

BLUEPRINT OF THE ICH PROJECT

SRIVIJAYA KALANIKETHANA(R)

PRESERVING THE TRADITION-BANIS IN BHARATANATYAM

Brief introduction of the project

Bharatanatyam is an important classical dance style of India. The Gurus who were the torch bearers of this tradition developed individual styles of their own which later became known as 'Banis'. Particular styles that are over 150 years old are not many. In this era of globalization where preserving our linguistic and cultural values itself is becoming difficult it is no surprise that these Banis are fast disappearing. The present day Bharatanatyam teachers and students are in to an eclectic style. The disappearance of Banis poses threats not only to the unique features of Banis but also actually has a direct impact on the invaluable Guru-Shishya Parampara-the teacher – disciple tradition. Hence in an attempt to preserve this tradition and create an interest among dance learners Srivijaya Klanikethana has conceptualized this project where in the practioners of pure styles-Banis are located and then a series of lecture demonstration-performances is conducted and documented. The four well known styles- Vazhavor, Pandanallur, Mysore, Tanjavor and Kalakshetra Banis are chosen.

- **Objectives of the research, data creation or documentation of the project**

- **Documentation and preservation of various Banis(styles) in Bharatanatyam**
- **Exposure and education of dance learners and general public regarding the same**
 - **Documentation and preservation through written documentation, recordings and simultaneous workshops and Lecture demonstrations by resource persons**

Implementation of the project

Though there are many commercial DVDs in the market, they seldom reach the public in rural areas or smaller towns and hence their utility becomes restricted. Hence this series will be conducted over 5 sessions of 2-3 hours each, with written documentation, recordings and simultaneous workshops for Dance learners and public which will be recorded and documented. Lecture demonstrations for general public will focus on exploring uniqueness of each style. This seminar – demonstrations and workshops will bring together the experts from each style to brain storm on current views on Bharatanatyam banis. This will be a research with high practical utility value for the field of dance.

The seminar-demonstrations will involve Questions from the audience making it an interactive and useful learning experience.

Time frame of the project : the project will be carried out for three months from February 1st – August 31st 2016 with 5 days of stage programme with lecture demonstration and

workshops and two months of extensive research and literature survey for documentation.

g) Specific areas of the respective state in which the art form (s) is practiced- Geographical, typographical and other related aspects that the project may cover

Though Bharatanatyam is currently practiced all over India Bharatanatyam originated in the temples and courts of the royal patrons of Tamil Nadu and Karnataka. Traditionally the dance was performed by Devadasis (community of temple dancers) in the ancient temples. The project will cover different Banis which actually have their origin in Pandnallur, Vazhavor, Kalakshetra and Mysore. The Banis which are slight deviations from these Banis also will be discussed

f) Photos (preliminary level) related to the project/art form (for the intended website)

Attached separately

Conclusion :

This is an attempt to document, preserve, simultaneously to educate the dance learners as well as general public about the the Different Banis in Bharatanatyam . The aim of the institution is to preserve the tradition and pass it on to the next generation with intact cultural values.



Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State Karnataka, Tamilnadu

B. Name of the Element/Cultural Tradition (in English)

Bani (Styles) in Bharatanatyam

B.1. Name of the element in the language and script of the community Concerned, if applicable

Bani /shaili

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition)

Lineage of Gurus carried out traditionally in that particular Bani

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present
This art form originated in Tamilnadu and Mysore regions of Karnataka latter spread to other southern states Andhra Pradesh to some extent and now practiced all over India

E. Identification and definition of the element/cultural tradition of the India

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. (yes) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (yes) performing arts
- iii. (No) social practices, rituals and festive events
- iv. (No) knowledge and practices concerning nature and the universe
- v. (No) traditional craftsmanship
- vi. other(s) (is important in terms of the lineage being continued from generation to generation thus transmitting several artistic as well as social values)

