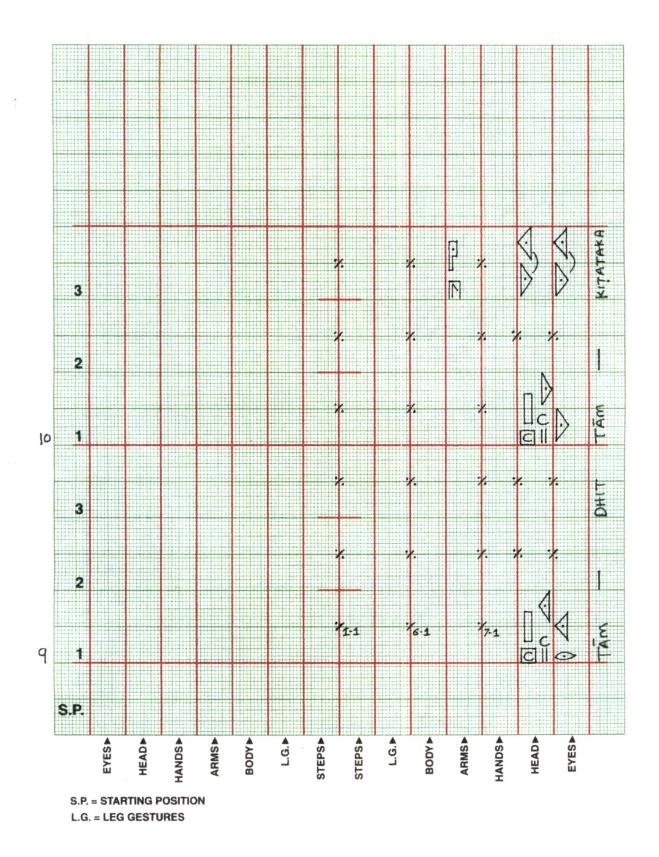
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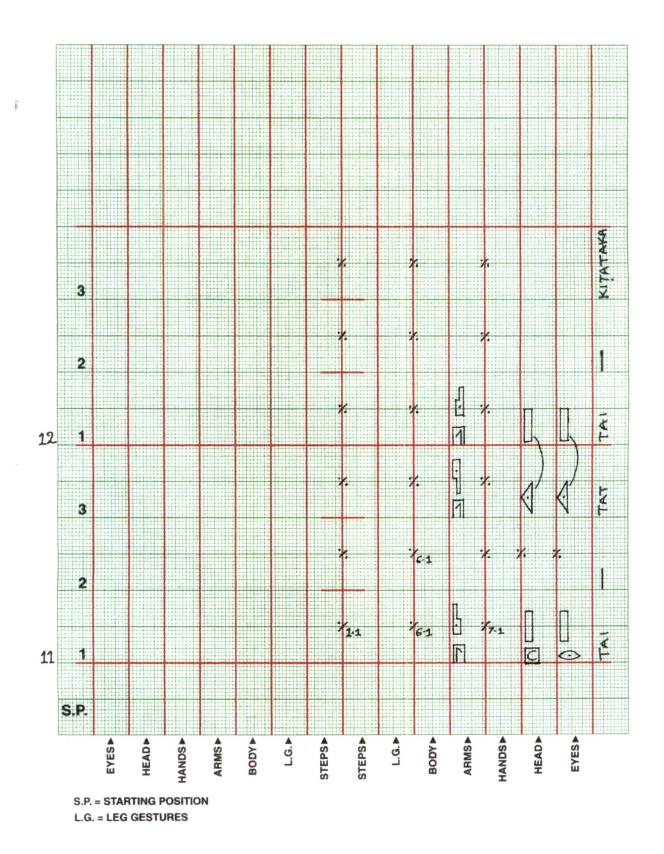
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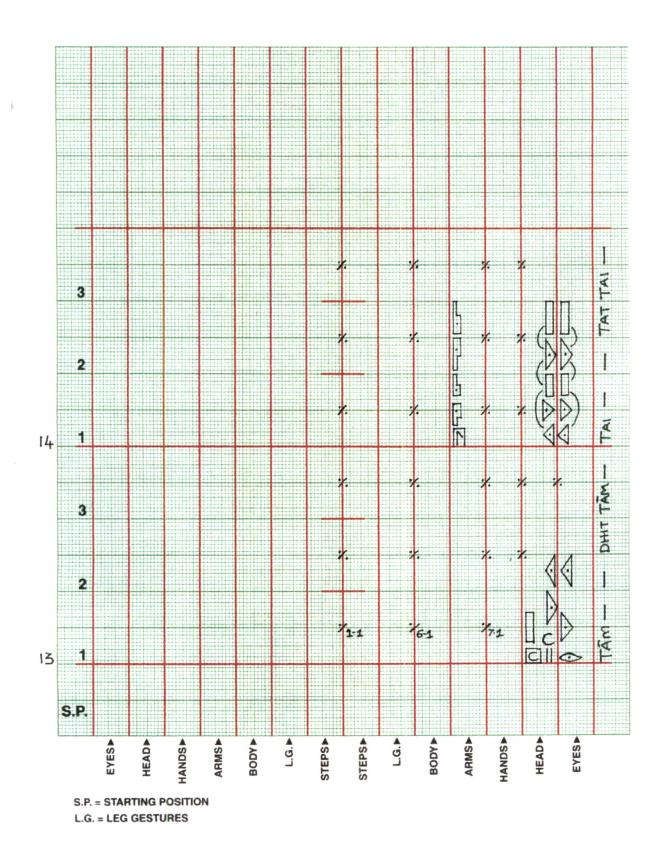
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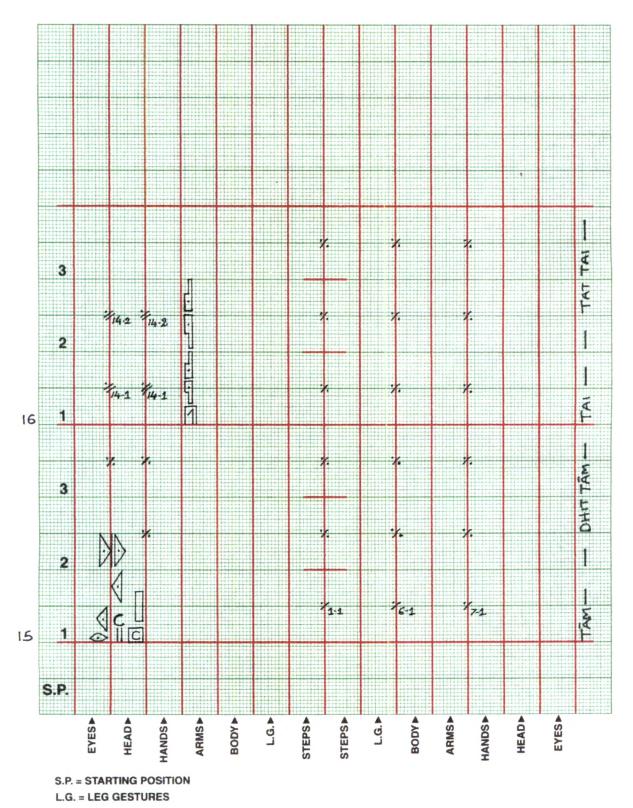




