

11th YEAR
BHARATNATYAM

Urvashi Kala Srishti, Pune

(Registered with Govt. of Maharashtra : No. Koth/II/2581)

Guru

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Syllabus
Madhyama Pratham
(IVth Year)



Madhyama Pratham (Fourth Year)

Total marks: 200

Practical: 125

Theory (written): 75

Minimum passing marks: 70

Minimum passing marks: 44

Minimum passing marks: 26

Theory (written):

Q.1- Detailed knowledge of Bharatanatyam dance

Q.2- Definition of the term: Abhinaya

Q.3- Tandava, Lasya, Anga, Pratyanga and Upanga

Q.4- Life histories and contributions of prominent personalities like: Tanjore quartet, Rukmini Devi Arundale, Bala Saraswati, Kamala Laxman

Note: Inclusion of earlier course is compulsory and can be a part of examination.

Practical:

1. Allaripu - Mishra Chapu tala
2. Jatiswaram
3. Shabdam or Kirtanam on Ganesha

Theory:

Oral - with demonstration whenever required):

- Presentation of Chatushra and Tishra Jaati in combination with different talas, eg: - Aadi tala using Tishra and Chatushra.
- Demonstration of the Shloka and Viniyogs of the Asamayukta Hastas from Abhinaya Darpanam (10 Hastas).

Theory

Answers

A.1- Detailed knowledge of Bharatanatyam dance:

Brief history of the tradition: The history of dancing can be categorized under three heads namely prehistoric medieval and modern based on its period. The prehistoric period or pre historic period can be traced to ancient cave paintings, engravings older civilization, Vedic references in Upanishad, Purana Brahmana, epicete. The medieval period ranged from 2nd century B.C. through 9th century A.D. wherein we get references about dancing from monuments of ancient dynasties, Buddhist Stupas, caves of Ellora and temples in various parts of India from Kashmir to Kanyakumari. These temples contain sculptures of dancers of different dance forms. The modern period or the last phase of the period covered from the 10th century A.D to the present time. This period witnessed the development and growth of this art to a great extent towards regional architectural, scul!ptural, pictorial and musical areas.

The different styles of Indian classical dances were practiced and nurtured by artists & dancers of different periods belonging to different regions, tribes, castes etc. The hindrance from political foreign invasions has influenced each dance form. Each style developed as different system or tradition of different regions. The contributions made by eminent artists, personalities and masters enabled the growth of this art form even though they lacked academic knowledge on account of lack of education and unfamiliarity of the language Sanskrit.

The British were also not interested in the upheaval of this classical dance, music and other arts. Further they denied permission to present these in temples deities. This leads to the decline in status and morality. The prohibition of the presentation of these art forms in public places and temples and also amongst the high-class society circles led to the decline of these divine art forms. However by the passage of time everything was revived to that extent that these divine forms started to get recognition. The interest in dance was developed as a part of reviving and building up the glorious culture and heritage of India.

It is strongly believed and proves that Sadir or Natch was the precursor of modern Bharatanatyam. Sadir was evolved during the 17th, 18th, 19th century. Even the Sadir is of Marathi origin meaning to press. In Sangita saramrita King Tulaja says that Sadir was evolved during his time. He also gives the technique of dance. But even before that Sanskrit treaties developed separate chapters on dance and eminent scholars also wrote works on Natya. It was the Tanjore quartette, which refined and evolved the Bharatanatyam as it is today. Bharatanatyam can be considered as the successor of the ancient Tamil dance style known as Koothu. In shilappatikaram and manimekhala; it references about the two types of koothu; namely Shanti koothu and Vinoda koothu. The first is considered as classical and highly scholarly. The second is meant mainly for Vinoda or entertainment.

The Bhagavata Tradition: Another source reference for verifying and checking the ancient art of Bharatanatyam is Bhagavata Mela Nataka. This is a religious drama form In Bharatanatyam technique performed entirely by men of Brahmin caste. Although

virtually extinct even in its last stronghold, Tanjore District of Tamil Nadu, it still exists in a fragmentary and much depleted state. Roles are hereditary and as economic changes have altered home life, many have left their traditional villages and temples to seek livelihood, at the expense of art, elsewhere. They were, as the name bhagavata implies, servants of god, and their piety took the form of theatrical performances to which their entire villages dedicated themselves. These Bhagavatas probably were the direct descendants of the recipients of Sage Bharata's art. Bhagavatas and their sacred dance dramas represent one side school of dance tradition, while the non-Brahmanical nattuvanars (dance teachers) and their pupils, the devadasis, represent the others.