- F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it

Bharatanatyam is a classical dance form originating in Tamil Nadu, now a days practiced throughout South India by predominantly by women. It is held as the national dance of India. The dance is accompanied by the classical Carnatic music. It has its inspirations from the sculptures of the ancient temples. It is a dance form which is the combination of bhava, raga, and tala,. The fabulous dance form had an embodiment of several cosmic relationships and expressions (bhava) emanating from all the worlds.. Bharatanatyam is based on the theories of the books 'Natyasaasthram' and 'Abhinaya Darpanam'. The dance form is based on 'Adavu' (steps) and 'Hasthamudra' (hand gestures). There are 64 basic 'Adavu' and they are divided into 9 parts, on which 'Thattadavu', 'Naatadavu', 'Kuthithumettadavu', 'Mandiadavu', 'Sarikkal' and 'Thattumettu' are very important. Communication is done through 'bhavabhinaya' (facial expression) and 'hasthamudra' (hand gestures). The performance starts with the prayers to Lord Ganapathi and worship of Nataraja Moorthi. The sequence of the dance performance is 'Alarippu', 'Jathiswaram', 'Sabdam', 'Varnam', 'Padam' and 'Thillana'. After 'Thillana', with a 'Mangala Slokam' the dance program ends. Normally the performance lasts for two to two and half hours. There are different styles in Bharatanatyam and these are known as Banis.

- G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

The Banis are different styles in executing the nritta and abhinaya in Bharatanatyam. These were developed by Gurus in different villeges. These Masters belonged to different royal Courts and trained Devadasis in particular styles.

- H. How are the knowledge and skills related to the element transmitted today?

Though the dance field is contaminated by a mixture of styles, there exist certain Gurus and young dancers who practice a single style and these are the purists who are the torch bearers of that particular bani.

- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

Each style has certain unique features and that makes it more aesthetic. These need to be made known to the general public.

- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

NO

K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition

It contributes to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future.

It contributes towards making the artists and the art connoisseurs as well as the young students in dance to be aware of different styles in Bharatanatyam and to appreciate the nuances created by the great Masters like Tanjore Quartet .

It offers insight into our cultures' UNIQUENESS, through the different dance styles

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

i. () transmission, particularly through formal and non-formal education

ii. () identification, documentation, research

iii. () preservation, protection

iv. () promotion, enhancement

v. () revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

There are no measures to the Best of our knowledge about the documentation of all the 5 important styles and several special branches in each style. There have been seminars, lone articles. However the individual artists have been struggling to keep the tradition alive.

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

At present artists are performing the Bharatanatyam with modification by mixing and using contemporary styles of west with different origin, -called fusion. Even the traditionalists now a days are turning in to mixture of styles and the valuable Guru-Shishya parampara is fast disappearing. The general Public hardly know about these styles and nobody is bothered to teach them the uniqueness of each Bani. Era of Identifying the artist by the bani's name is gone! so there is a threat that original art which has a high cultural value may undergo gradual changes in the styles and movements. The days are not far where we strongly fear losing the uniqueness or the best parts of each style.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

written documentation, recordings and simultaneous workshops will be done using the experts from each style. Lecture demonstrations for general public which focus on exploring uniqueness of each style. This seminar – demonstrations and workshops will bring together the experts from each style to brain storm on current views on Bharatanatyam banis. This will be a research with high practical utility value for the field of dance.and all the information and activity will be digitally documented.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

Dance learners from Karnataka villeges near Shimoga district,
Dance teachers
General Public
Art critics

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. Name of the entity Srivijayakalanikethana (R)
- ii. Name and title of the contact person Dr. K.S. Pavitra Secretary
- iii. Address srivijaya 6th cross Rajendranagar Shimoga 577204
- iv. Telephone number 9845229499
- v. E-mail pavitraks2011@gmail.com
- vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

R. Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

- **Banis of bharatanatyam & recent trends vol 36(4) sri shanmukananda Bharatiya Sangeeta vidyalaya 2010**