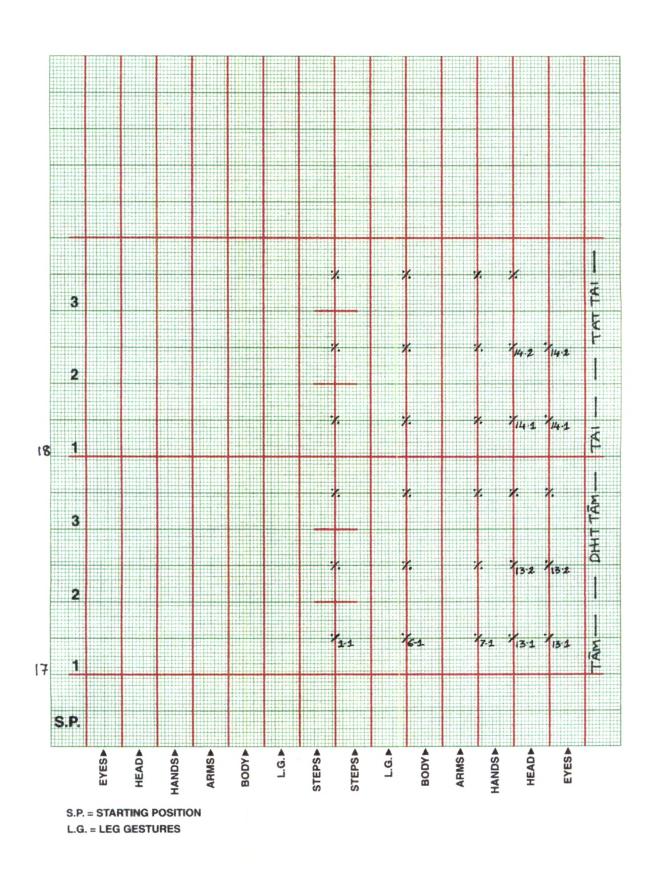


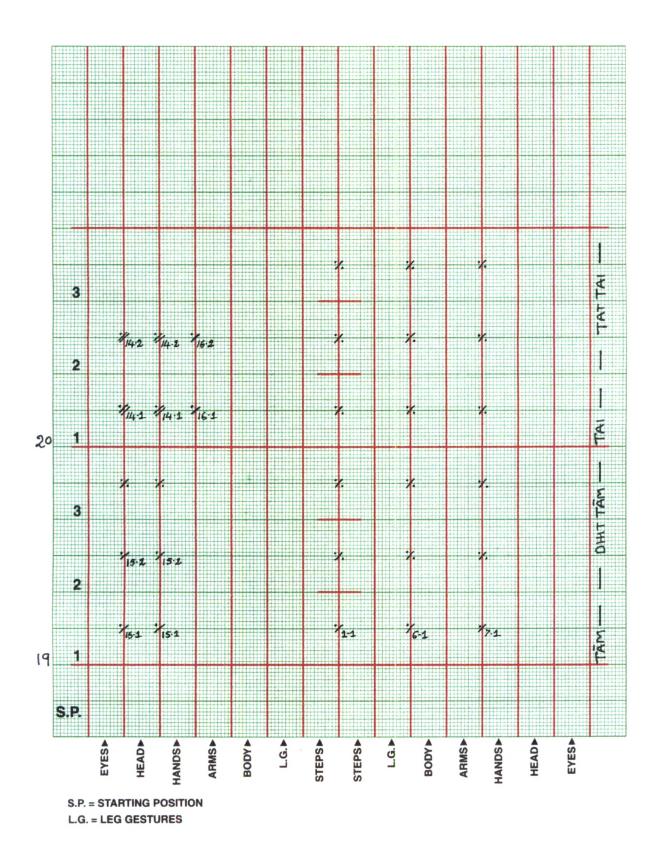


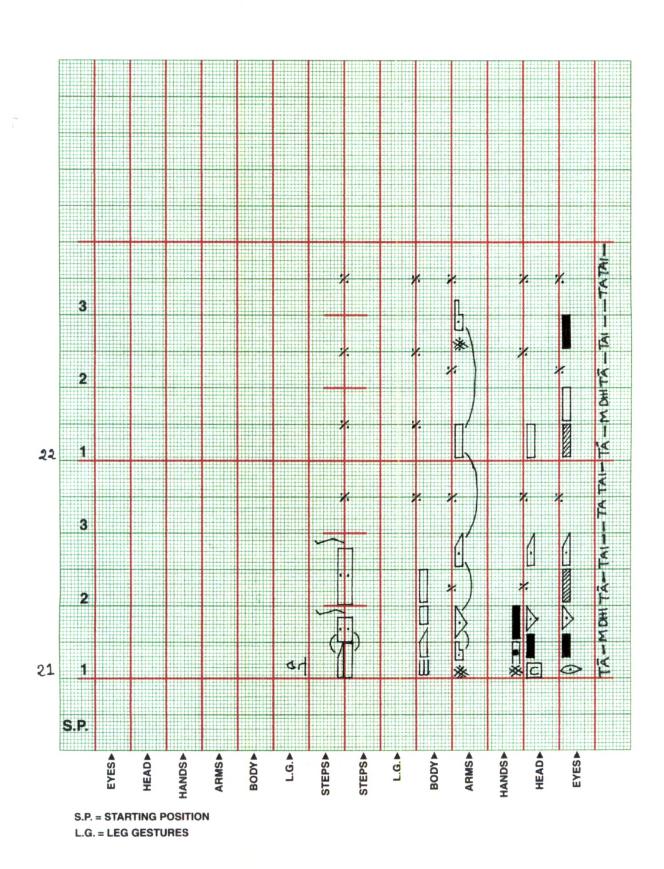


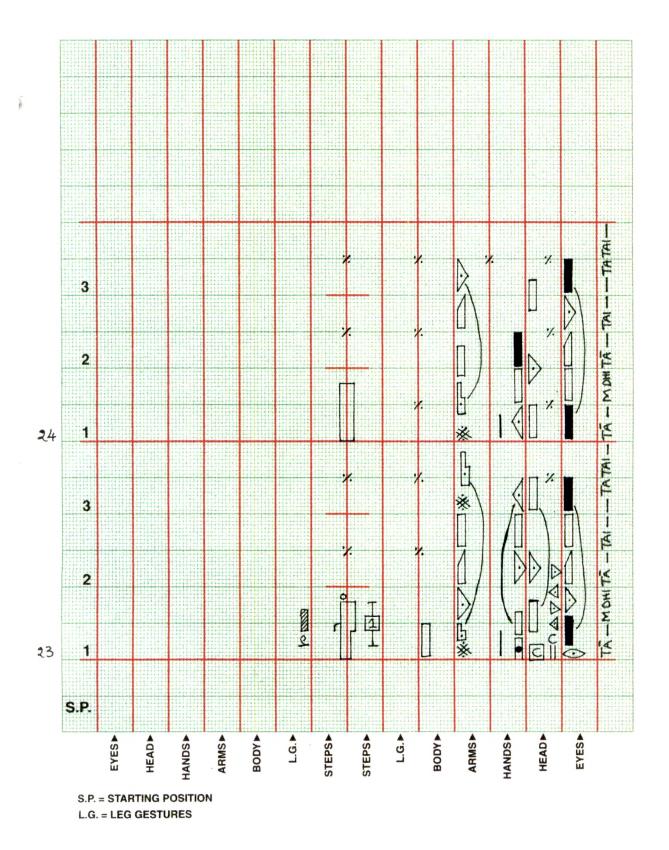




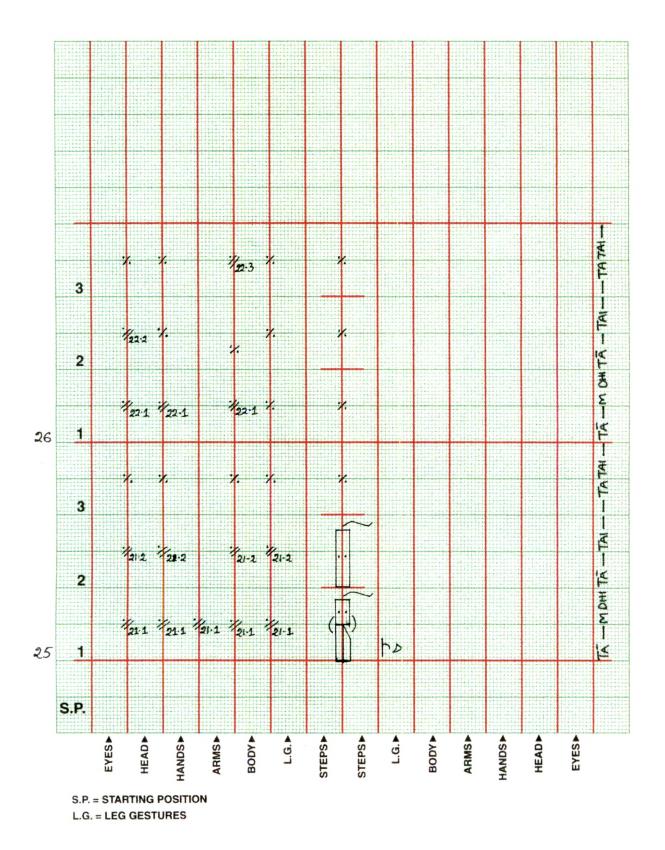


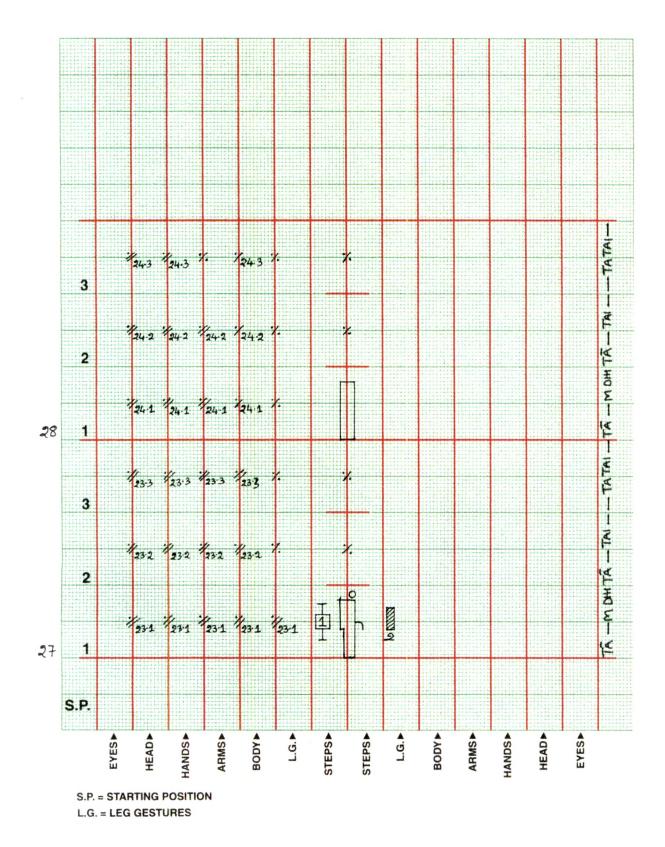