Devadasi: Preservation of dance traditions in South India was not entirely left to lifeless temple statues and words in a dead language. Inevitably the close interrelation between religion, temple and dance, produced a cult of temple dancers attached to temples. These dancers were called devadasis or servants of deity, and their part in history and culture is pertinent. Had it not been for them and their teachers, Bharatanatyam, the pride of Indian dance, would certainly never have survived the vicissitudes and vagaries of history.

The tradition of dance in India is bound with the theatre and in Bharata's treatise the Natya Shastra the performing arts are codified. Each great artiste in his time and context has found a refreshing, individual interpretation of this creative.

Development of the style: In 1926 Mr. Krishna Iyer was a great poet, writer and actor of Tamilnadu state. He was the founder of 'Saguna Vilas Sabha.' He learned this dance from Natesha Iyer. He Preserved the art of Bharatanatyam which was declined by the British and social reformers. He used to put on dress of female Bharatanatyam dancer & perform in public to remove stigma attached to the art. He made it a mission in his life to propagate this art and rehabilitate it. In 1931 Kalanidhi-a famous dancer presented new fast show. But there wasn't any response for her show. After two years there was a great change in the minds of people and there was big crowd for her shows. Thus the renaissance of Bharatanatyam was born on 1st January 1933. In 1934 Krishna Iyer took Balasaraswati to Banaras for a Bharatanatyam performance. At that time Gurudeo Rabindranath Tagore was at Banaras for all India music conference. He saw that new generation have already accepted Bharatanatyam. Since then Balasaraswati visited North India frequently and presented shows before many audiences. Not only Balasaraswati was famous but Varalakshmi and Bhanumati also visited North India frequently to present their shows.

The Bharatanatyam art was declined before; which was preserved and was raised by all dancers. It is a proud thing that in 75 years it raised in all over India and Western countries. During its course of development, Bharatanatyam has refined much, at the same time following the trends & traditions followed in South India from ancient times onwards. The Devadasis nritham prevalent in ancient Indian temples can be considered as the precursor of the modern Bharatanatyam. The Devadasi's employed in the temples for pleasing the Lord, King's as well as the royal households contributed much towards the perpetuation and preservation of this divine art form. The Bharatanatyam as we see today has grown from the various dances prevalent in South India. The term Devadasi Attam is believed to have evolved from Thevar Adichi - Attam meaning, the dance on the basis of Deva's or Lord. It was during the Maratha rule that the Devadasi Attam came to be known as Sadir or Natch. During Sarfoji's time the Tanjore Quartette consisting of four

brothers, Ponnayya, Chinnayya, Vadivelu and Shivanandam were appointed as Vidwans. They refined this crude dance form and gave it the present form and shape and renamed it as Bharatanatyam. It must have been with the presumption that the form was based on the techniques and peculiarities as laid down by Bharata in his Natya Shastra. Afterwards Krishna Iyer, another eminent artist popularized it among the public and thus removing the stigma attached to it. He used to perform in the role of both male and female characters.

The efforts by Rukmini Arundale bore fruit when Kalakshetra was established and it became a center of excellence in Bharatanatyam for Indians as well as foreigners. By giving systematic and intense training the art form attained high standard and status. She abolished the unpleasant elements from the dance, devised artistic costumes and removed the erotic stigma attached to it. Kalakshetra became a center for propagating this art form and became a meeting place for eminent artist, scholars, musicians and Guru's of the time.

The names Balasaraswati, Kamala Laxman, Mrinalini Sarabhai are worth mentioning for their immense contribution in this field. They refined this art form to a great extent. The Pada's presented by Smt. Balasaraswati are excellent pieces for her illustrious abhinaya. The researches done by Dr. Padma Subramanyam in the field of Karanas are praiseworthy. In addition the efforts and experiments done by Smt. Mrinalini Sarabhai, Smt. Chitra Vishweshwaran, Sudharani Raghupati, Dr. Padma Subramanyam and others helped in improving the standard of performance.

