

## **GLOSSARY OF TERMS**

- *Abhinaya* - Gesticulation of the interpretative aspect of dance ( Ni + Abhi = Bring the content to the viewer)
- *Abhinayadarpana* - Sanskrit text on Dance authored by Nandikeshvara
- *Adal* - Tamizh term for Dance
- *Adavu* - Basic steps of Bharatanatyam
- *Aksara* - Syllable (Single beat count of a rhythmical structure)
- *Alarippu* - Invocatory number of Bharatanatyam recital
- *Anandatandava* - A vigorous Tandav dance of Shiva which expresses bliss
- *Angahara* - Execution of different limbs as given in Natyashastra
- *Anudrutam* - Unit measure of *Tala* structure
- *Anu- Pallavi* - The section that follows *Pallavi* in a song
- *AraiMandi* - Tamil Term for basic posture crucial for Bharatanatyam (half sitting)
- *Arangetram* - The first stage performance of the dancer ( the Debut)
- *Arayar* - male dancers who are devotees of Lord Vishnu
- *Attam* - Tamizh term for pure dance
- *Attami* - Graceful side movements of the neck
- *Aavartana* - Cycle of time measure in a rhythmical structure
- *Bhagavatar* - Learned male artists who are associated with performing arts
- *Bharata* - Author of *Natyashastra*
- *Bharatanatyam* - South Indian Classical Dance form that evolved from the earlier concert repertoire of the style of dance known as Sadir/ Dasiattam. The name Bharatanatyam was adopted in about 1933
- *Bhava* – Feelings. Emotions
- *Bharatasangraha* - Text by Aramvalartanar
- *Chamara* - Flywhisk
- *Charnam* - Concluding segment of a song
- *Chari*–Feet movement in dance
- *Chaturashram* - Four beat of rhythm (*Ta KaDhiMi*)
- *Chauk* - A square

- *ChinnaMelam* - " Small band"; the group of musicians who accompanied both the ritual and secular component of dance prior to 1947; the instruments were *mridangam*, *talam*, *mukhavina*, and later the clarinet
- *Dasi-attam* - Dance of the female dancers, Ordained for the service of deity,
- *Desi* - Regional
- *Devadasi* - Literally a female servant of god. In practice it is the name of hereditary temple dancers, another name *isaivellala*
- *Devendra* - Author of *Sangeetamuktavali*
- *Dharma* - Duty
- *Dhrutam* - unit measure of *Tala* structure
- *Eduppu* - *Uthan*, Starting point of a rhythmical or musical segment
- *Gamaka* - Musical Oscillation
- *GatiVinyasa* - Elaboration of the Gaits
- *GitaGovinda* - Sanskrit poem written by Jayadeva in the 12 century; each of the twenty four songs are known as *Ashtapadi*.
- *Gopuram* - The tall structure at the perimeters of the temple
- *HastaMudra* - Hand Gesture
- *Jati* - Rhythmical pattern
- *Jatiswaram* - Second item of Bharatanatyam Repertoire
- *Javali* - A poem set to music and danced in Bharatanatyam
- Jayasenapati - Author of *Nrittaratnavali*
- *Kalapramanam* - Time measure or measure of tempo
- *Kalasam*–Like *Adavu*, but in Kathakali
- *Kalidasa* - Sanskrit dramatist, Poet and Author
- *Kandigai* - Tamil Term for particular part of the lyrical line in a musical segment
- *Kama* - The Hindu god of love
- *Karanas* - Movement enacted to attain a certain stance used in dance as well as in dramatic performance as given in the *Natyashastra*
- *Karvai* - Tamil Term for pause in Musical or rhythmical set-up.
- *Kauttuvam* - A piece of blank verse set to dance
- *Khandam* - Split, Five beat ( Ta Ka Ta Ki Ta)
- *Korvai* - Term for rhythmical combination or pattern consisting basic step

- *Kriti* - A musical composition in Carnatic music came into existence in the 18th century, known earlier as *Kirtana*
- Kshetrajna/ Kshetrayyal - 17th century South Indian composer; his compositions centre around *Shringarrasa*; his signature was *MuvvagopalaPada*
- *Kurraipu* - Reduction or Demisingrhythmical calculation
- *Laghu* - Unit measure of *Tala* structure
- *Laksana* - Definitive identity
- *Lasyam*– Solodance verityencompassing lyrics featuring the Love sentiment performed by a Danseuse
- *Laya*- Rhythm/ Tempo
- *Madhyakala* - Medium Tempo
- *Mandala* - Position of basic symmetry in Bharatanatyam
- *Mallari* - A piece of Nagaswaram music originally used exclusively in temple ritual; has been choreographed for Bharatanatyam
- *Mangalam* - "Auspicious", the last song sung at the end of a music or Bharatanatyam recital
- *Margam* - "Path" the full Bharatanatyam repertoire of dances presented in the correct order (*Allaripu, Jatiswaram, Shabdam, varnam, padam, Javali/ Kirtanam/ Ashtapadi, Tillana, Shloka*)
- *Melam* - Traditional term for Orchestra
- *Mishram* - Mixture of three and four beats/ Seven beats mode of rhythm (*Ta Ki Ta TaKaDhiMi*)
- *Mudippu* - Tamizh term for end part completion of a rhythmical pattern
- *Mukhabhinaya* - Facial expression
- *Murugana* - Hindu deity; also known as Skanda Subrahmanyam, Subramaniam or Kumara
- *Nadai* - Tamizh term for gait or tempo
- *Naganrittam* - "Snake Dance" one of the dances choreographed for *Sadirattam*
- *Nataraja* - Shiva
- *Natavar* - Krishna
- *Nattuvanar*–Leader of the dance orchestra and traditionally the Guru.