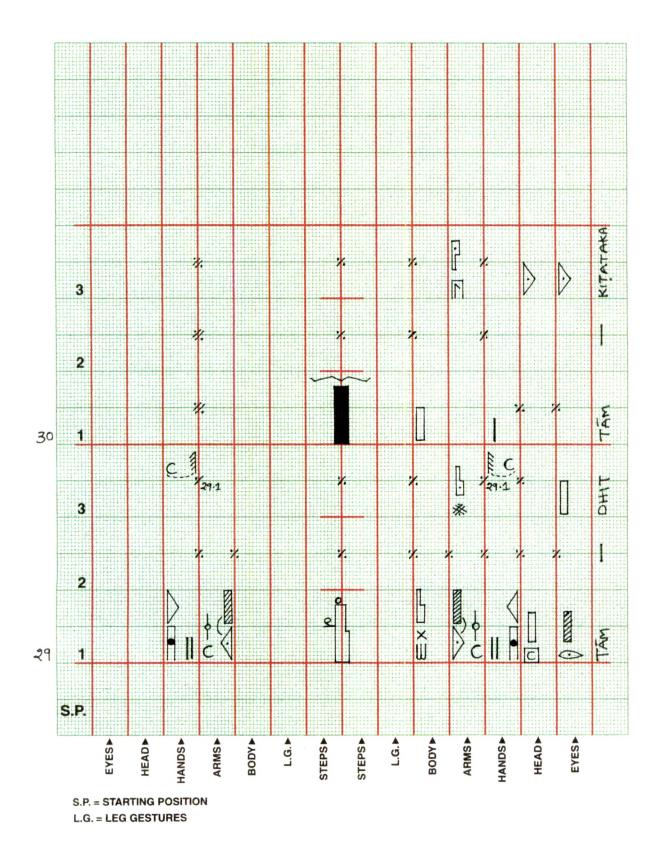


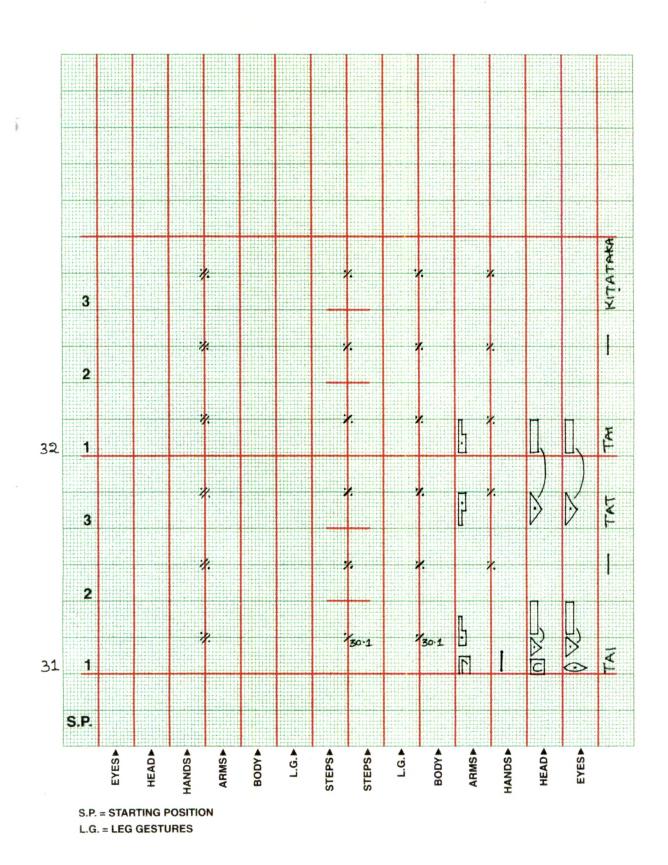


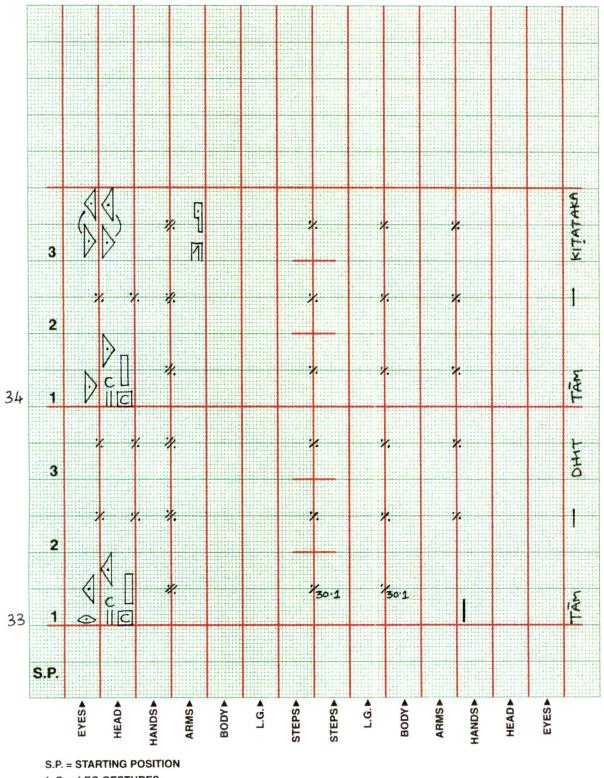




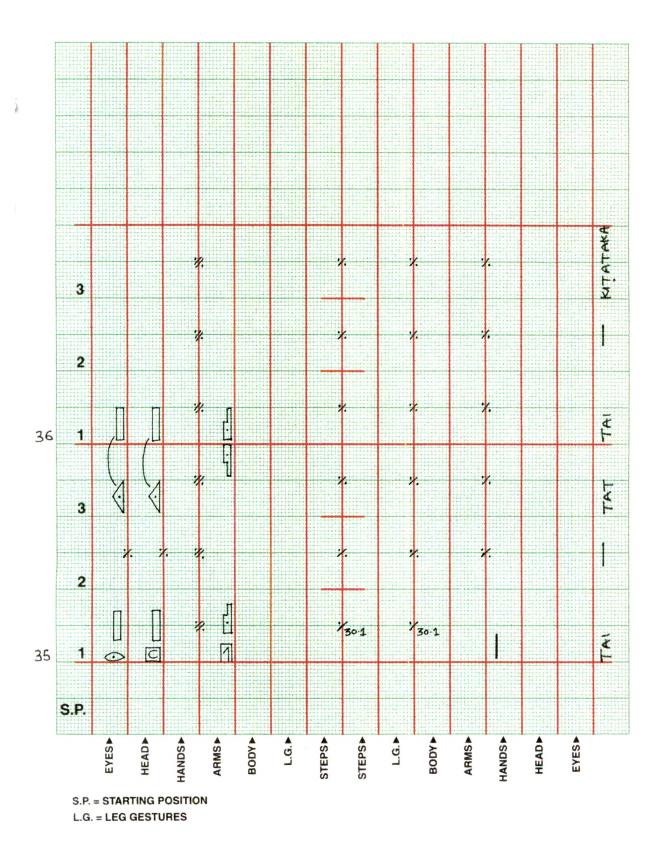


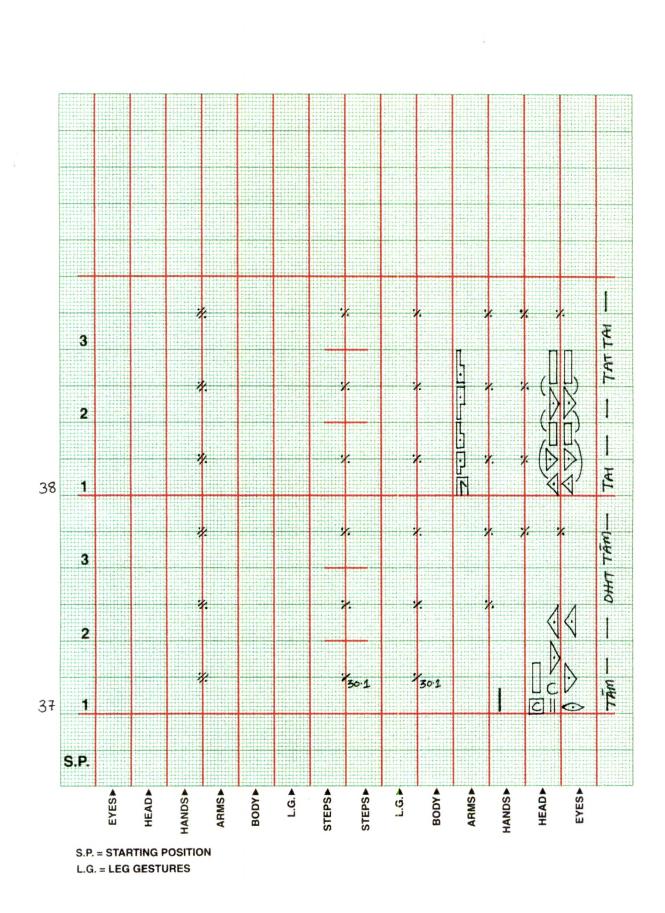