Today, Bharatanatyam has attained high status and popularity. Learning of Bharatanatyam has become the status symbol of each and everyone irrespective of social status and rank. Within a short period of five decades this art form has reached the masses from the four walls of the temples. It has attained worldwide fame and has become part of the International Dance forms.

Prominent Individuals and Institutions that contribute to the development of style: It is generally that the technique of Bharatanatyam which was earlier known as Sadir, and its repertoire from Allaripu to Tillana, with which are today familiar, were given a formal shape by the four famous Nattuvanars, choreographers and musicians-Chinnayya, Ponnayya, Shivanandam and Vadivelu. They flourished the reign of the Maratha ruler, Sarfoji II (AD. 1798 to 1832). They were also students of Muthuswami Dikshitar, one of the great musicians of the musical Trinity of Karnatak music. The descendants from these great Nattuvanars have further enriched and nurtured the art.

Meenashisundaram Pillai: Meenashisundaram used to teach Devadasis of the neighboring villages. Being a true devotee of dance he did not hesitate in taking the help of other Nattuvanars. He came to Madras at the invitation of Rukmini Devi in the year 1934. He taught her dance and gave her all help to restore the past glory to this art form. Balasaraswati was the bridge that linked on ancient tradition nurtured by heredity to the modern international recital stage.

Rukmini Devi: Rukmini devi's arrival on the dance scene in the year 1935 opened a new chapter in the history of Bharatanatyam. She brought this art into solo representation. The musical instruments like Bagpipe and Clarinet were replaced by Veena and Flute; the costumes were designed artistically with due regard to the

aesthetic colour combinations replacing the pyjamas. She also chose the exquisite traditional jewellery and ornaments that created an overall beauty of aaharyabhinaya. She laid emphasis on the selection of the padams and highlighted the spiritual aspect of the content. This brought in sharp focus on the religious aspect of the art.

Gharaana or 'Schools' and their individuality: In olden days there were two main schools of Bharatanatyam. They were: Pandanallur Minakshisundaram Pillai, Tanjore Quartette - (Chinnayya, Ponnayya, Shivanandam and Vadivelu). It is generally believed that the technique of Bharatanatyam which was earlier known as Sadir, and its repertoire from Alaripu to Tillana, with which are today familiar, were given a formal shape by the four famous Nattuvanars, choreographers and musicians - Chinnayya, Ponnayya, Shivanandam and Vadivelu. They flourished the reign of the Maratha ruler, Sarfoji II (A.D. 1798 to 1832). They were also students of Muthuswami Dikshitar, one of the great musicians of the musical Trinity of Karnataka music. The descendants from these great Nattuvanars have further enriched and nurtured the art.

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Vazhuvoor School: Vazhuvoor is one of the original styles of Bharatanatyam. The main distinctive features include:

- Rich sringar elements
- Wide range of dancing pace
- Softer facial abhinaya
- Extremely elaborate movements
- Deep sitting positions
- Variety of positions on the floor

In the older, Pandanalur pani, abhinaya is more ritualistic (i.e. in conformity with the rules as set by the ancient texts) than realistic, so the spectators are supposed know the rules to appreciate it. The Vazhuvur pani evolved later than the Pandanalur, and while this did not deviate from the rules of Natya Shastra, it adopted the Abhinayas that were relatively more realistic. However some contemporary Bharatanatyam dancers, such as seen in the external link below, have created several transitional sub-styles.

More distinct characteristics:

- Performance begins with a Thodaya Mangalam in praise of Lord Ganna Sabesar of Vazhuvur.
- The dancer starts the performance while entering the stage from the wings.
- Static postures are performed, most often in the Tillana, to break the monotony and to add the variety of rhythms
- The jatis have more korvais which creates a suspense effect
- The dancer's torso from the waist up is slightly bent forward
- The adavus flow smoothly, with rare abrupt movements
- Beautiful leaps are introduced into every jati
- Lasya dominates Tandava

queen of Abhinaya in Bharatanatyam remains unchallenged. The superiority of her art lies not in a rigid observance of the ancient rules or shastras but in the greater dimensions that she brings to it by an overflow of her very personality. This quality of Bhava, which she imparts, is her individual contribution and makes her performances especially meaningful.