- **A YouTuber's Guide to Bharatanatyam Banis By Rajkiran Pattanam**
- **<http://youtuberasika.tumblr.com/post/96249791189/primer-on-bharatanatyam-styles-and-banis>**
- **<http://swetha93.blogspot.in/2009/12/banis-of-bharatantyam.html>**
- **<http://www.thehindu.com/features/friday-review/dance/bharatanatyam-styles-and-schools/article1038499.ece>**
- **https://en.wikipedia.org/wiki/Melattur_style**
- **<https://en.wikipedia.org/wiki/Vazhuvoor>**
- **https://en.wikipedia.org/wiki/Pandanallur_style**
- **<http://www.narthaki.com/info/tdhc/tdhc34.html>**

Signature:

Name & Designation:Dr.KS Pavitra

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Project Report - 1

“Preserving the Tradition - Basis of Bharatanatyam”

2015-16

Under the Scheme of

**“Safeguarding the Intangible Cultural Heritage and Diverse Cultural
Traditions of India**

Sangeet Natak Akademi, New Delhi

(File number- 28-6/ICH-Scheme/ 51/2015-16)

Basis in Bharatanatyam

Introduction

Bharatanatyam is an ancient dance form of India and remains the most popular of the classical dance forms even today. The earliest treatise on this dance form dates back to second century B.C. with Bharatamuni being the first proponent of this dance form and even today Bharata's Natyashastra remains the basis of all dance forms eastern or western, truly called the encyclopedia of dance. However over the course of years this dance form came from temples to royal courts and then to court yards. There were great teachers, Nattuvanars all of them with a few exceptions here and there were males. They taught the talented artists who propagated that particular style which was developed by that particular Guru. And these styles became well known in the name of the village from where the Guru came. Bharatanatyam styles that are over 150 years old are not many. The best-known among these are:

- Pandanallur
- Vazhuvoor (or Vizhuvur)
- Thanjavoor (or Tanjore)
- Mysore
- Kalaskshetra

Each style has its distinctive characters which are the unique features of that particular style. For example the distinctive characteristics of the Melattur style of Bharatanatyam are:

- The feet are not stamped hard against the floor

- A complex variety of sounds are produced by anklets
- The items that were dedicated to medieval kings or patrons are not performed
- Predominantly Vaakyartha abhinaya
- Natural (spontaneous) and highly expressive abhinaya
- Wide amplitude of movements
- Emphasis on sringara bhakti
- Emphasis on crisp adavus, accuracy of jathis / gathis
- Fluid variations of patterned korvais
- Dramatic elements (characterization) Bharatanatyam
- Original methods of application of principles of "Loka dharmi" and "Natya dharmi"

The Pandanallur style of Bharatanatyam stresses:

- Its deep sitting positions
- Predominantly Padartha abhinaya
- Its lasya (feminine dance style) of padams is rather slow and difficult to perform
- It is performed on three levels: in deep sitting positions, on the ground, in standing positions and while moving or jumping.

The Vazhuvoor style of Bharata natyam includes:

- Wide range of dancing pace
- Static postures are inserted, most often in the tillana, to break the monotony and to add the variety of rhythms
- softer facial abhinaya
- Abhinaya is subtle with more natyadharmi (spontaneous expressions), so the presentation is not "overdone"

- **The adavu's flow smoothly, with rare abrupt movements**
- **Extremely elaborate movements**
- **Deep sitting positions**
- **Variety of positions on the floor**
- **Rich sringar elements**
- **Lasya dominates tandava**
- **The dancer's body from the waist up is slightly bent forward**
- **Leaps are introduced into every jati**
- **The jati's have more korvais (intervals), which creates a suspense effect**
- **performance begins with a Thodaya mangalam in honour of Lord Gnana Sabesar of Vazhuvoor**
- **The dancer starts the performance while entering the stage from the wings**