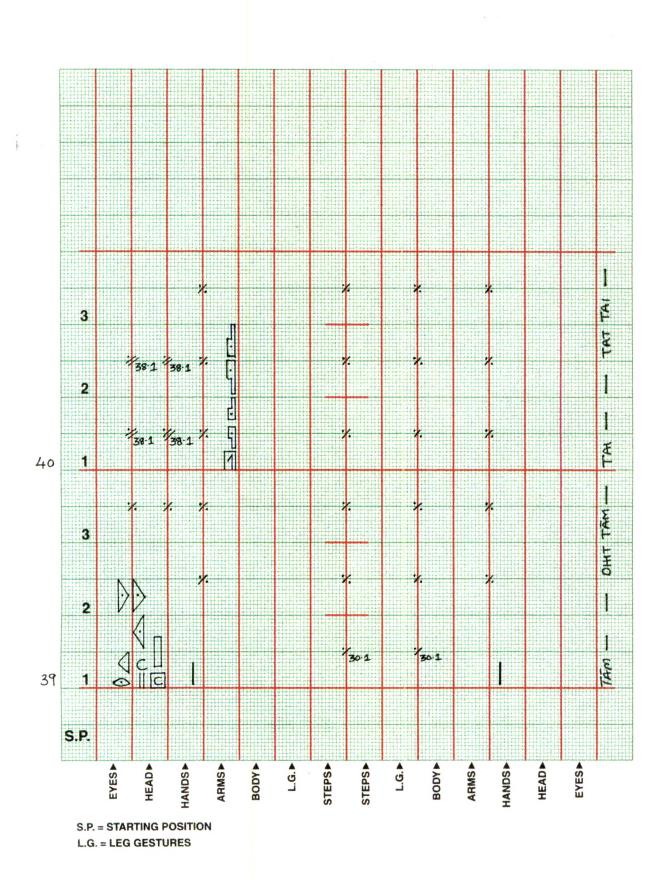


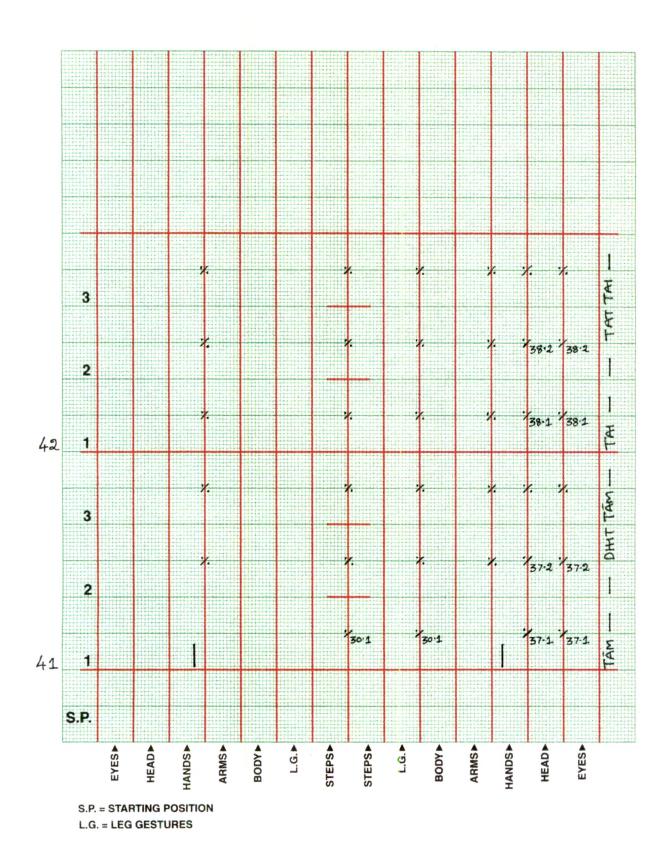


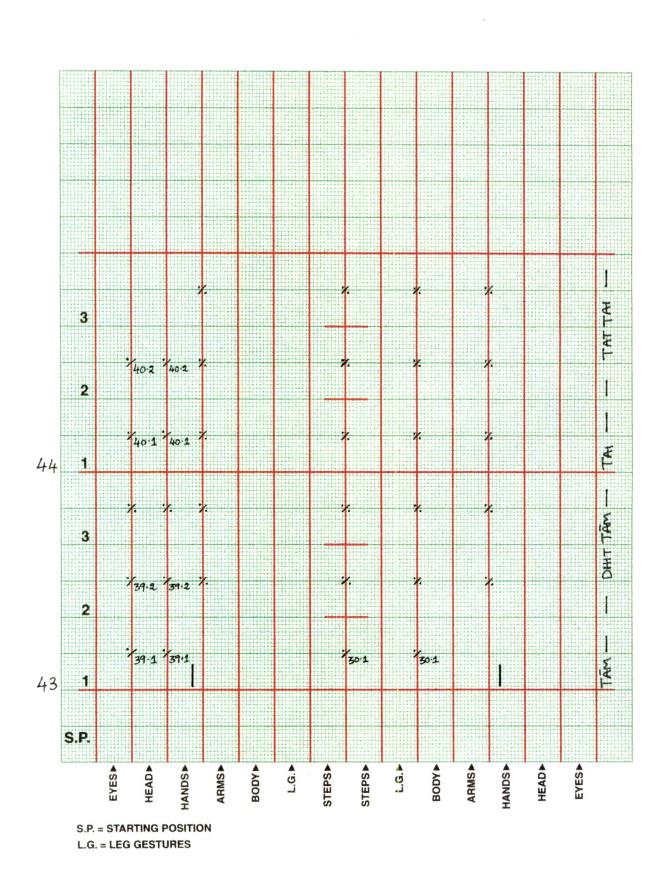


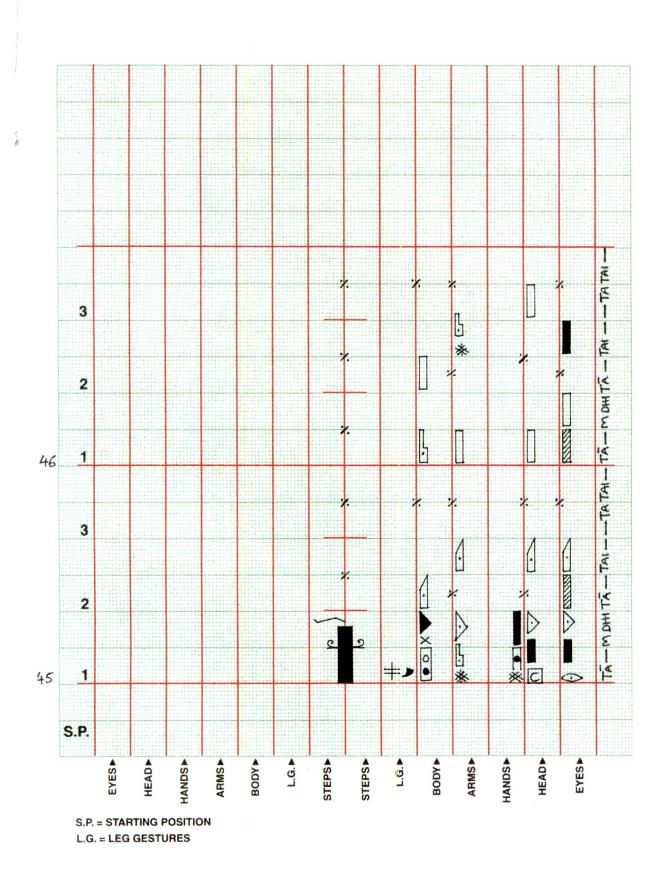


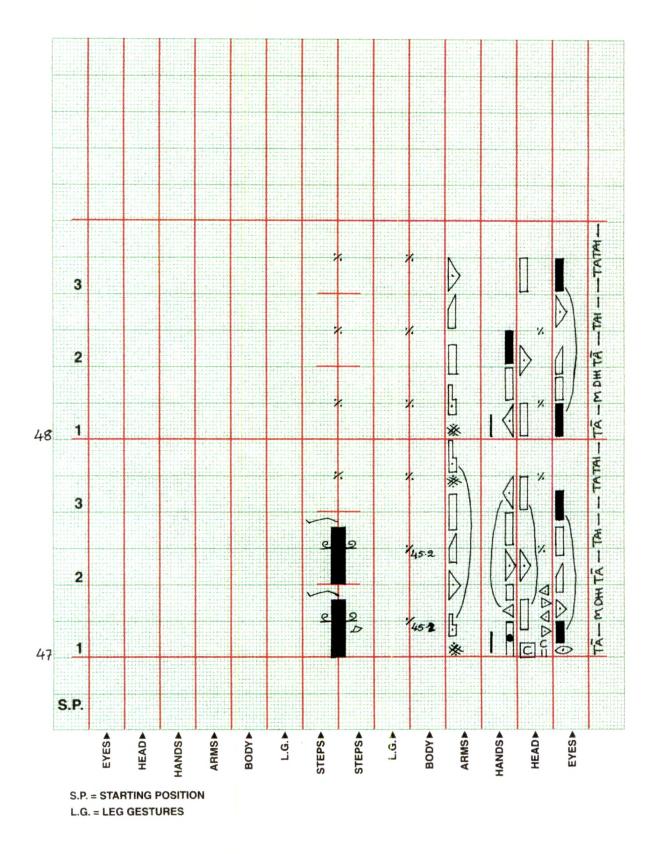


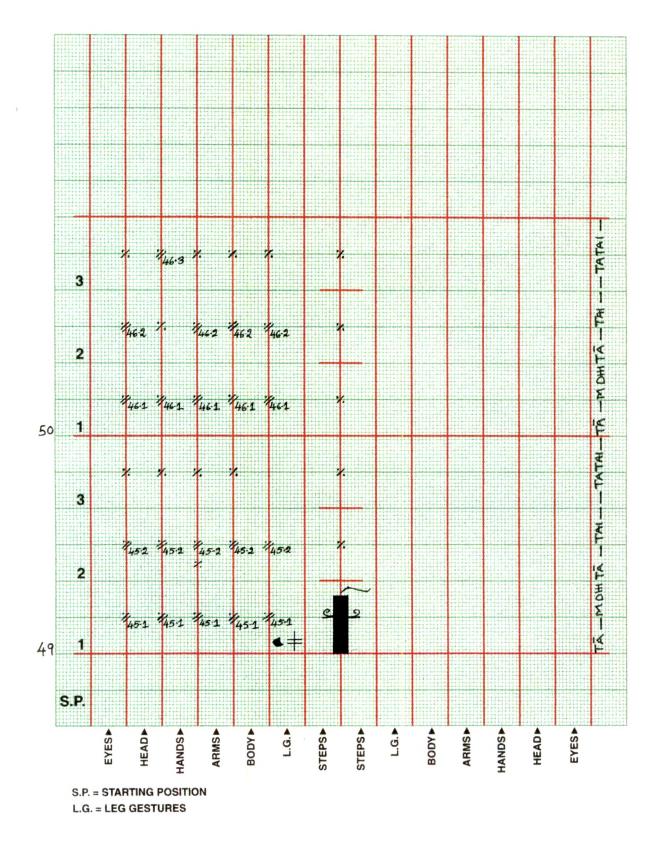