4. Kamala Laxman: For more than three decades Kamala has been performing Bharatanatyam and has indeed earned a special name for herself a one of the finest exponents of Bharatanatyam. She gave up a film career in favor of dance. Born in Mayuram-a village near Chidambaram, Kamala received her initial from Mutthukumar Pillai. Then she studied under Vazavur Ramaiah Pillai and came to be known as a heading exponent of that particular school. Both the mentor and the disciple become synonymous with Vazuvur School of dancing. Kamala's arangetram was held in extremely supple and disciplined body under perfect control, which she employs in dance with great artistry and graceful movements. With an attractive and mobile face she projects emotions in a telling manner, revealing a wide range of her histrionic talent. In 1947, the music academy, Madras scheduled her for their annual music and dance conference. Since then Kamala has never looked back. She has often performed abroad as a member of cultural delegations sent by the Government of India and has also taught at the universities in the United States. She has also choreographed dance-dramas like Naukacharita, Azhgar, Kurvanjee, Tygeshar Kurvaji, etc. Kamala strives to bring a fresh interpretation to the traditional numbers by her imaginative faculty and an excellent command over the technique. She employs both the Natyadharmi (conventional) & Lokdharmi (Popular) modes in her abhinaya. It is a measure of her distinct gifts that she succeeds in bringing to life the themes from the epics & puranas so vividly & artistically.

Whether it is Nritta or Nritya, she is at ease in both the aspects. She possesses virtuosity, versatility, besides finesse technical skill & thorough grasp & understanding the art of dance. During her long career, she has been honored by the Sangeet Natak Academy by the Government of India & several Institutions. Kamala's services in popularizing Bharatanatyam are praise worthy. She lives in Madras & runs her Academy of Dance besides regularly performing at various dance & music festivals at home & abroad.

Note: Inclusion of earlier course is compulsory and can be a part of examination.

Practical

1. Allaripu - Mishra Chapu:

Allaripu is in Mishra Jati Mishra Chapu tala.

Presentation of the item: Allaripu is a Tamil word. It is a combination of two words, Allai and Ripu. Allai means blossoming and Ripu means bud. It means "Blossoming of a bud." It is an invocatory item. Allaripu is to be performed in all five Jatis. Allaripu is divided into 3 parts:

1st part is Sthanaka - means standing straight.

2nd part is Mandi - means full sitting on toes.

3rd part is Ayatam - means half sitting.

-Identification of the raga and tala of the item.

-Ability to recite the item keeping tala with Hastakriya.

2. Jatiswaram:

Presentation of the item: Jatiswaram is an elegant combination of 'Jatis' or time measures (five in numbers known as Jatis) and 'swaras' or the seven notes of music is based. These 'Jatis' and 'swaras' help to build up Adavus and form a short rhythmic sequence of coordinated movements of the body, the limbs, the heads, the hands and feet. It is a pure dance (Nritta) and excels in its variety of complicated steps and sculpture's poses rather than in specific meaning. One interesting feature of this form of dance is that the pose on the right is repeated on the left.

- Identification of the raga and tala the item is composed to: Jatiswaram is in Kalyani raga Rupaka tala.
- Ability to sing the item.
- Reciting the Korvai Adavus showing tala Hastakriya.

3. Shabdam or Kirtanam on Ganesha:

Presentation of the item: Shabdam is in Malika raga Mishra Chapu tala. It is in Telugu language.