The modern Kalakshetra style is a simplified form based on Pandanallur and to some extent, Thanjavoor bani, as well as the European ballet. It is specifically suited for group performances, unlike other styles that are focused on the solo. Kalakshetra's salient features are:

- **minimal lasya and a virtual absence of recakas**
- **Avoidance of the sringara-specific movements of the neck, torso, hips, etc**
- **Movements are angular, linear, clear-cut and sharp, with a larger amplitude than in the Pandanallur style**
- **Predominantly Padartha abhinaya**
- **Minimal nritya (e.g. as in the Pandanallur style, the dancer mostly walks around the stage and gesticulates rather than dances)**

- **Stiff and controlled movements without akshepa (graceful throw of limbs)**
- **The themes are dedicated to modern social, economic and political issues**
- **Easier to learn for western ballet dancers**

The Balasaraswati style, although derived from the authentic devadasi traditions, was still a relatively recent introduction. It is to be noted that, most recently, Dr. Padma Subramaniam's school, claiming to be the one which is the most faithfully reflects the techniques described in Natya Shastra, is called Bharatanrityam.

These banis need to be preserved and transmitted to future generations. The mixture of styles has become a rule and we have been losing the uniqueness or the best parts of each style. Hence this is an attempt to document, preserve, simultaneously to educate the dance learners as well as general public. Unless this is done the pure dance styles and their rich tradition and uniqueness will disappear. Though there are many commercial DVDs in the market, they seldom reach the public in rural areas or smaller towns and here their utility becomes restricted. Hence this series was conducted over five sessions of 3 hours each with written documentation, recordings and simultaneous workshops for Dance learners. Lecture demonstrations for general public as well as dance learners focused on exploring uniqueness of each style. This seminar – demonstrations and workshops brought together the experts from each style to brain storm on current views on Bharatanatyam banis.

Pandanallur Bani

The importance of the bani in which the dancer is trained- the dance lineage which one inherits from one's gurus is a vital factor in shaping one's creative growth. A dancer may be exceptionally talented and the Guru may be totally painstaking. But if the bani or vazhi to which one belongs and interprets, is impoverished, flawed or shallow, one's artistic evolution may well be stunted.

The Pandanallur bani takes its name from a little village in Tanjore district in Southern India, which may have remained in quiet obscurity but for being the birth place of renowned Bharatanatyam Guru, Pandanallur Sri Meenakshi Sundaram Pillai. A descendent of the Tanjore Quartet, with a profound knowledge of Languages, Music and the scriptures, he was perhaps the most celebrated guru of the 20th century and often hailed as the father of Bharatanatyam.

It is difficult to capture in words, the essence of the Pandanallur bani merely by analyzing it, stipulating the exact pada bhedas, chari bhedas, hastas or other such alphabets of dance which are unique to it. Or, while these basic fundamentals are shared by most of the different Bharatanatyam banis, the subtle, sometimes indefinable nuances and textures that give each style its unique colour and fragrance are more elusive to pinpoint. These qualities that make each one distinct from the other stem from the individualistic manner in which the dance alphabets are woven together, the specific ways in which the technical dimensions are interpreted and least, from the aesthetic principles, ideals, perceptions and artistic vision of the Gurus. These great teachers shaped their banis and directed their evolution through a lineage of students.

The Pandanallur bani reflects the lofty values of its Gurus. Understandably, its name has always been synonymous with uncompromised classicism and commitment to excellence. Some of the hallmarks of the style are its rich and diverse adavu-basic step patterns vocabulary, the complexity of its rhythmic permutations, its purity of line, power and precision. Its emphasis on symmetry and harmony, lyricism and musicality and its emphatic rejection of anything even remotely smacking of the gimmicky or the pretentious gestures, postures remain persistent even today.

Intense musicality has always marked this bani, where melody and movement flow in hand in hand inextricably linked as a word and its meaning. The great proponent of this style Ms. Alarmelvalli says that her Guru Subbaraya pillai always emphasized that the music needs to be internalized before it could flow as movement and he would sternly warn against pre-composing adavu structures and grating them onto the song. She remembers He helping her to understand the seamless connection between word meaning and music. So vital to this style is the musicality of the dance movements.