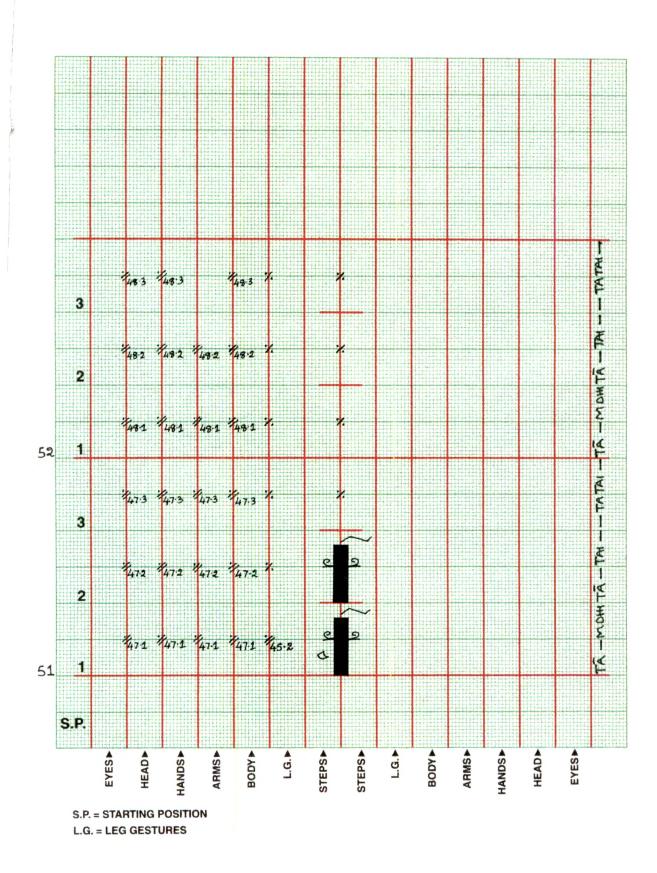


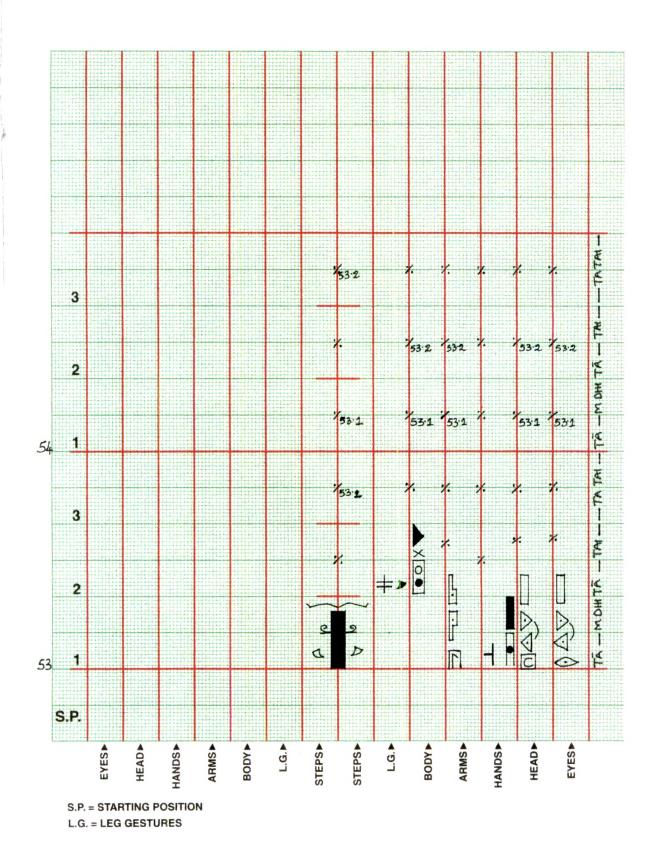


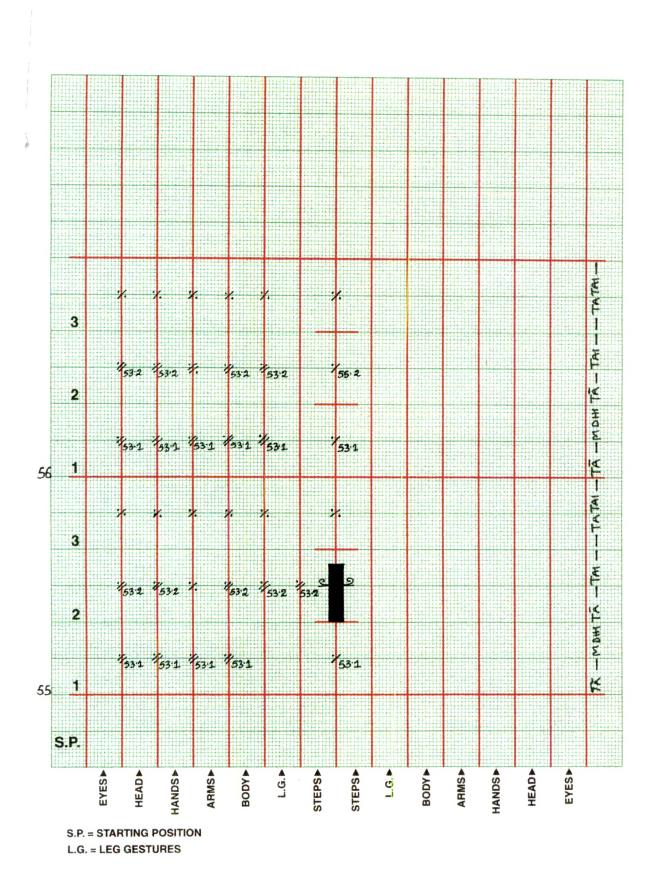


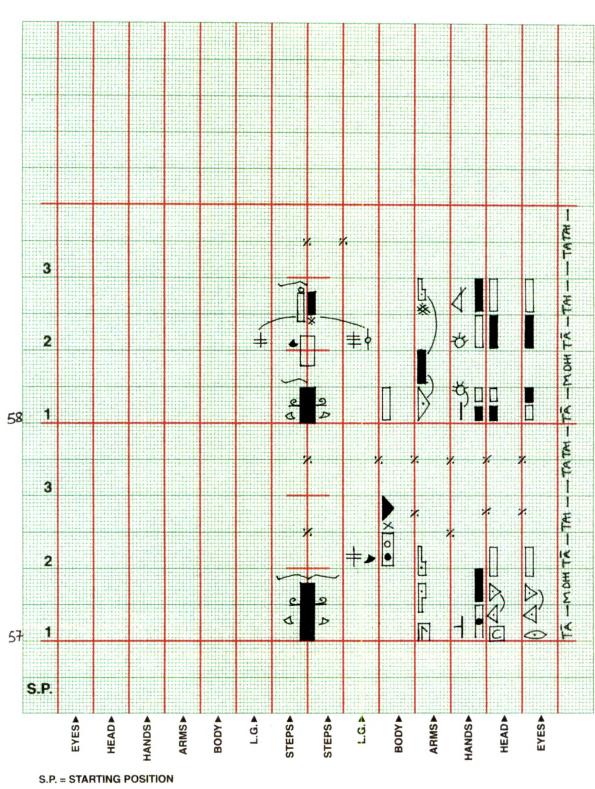






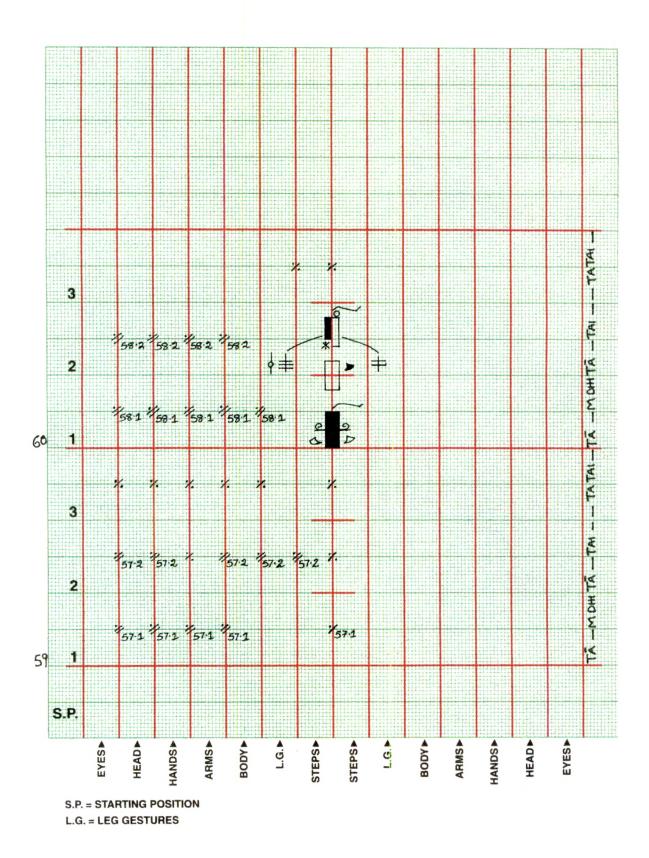


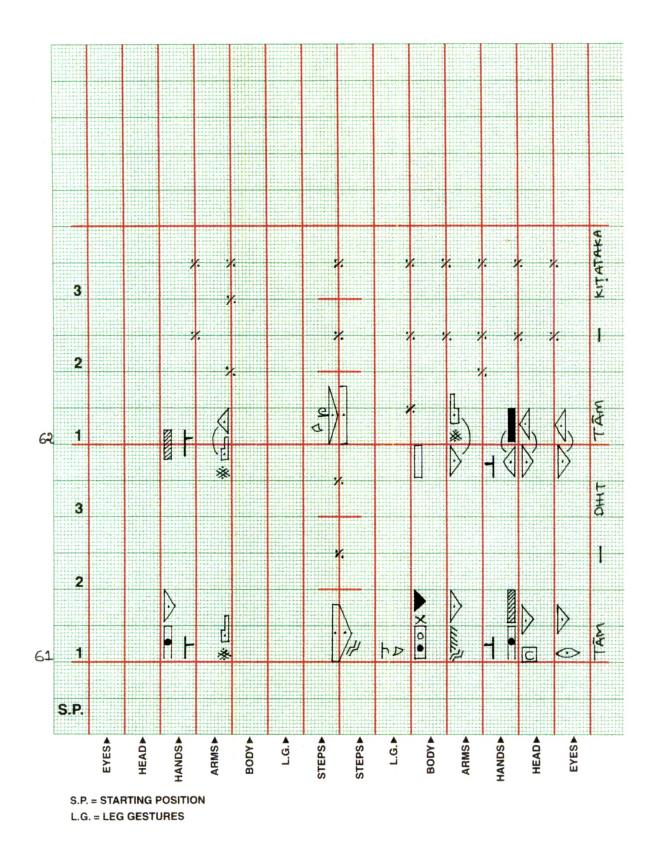