*Sarasijakhulu jalakamatte turanamunani achadikijani jarika chheralu
Allachaikoni tharuvunekita chujujuntuta dharmama-Etu*

*Utti meethanu petti unti chetti paluni atlankanukoni kottichethula
bhattithagina gettithanamithi kadhaiya-Balu.....*

*Alla lakshmi valla bhudavai thplli alare paalobala gollabhamala
kudithiviyathi chelluni ethi chelluna-Athi.....*

*Elalu/nu ninumathi thalachi judaka nalukurunu chinu/ninu
naghuthuthurunu chinu laiitha malayala munathagina palipalira Shri
padmanabha namosthuthe-Shri.....*

- Identification of the raga and talathe item is composed to: Shabdam is in Maalika raga Mishra Chapu tala.
- Knowledge of the theme/ story done in the item/ word meaning
- Ability to sing the item (Basic Level).

Word to word Meaning as per Raga

Kamboji Raga	
Words	Meanings
Sarasijakhulu	eyes like lotus petal
Jalakamatte	bathing, had their bath
Tarunamunnani	at that time
Achadikijani	having gone their
Jarika cheeralu	silk sarees
Allachaikoni	taking away
Tharuvunekitta	sitting on trees
Chujujuntuta	Seeing

Dharmama	It is fair
Ettu	like this

Shanmukhpriya Raga

Words	Meanings
Utti	Pot (in the having pots)
Meethanu	on that
Petti unte	having kept
Chetti paluni	milk kept in pots
Atlakanukoni	having seen that
Allachaikoni	taking away
Kottichethula	broke it with hands
Bhattiinthagina	talking with friends and drinking
Gettithanamithi	Smartness
Kadhaoya	it is not smart
Balu	too much

Bageshri Raga

Words	Meanings
Alla lakshmi	that Lakshmi
Valla bhujavai	having become the husband
Tholli alare	previous happens
Pallalo bala	place of cow herds
Golabhamala	those gossips
Kudithiviyathi	you mixed with them
Chelluni ethi	that (it can be done) this
Chelluna	can not work here

Hamsanandi Raga

Words	Meanings
Elalu/nu	on this earth
Ninumathi	your mind
Nalukurunu	four people will laugh
Ninu	You
Naghuthurunuchinu	laugh at you
Lalitha malayala	beautiful Kerala
Munathagina	Hidden

Palipalira	Wonderful
Sri Padmanabha	Beautiful / Shri Padmanabha
Namosthuthe	I bow to you

THEORY

Oral - with demonstration whenever required):

- Presentation of Chatushra and Tishra Jaati in combination with different talas, eg: - Aadi tala using Tishra and Chatushra.
- Demonstration of the Shloka and Vinyoqs of the Asamayukta Hastas from Abhinaya Darpanam (10 Hastas).

ASAMAYUKTA HASTA VINIYOGAHA

1. Araala Hasta Viniyog

Vishaad-amrutha-paanayshu Prachanda-pavanaypicha

Word to word meaning

Words	Meanings
Vishaad, Amrutham, Paanay	To show drinking of poison or arose
Prachanda-pavana	Violent breeze

2. Shukathundaka hasta viniyoga

*Banaprayogay-kunthaarthay Vaalayasyas-smritikramay
Marmookthyaam Ugrabhaavayshu Shukathundoniyujyathay*

Word to word meaning

Words	Meanings
Bhaanaprayooga	shooting an arrow
Kunthaartha	a spear
Baalayasyas-smritikrama	remembering the past
Marmookthyaam	mystic things
Ugrabhaava	great anger

3. Mushti Hasta Viniyog

*Sthirav Kachagarahay daartyeh Vasvathvaadeenaamcha-dhaarany
Mallaanaam-yudha-bhaavaypee Mustihasthoya-mishyathay*

Word to word meaning

Words	Meanings
Sthiram	Steadiness
Kachagraha	grasping one's hair

Daartya	Courage
Vasthvaadeenaamcha dhaarana	holding things
Mallaanaam-yudhabava	fighting mood of wrestlers

4. Shikhara Hasta Vinyog

*Madahany Kaarmukay Sthambhay Nishchayay Pithrukarmani
 Oshtray Pravishtaroopecha Radanay Prashnabhaavananay
 Lingay Naastheetivachanay Smaranay Abhinayaanthika
 Katibhandaakarshnayacha Parirambha-vidhikramay
 Ghantaaninaadhay Shikaro Yujuvathay Bharathaadibhi*