- *Natya* - The mimetic portion of the dance
- *Natyashastra* - The earliest available text dealing with all areas of performing arts/ Fifth *Natyaveda*; forth-fifth century Sanskrit Text
- *Nautch* - name by which Bharatanatyam was known earlier. also see *Sadir*
- *Nayak* - idealized hero
- *Nayika* - Idealized Heroine
- *Nityasumangali* - ever (*nitya*) auspicious (*sumangali*), a name for *Devadasis*
- *Nayika (Ashtanayika)*–Heroine.The eight types of heroines based on their state of love; *Vasaksajja*, *Virahotkanthita*, *Vipralabdha*, *Khandita*, *Kalhantarita* , *Swadhinpatika* , *Proshitbhartrka*, *Abhisarika*
- *NishabdKriya* - Silent mode of execution
- *Nritta* - Pure abstract dance
- *NrittaHasta* - Hand poses used in pure dance execution
- *Nrityaratanavali* - Text on Dramaturgy by Jayasenapatiwritten in thirteen century
- *Nrityam* - Interpretative Dance
- *Ottukadai* - Tamizh term for notated segment which is set aside for repetitive rendering of different rhythmical patterns based on differential rhythm varieties
- *Padam* - A poem set to music and enacted in Bharatanatyam
- *Pada/ Chaukavarnam* - The main kruti in a Bharatanatyam recital with alternating rhythmic sections(*jatis*) and descriptive sections (*abhinaya*)
- *Parampara* - Succession
- *Pallavi* - Opening section of a composition
- *PeriyaMelam* - " Big band"; processional music in south Indian temples
- *Pushpanjali* - The name of a dance piece, offering of flowers
- *Purandaradasa* - Composer of religious songs
- *Raga* - A pattern of notes arranged in a specific way
- *Rasa* - The sentiment evoked from the delineation of innate emotion. They are generally accepted as nine in number.
- *Rasika* - Connoisseur
- *SabhaVandan* - Salutation to the audience

- *Sadir* - The old name of the dance performed by *devadasis* now *Bharatanatyam*
- *Sahitya* - The lyrics of a musical composition generally set to a melody and a rhythm structure
- *Sama* - Symmetry
- *Sangitamuktavali* - Musicological Text of Devendra
- *Samgitratnakara* - A thirteenth century Sanskrit text with details about music and dance attributed to Sarangadeva
- *Sangeeta Saramrta* - Text on music and dance composed by King Tulaja
- *Sankirnam* - Confluence of nine beats (Ta ka Ta Ki Ta TaKaDhiMi)
- *Shabdam* - A dance in Bharatanatyam repertoire
- *Shashbdakriya* - Execution mode with sound
- *Shastra* - Canonical Literature pertaining to any field of Art or Science
- *Silappadikaram* - Tamizh epic of poet IlangoAdigal
- *Shloka* - The Name of a type of dance in Bharatanatyam that has been choreographed to verses of this kind
- *Sholakattu/ Solkattu*- Syllabic recitation bound to form a structure
- *Shramavidhi* - The order of exercise
- *Sthanam* - Stance; Position
- *Tala* - Structured units of a rhythmical tempo
- *Talaikkoli* - Name given in Inscriptional references to Women performers of Dance
- *Talam / TattuKal* - A block of wood beaten with a stick of wood or two metal cymbals that are beaten. The former is beaten during a dance class, the latter in performance
- *Tandava* – Dance of Shiva
- *Tanjore Quartet* - Four brothers who received the patronage of Tanjore Court at beginning of the 19th cen.; attributed to have composed most of the repertoire the Margam.
- *TanaVarnam* - *Varnam* composed primarily as a piece of music
- *Tatta* - Tamizh term for beat
- *Tevaram* - Collection of Tamil Poetry written from the seventh to the tenth century; the songs are addressed to both Shiva and Vishnu.

- *Tillana* - A dance in the Bharatanatyam repertoire.
- *Tirmanam* - A rhythmic structure repeated three times. In practice *jati* and *tirmanam* are used interchangeably.
- *Tishram* - Three beats ( Ta Ki Ta)
- *Tiruttani* - A temple town in South India
- Tulaja - Maratha Ruler of Tanjore and Author of *Sangitasaramrita*
- *Varnam* - A dance in the Bharatanatyam Repertoire
- *Zamindar* - Member of land- owning gentry