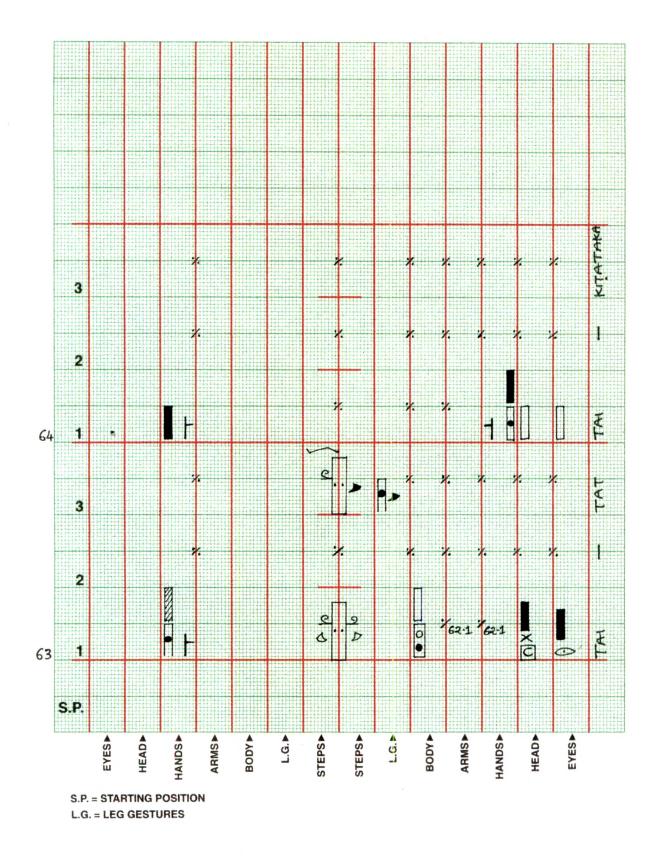


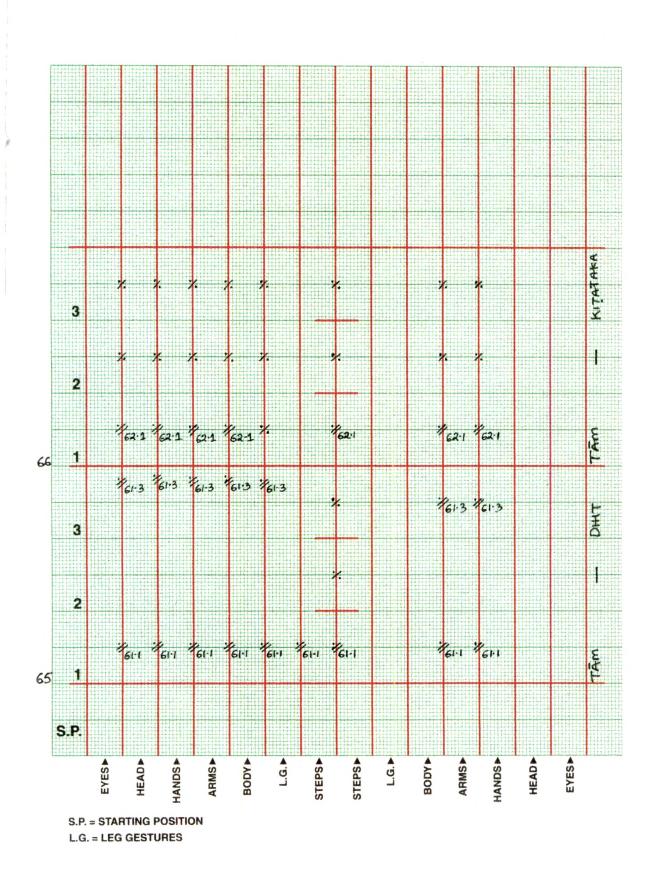


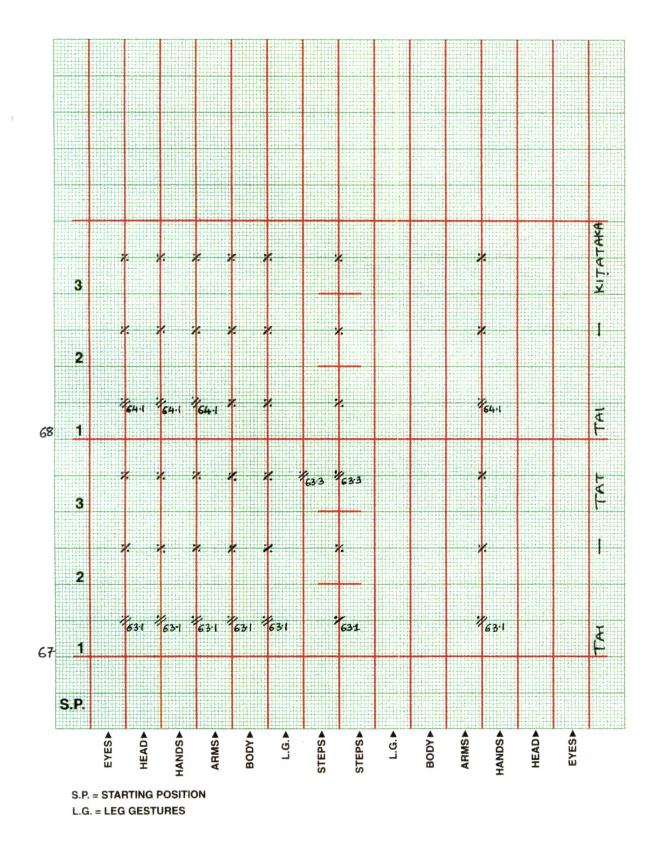
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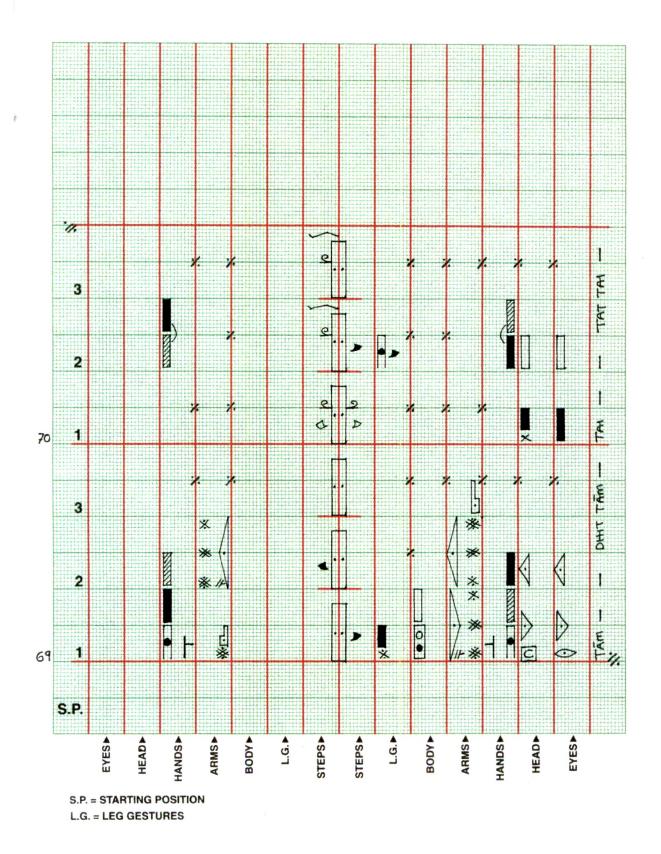