Pandanallur teermanams are habitually crisp and short, crystallizing beauty and perfection of movement and solkattu with complexity of rhythm in small capsules – complex art in miniature. The adavus faithfully mirror the rhythmic structure. Nattuvanars of Pandanallur style crowned on the practice of uttering cascades of solkattus that were all sound and fury, while the dancer's feet merely pick out simplistic rhythms.

In the evocation of mood and metaphor in abhinaya, the emphasis is on natyadharmi rather than lokadharmi, on lyricism and understatement rather than on overt drama. The

kulukku nadai (the tilting gait) for instance, is a consistent element in all the abhinaya segments. A sort of substratum layer, over which the abhinaya is constructed. Again Ms. Alarmelvalli recalls ' I still have vivid memories of subburaya pillai , taking me to the home of senior dancer Mythili and making her demonstrate the kulukku nadai. Up and down a long verandah the tall slender dancer 'tilted' with me , a tiny painfully thin 9 year old, tailing her trying to imitate her gait, while master observed with a keen eye and encouraged me to put more pep into my step'.

More significantly in the choreography of the Pandanallur style , the focus is always on content rather than packaging on substance, rather than glitz glamour or sensationalism. According to Alarmelvalli's remembrances subburaya Pillai spoke of sarakku (substance) and minnuku (glitter) adavus stressing the act that sarakku adavus had to be the bedrock so to speak on to which the composition rested---adavus like the suttradavu, kudittu mettadavu, tat tai ta ha- that emphasized the natyarambha .

The pandanallur approach to foot work , favour a gentler approach rather than a uniformly hard striking of the floor with the feet. During dance classes the hall is said to resound with the crisp, sharp sound of foot work , a clear sound that generates both from the front and hollow of the foot rather than from forceful thumping. Again to quote Alarmelvalli 'Time and again I remember my master insisting that footwork should incorporate vellinam , mellinam – (soft rendering or tonal variations) . Even the feet they would insist , could and should sing . A famous doctor who specializes in yoga once told me that he thought it was this technique which had spared me from the ubiquitous knee problem that plague so many young dancers today'.

A dancer bani is like a vast , majestic, banyan tree . The Gurus are the branches that send down many roots so that the tree grows and spreads vital and vibrant, The Great Gurus were magnificent branches on the “Pandanallur” “ TREE” and with their passing we have lost titans of the dance world But they continue to live on in their dance style and in their students who hopefully will send down their own roots , without compromising the core values of their style and the Gurus Artistic principles , so that the “ bani tree” will be nurtured and will keep growing – and a thing of beauty is a joy forever.

A demonstration and performance based on

Pandanallur Bani

By

Vidwan Praveen Kumar

The Pandanallur style has a reputation for its emphasis on linear movement in *adavu* technique and for intensity and understatement in *abhinaya*. The Pandanallur style is prominent for its masterpieces in choreographies of Varnams, Jathiswarams, Thillana. Some of the main gems or popular in its repertoire are Tanjore Quartet *pada-varnams* “Sakiye, Sami Ninne kori , Mogamana, Danike, , Yemaguva, Sami Nee Ramanave, Sarasijanaba”. Among the jathiswaras kalyani, vasantha, todi , ragamaalika are some.

When we look at the compositions of this bani they are not very complicated, all straight forward & there was always a beautiful flow in movements or in jathis. The style is best suited for ‘solo’ & not for groups. Because choreography was kept in mind for individuals & not many dance ballets were done. Sometimes the same compositions were

choreographed according to the dancer's ability & agility. So the jathiswarams or some varnams composed under this bani guru's one can find little variations in choreographies. Covering the stage was important with supple, graceful movements, not too many leaps.