Word to word meaning

Words	Meanings
Madana-Manmatha	God of love
Kaarmuka	bow
Sthamba	pillar
Nishchaya	certainty
Pithrukarmani	offerings to ancestors
Oshtra	lips
Pravishtaroopa	to pour a liquid
Radana	teeth
Prashnabhaavana	questioning
Linga	shiva lingam or phallic symbol
Naastheetivachana	saying " i don't know"
Smarana	recollection
Abinayaanthikam	to do "abl.inaya"
Katibandhakarshana	to tighten the waist band
Parirambahavidikrama	embracing
Ghantaninadha	sounding a bell

SAMAYUKTHA HASTA VINIYOGA

- Utsanga:** If hands showing Mrigashirsha are placed on the upper arm of opposite hands, the utsanga hand is made.
*Alingane cha Lajjayamangadadi-pradarshan
 Balanam shikshane chayamutsangho yujayute karah*
 Uses: It is to denote embrace, displaying armlets and such other ornaments and couching of boys.
- Shivalinga:** When Ardhachandra is held by left hand, Shikhara by the right the Shiva linga hand is formed.

Viniyogastu tasyaiva shivalingasya darshane

Uses: It is used in showing the phallic symbol.

3. **Katakavardhana:** When placing two kātakamukha hands at their waist makes swastika, it is called katakavardhana.

Pattabhisheke pujayam vivahadishu yujyate

Uses: It is used in coronation, worshipping and marriage etc.

4. **Kartakiswastika:** When two kartari hands make a swastika, it is called kartariswastika.

Shakhasu chadrishikare vruksheshu cha niyujyate

Uses: It is used to denote branches, hills, tops and trees.

5. **Shakata:** When the middle finger of Bhamara hands is stretched it becomes Shataka hand.

Rakshasabhinaye prayah shakato viniyujayte

Uses: This hand is often used in playing the role of a Rakshasa (demon).

Song: What is pallavi, Anupallavi and charanam?

- (a) Pallavi: It is in most cases the first section of a song, which may be repeated again after the Anupallavi & charanam.
- Pallavi is the thematic line of the song and responsible for setting the mood.
- (b) Anupallavi:- is usually the second section of the song, after the pallavi and before the charanam, often of 2 lines. After this the pallavi is repeated. It means small. This is like a small pallavi. The Anupallavi is often considered optional by certain composers.
- (c) Charanam: This is last section of the song, sung after Pallavi and Anupallavi.

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27.6.12.

Ref. :

Gianneshtha sthuthi

Date :

Ragam:- Giambira nattai

Adi Tala-

Pallavi:-

जय जय गणनाथ जयम ता (3)

Anu pallavi:-

जय जय सुखदा जय विनृता पादा (2)

जय पार्वति सुता पर्यनगले अक्षल ता (2) (जय)

Charanam:-

एडिल ^(Eshil) घरम शीला } (2)

एडी ^(Eshai) पंगला }

(Vashishti) वडीभन्दुक्ला वणगुम क्याला (2)

मोक्क करने - मोक्क सद्गुरे (2)

साधु जना प्रिया शंकरी सुनै (2)

विजय स्वरूपा विकट प्रताप (2)

वरजीत पापनि विश्वगुण वीपनै (2) (जय जय)

X X X X X X X X X X X X
Ragam: Saveri; Jathi swaram; Roopaka Talam.

Pallavi:-

सा शीसधा प मरीसा

निध सरीसा पा धरीसा

Jathi:- तक्किट, कीटजम तम... तक्किट किटजम तम
slow तक्किम णिणतोम | तक्किक्कु तक्किणिणतोम (3)
(Fast)

Anupallavi:- सरीग | सरीसा | निधमम | पाध सानि धप गरि सा
सधा, शीसा, पमा, ध, पा, निधा शीसा, जीध पम पधसा |
गरिसधा-पमगरी (3)

Jathi:-

ताक्किट किटत्का तम्मजम, तक्क जम, तक्कजण
जम तक्किताम, तक्किणिणतोम तम
तक्किणिणतोम तम, तक्किणिणतोम तोम;

P.T.O

Regd. Off. : CORPORATE COURIERS & CARGO LTD., Corporate Manor, 170, Gujarati Soc.,
Vile Parle, Mumbai-400 057.