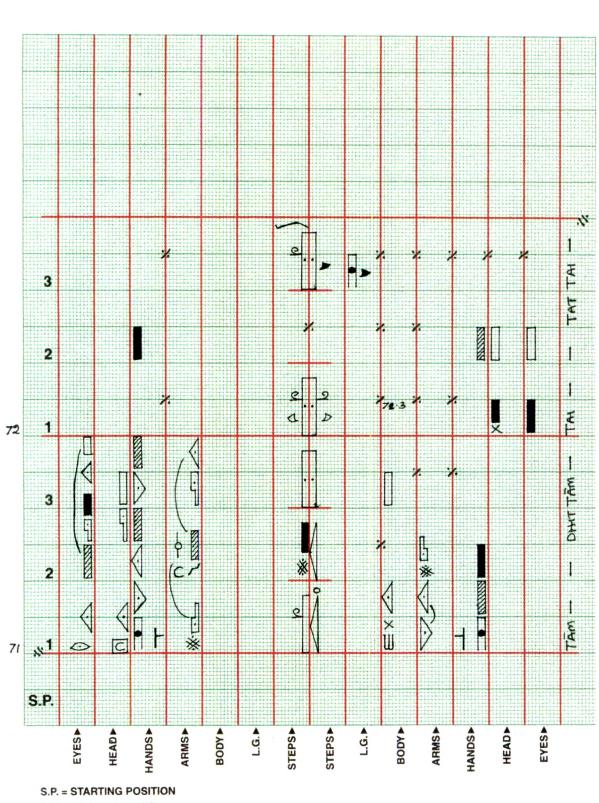




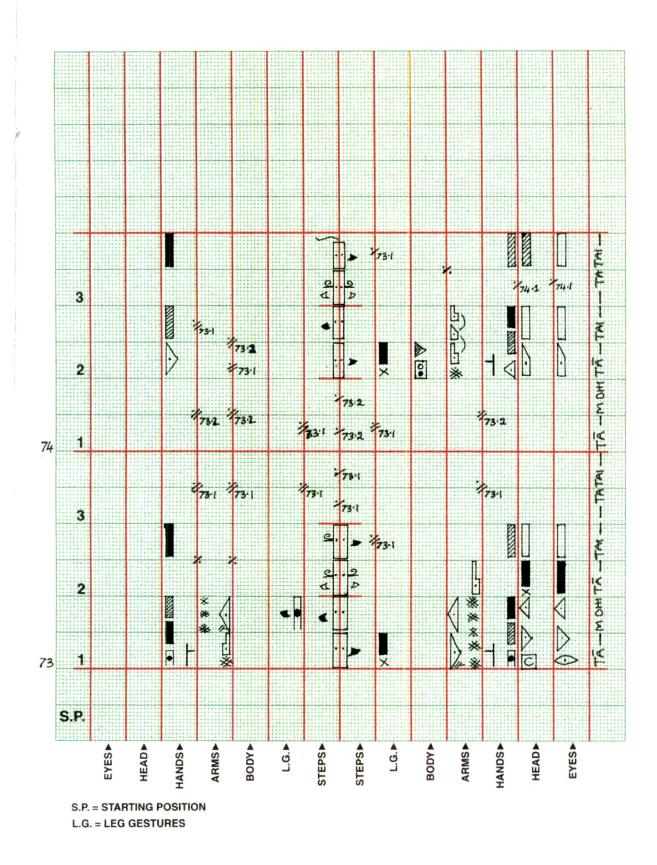


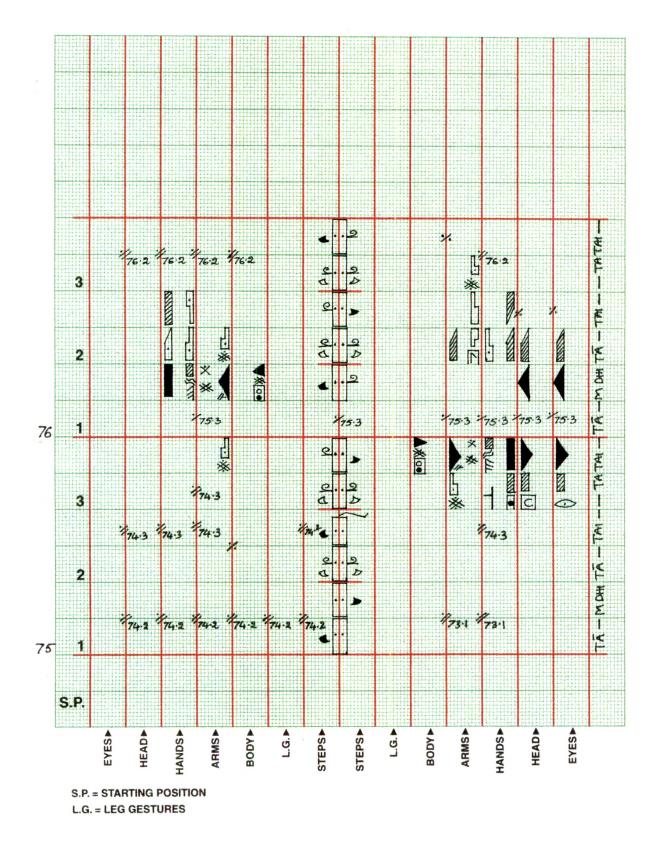


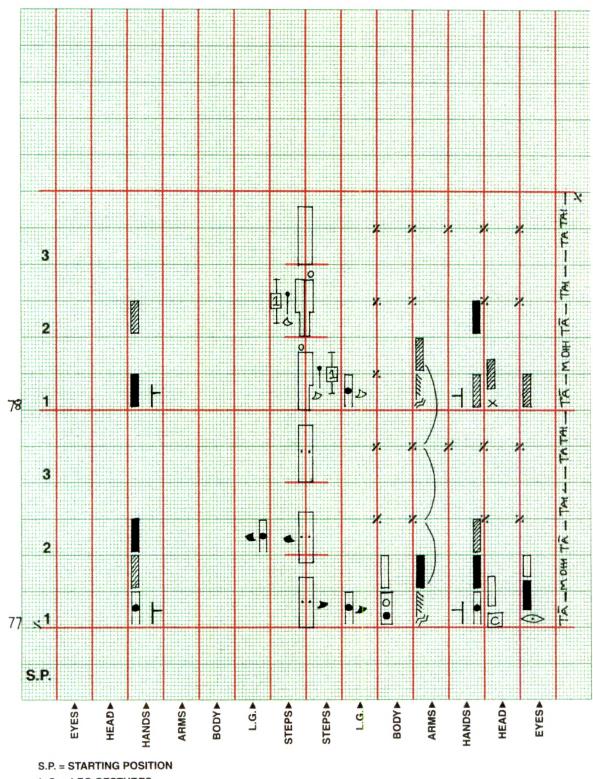


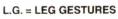




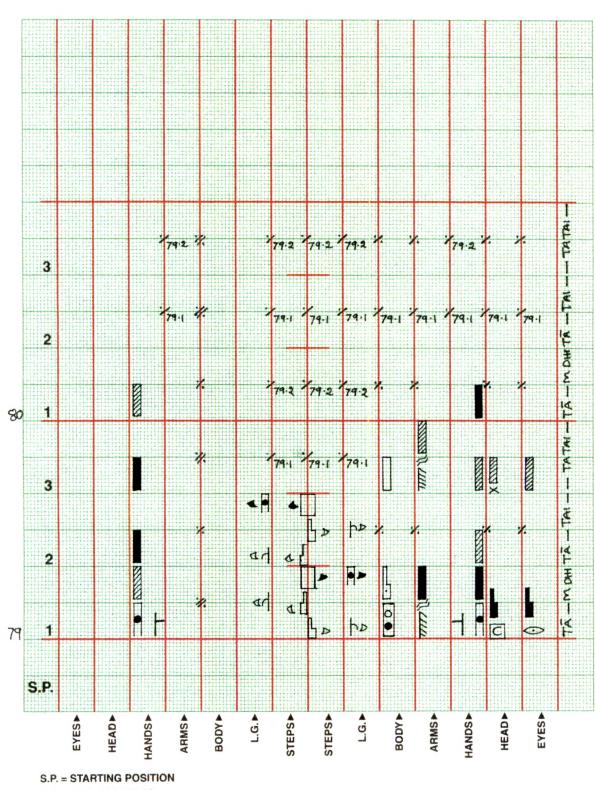






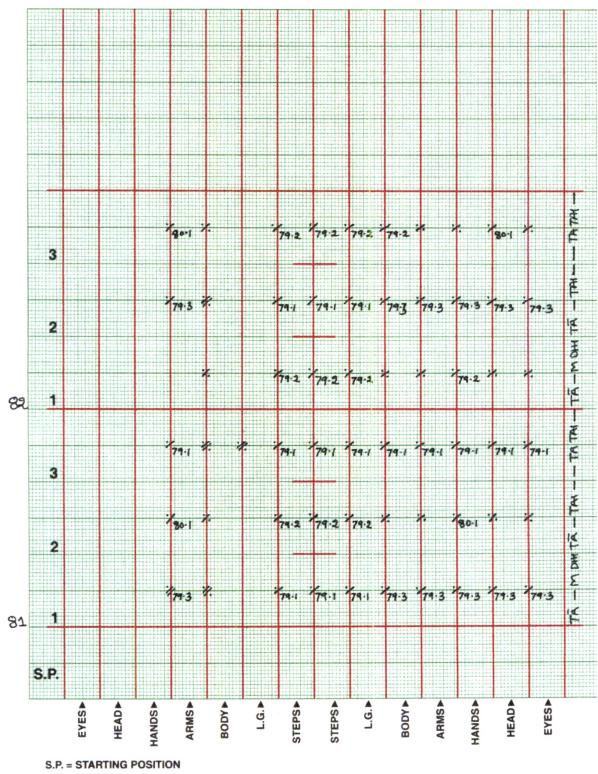


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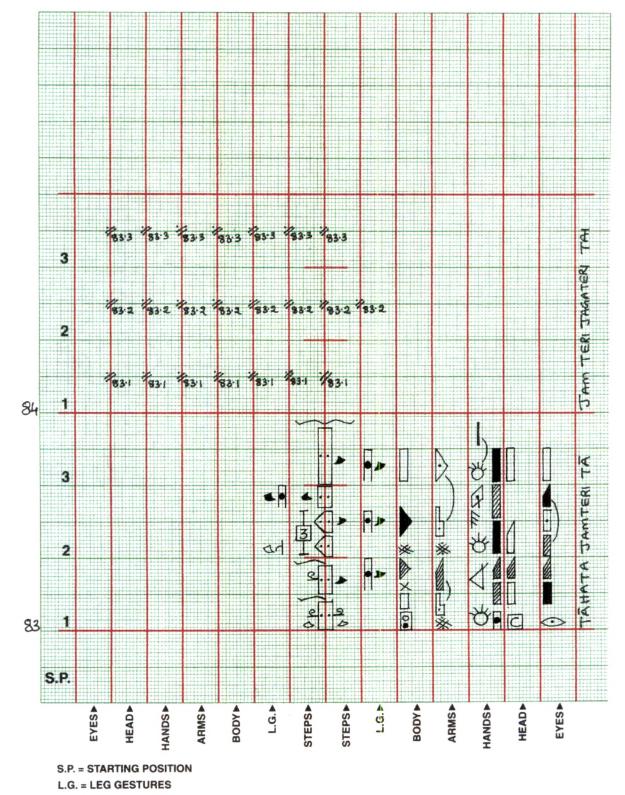
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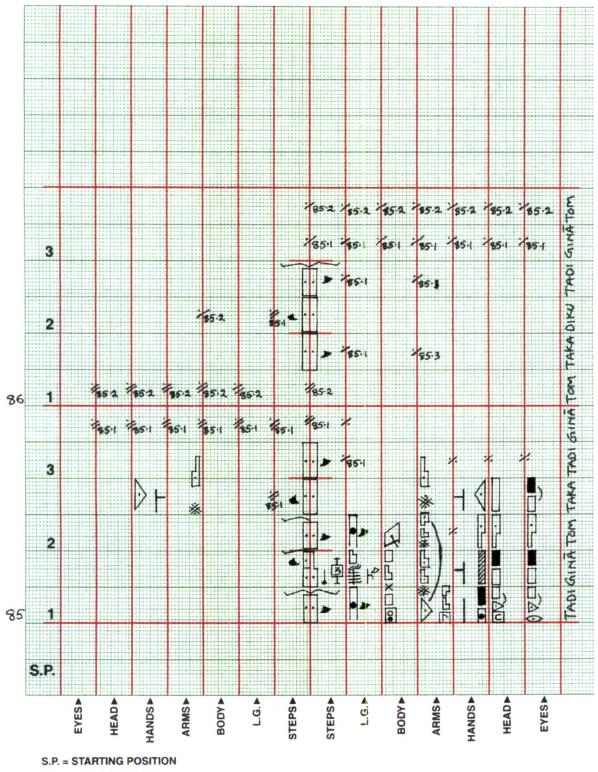


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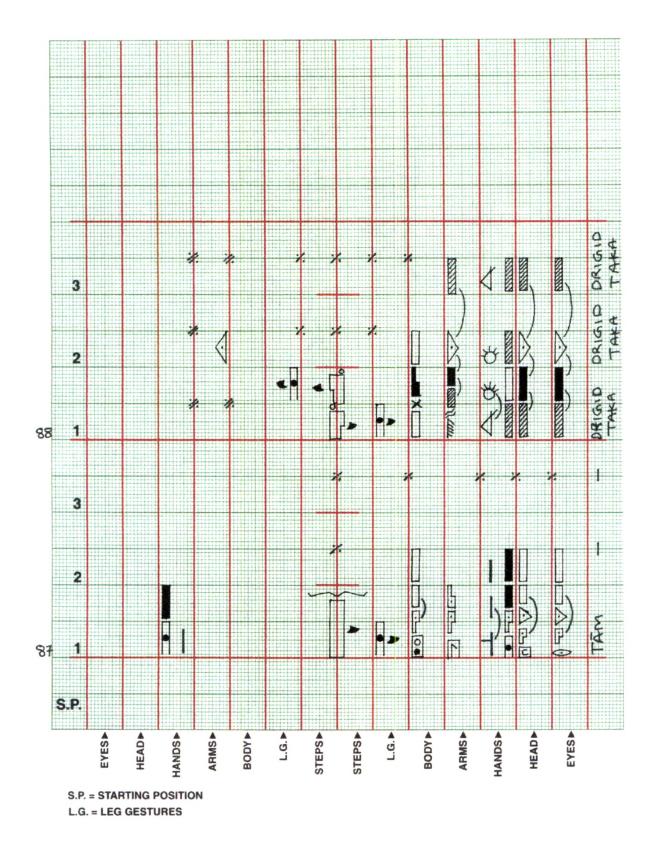
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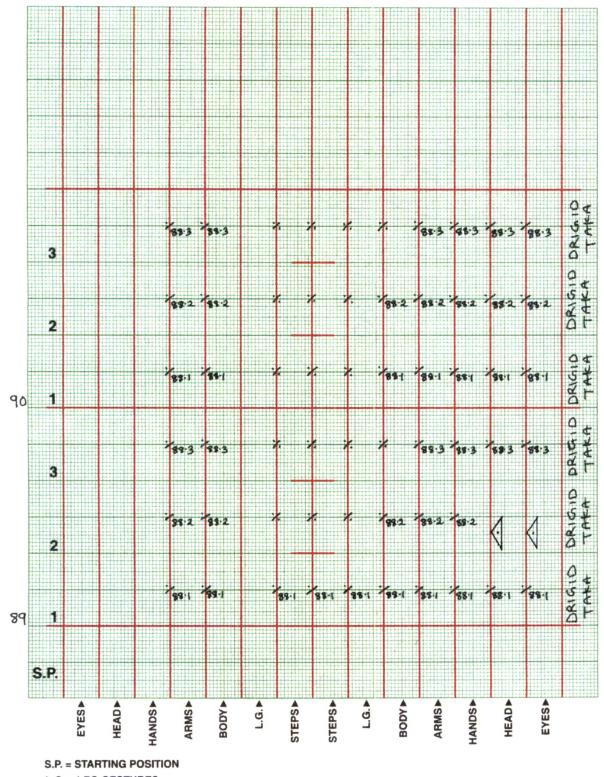




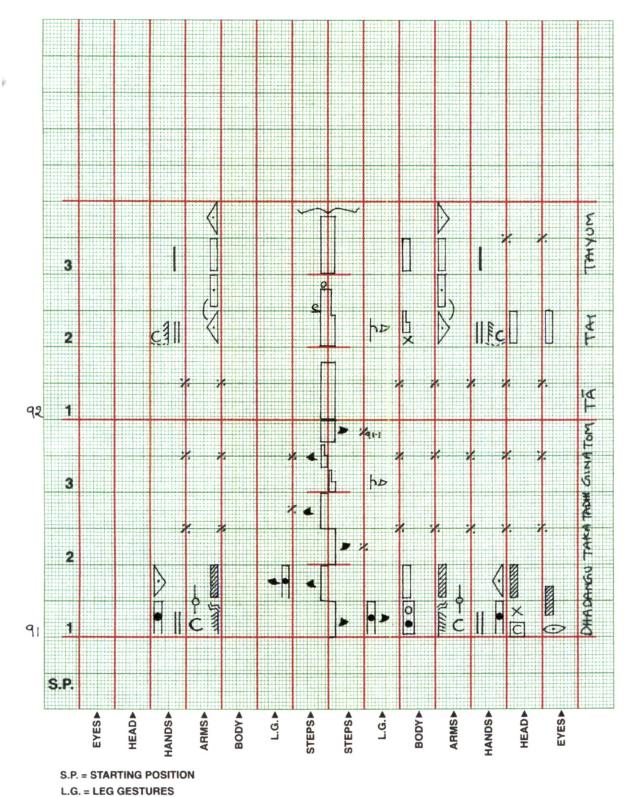


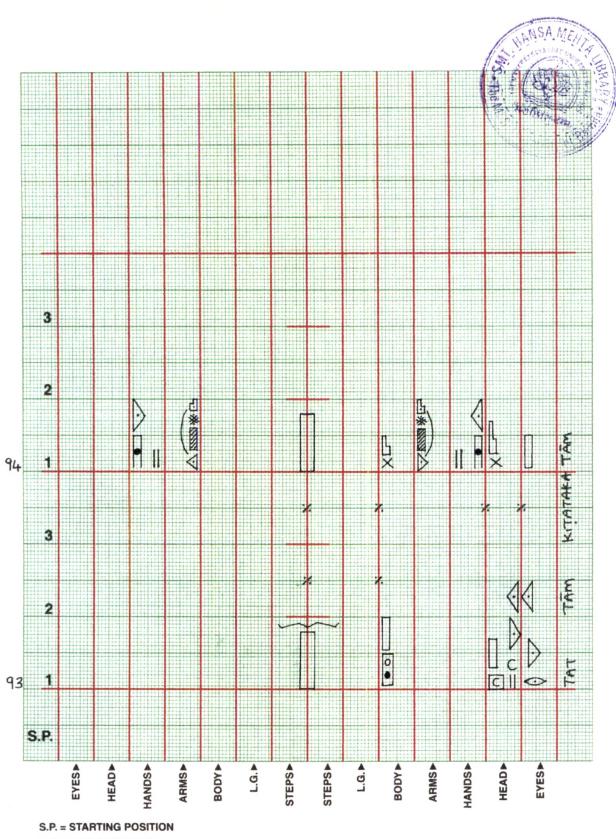
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L.G. = LEG GESTURES







JATISWARAM (SAVERI)