रात्रि किट किट जम तम, तक्किट किट जम, ३३

तक्किट किट जम, तक्किट किट जम, ३३

३३ तक्किट किट जम, तक्किट किट जम, ३३
तक्किणिणतोम, तक्किणिणतोम, ३३

ତକିନିଭାଗୀମ ରାମ ତକିନିଭାଗୀମ ରାମ. . . (4)

~~21.1.1. C2)~~

Chakanam-s

धा.... निधपमा जरीमप्रद्या
 निधगशीसधा रिसाधा.....
 पमगरी सशेमप । शानिधा पमगरी ।
 मप धजीदा ॥ शीधजारी धधनीधजरी, धधापमा ।
 जरी अरी) मपधनिध, जरी
 समिधप मपध्य (सा)....

Jathi: तीव्र उपथ्य (सा) . . .
तीव्र तेजावच रोह- रोह सुरु
सुरु तीव्र तेजावच रोह- रोह सुरु

Charanam-2

श्या ॥ रिरि सनिधा ससानिधपा ॥
 धाधा . . . निवेमगरी उसरिक्षा ॥ . . .
 शीसा , मरी , पमाधपा ॥ नीधा , शीक्षा
 नीधपमपधा ॥ सरीज , रीजसारी ।
 शीसनिधा ॥ पधनी धनीधा शनीधपा ॥
 मगरी मपधा , उरी शनीधा शीक्षानी
 धपा ॥ मगरी मपधा ॥ (सा)

Jathi:

ता है त या तर्हि ता - या - तद्विषयी,
तकनीक या तर्हि ता - या - तद्विषयी,
ता है या तर्हि, तकनीक या तर्हि
ताद्वंत नम, तकनीक या
तद्विषया - तद्विषया - या तद्विषया
तद्विषयी चातीम - तत तद्विषया
- तद्विषयी चातीम - चत तद्विषया
तद्विषयी चातीम

* ଶୁଣ୍ଡି - ଦକ୍ଷିଣାଧିକାରୀ

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Fax : (020) 7523



27-6-12

Ref. :

Sabdam; Ragam:- Kamboji Date:
Misra Chappu Talam.

ता तैमा तै तत्ताम
तलांकु तीम तदीगिणतीम
ततण तन्तण ततण छजगुधीमि
ततण तदीकर्ते तदीमी दिगिकिट
ता... तै तत्ताम - - - .

- ① यरसीजादुलु जलक माई
तरणमुनिवृ वट्चरिकी चली
सरीक शिरलु मैलला चौकोनी
तराकु मैकिट झुझु-चुप्तुट धमगि?
ततण तनदीट तनण जणुधीमी
- ② उटी मीतनु पैद्धभुन्टे यटीपालुनि
अटनु कनुकोनी कोही शैलुला
पही ताकिना जीटी तनमीती कात्रया
पलु कैहितना मीति कात्रया;
- ③ ततण ततण तनदण जगुधीमि
अल्ला लष्मी वल्ला पुढवे
तील्ली अलेश पलललो पला
कील्ली पामरा कडी तसी अति
चैलनु नीकिती चैलनुना:
- ④ इति चैलनु नीकिती चैलनुना
ततण तनदण ततण जणुधीमी
इलनु नीनुमति तलशि झुडकु
नलाकुरु जिन्न नकुतुरु चिन्न
लमिते पलिरक्षी नमुन ताल मिते

P-T.O

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लो। लो। लो। लो।

पदमनाभ जगीरतुते
 श्री पदमनाभ जगीरतुते
 तल्लोकु तोम तदीपिणितों तदीपिणितों | तदीनम
 तकुतरी कीटतक तवादीनम तकुतरी कीटतक
 तकलदीपिणितों. (3) ता क्षयात तया तै तत्त्वम
 — X — X —
 — X — a — X — a — —

A song may have multiple chorams. Usually
 the choram is the 3rd stanza. However
 some songs have NO doppelavī, and the
 Choram is then the second choram, and
 is called a Lanastiti' choram. Choram
 is often the concluding portion of the song.

Allari:-

— — —