GURU NARMADA

Having learnt from Kittapa Pillai , she was one of the foremost & lovable teacher in Karnataka. Her passion in teaching & sharing the knowledge of “art” has brought in a lot of laurels, students, awards in her own way.

Speaking about her class, one can never seriously say it as a CLASS. Her class had a kind of homely feeling which made every student feel ease while learning from her. She was never a ‘strict’ teacher as such, in terms of execution. Her analogy was “keep doing it or practicing it over the years, then when the compositions settle in your body, you will find the answers in your own way”. I remember her saying that when she learnt from Kittapa pillai , the emphasis was on knowing the beauty of the composition first rather than thinking too much technically about the movement. She would always stress in execution of adavus in “soft” & “forceful” ways as per the choreography needed.

A teacher, who gave an freedom for every student to grow individually, not just by mere copying or mirroring of the movements, but enjoying the process of movements is what made her a “popular” guru. Her knowledge of music was very good & she always insisted us to learn music , so that when we executed the adavus or abhinaya

there is also a “musical “ quality in our dance, because Pandanallur bani had great compositions from a lineage which stressed on pure , traditional compositions. She would say even the technical movements have a flow & musical quality & not just mere body shakes. She at the same time, as times changed adapted to new compositions also bringing her own beauty in choreographies. Today in this talk, I will share the choreographies of hers, her thought process in some movements, her stress & few adavus execution which were different & unique which she followed from her Guru & has passed it on to the next generation.









ಸೊಗಸಾದ ಪ್ರದರ್ಶನ ನೃತ್ಯ ಬಾನಿ

ಏ! ಸ್ವಲ್ಪ ಬ್ಯಾನರ್ ಓದು ಏನದು 'ಪಂದನಲ್ಲೂರು ಬಾನಿ' ಹಾಗೆಂದರೇನು? ಕುತೂಹಲ ಉತ್ತರವಿಲ್ಲದ ಪ್ರಶ್ನೆಗಳ ನಡುವೆಯೇ ಡಾ.ಕೆ.ಎಸ್. ಪವಿತ್ರಾ ಅವರು ನಿರೂಪಣೆಯನ್ನಾರಂಭಿಸಿದರು.

ಕು. ಕುಭ್ರತೀಯ ಪ್ರಾರ್ಥನೆ ಯೊಂದಿಗೆ ಕಾರ್ಯಕ್ರಮ ಆರಂಭವಾಯಿತು. ಹೌದು ಇದು ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ನೃತ್ಯ ಪ್ರದರ್ಶನ ಕಮ್ ಡಾಕ್ಯುಮೆಂಟರಿ. ಹಾಗಾದರೆ ನಡೆಸಿಕೊಡುವವರು ಯಾರು? ಯಾರೋ ಪ್ರವೀಣ್ ಕುಮಾರ್ ಅಂತೆ, ಅವರು ಬೆಂಗಳೂರಿನಿಂದ ಬಂದಿದ್ದಾರಂತೆ, ಗುರು ನರ್ಮದಾ ಅವರ ಬಳಿ ನೃತ್ಯ ಕಲಿತು ಈಗ 80ಕ್ಕೂ ಹೆಚ್ಚು ಮಕ್ಕಳಿಗೆ ನೃತ್ಯ ಹೇಳಿಕೊಡುತ್ತಿದ್ದಾರಂತೆ.

ಈ ಅಂತಕಂತೆ ಗೊಂದಲಗಳ ನಡುವೆಯೇ 'ಎಲ್ಲರಿಗೂ ನಮಸ್ಕಾರ' ಎಂಬ ಒಂದು ಮಧುರ ಪಾದ ಗಂಜು ಧ್ವನಿ ಕೇಳಬಹುದು. ಎಲ್ಲರ ಗಮನವು ವೇದಿಕೆಯೆಡೆಗೆ ಹೋಯಿತು. ಅವರನ್ನು ನೋಡಿದರೆ ಹಾಂ! ಪ್ರವೀಣ್ ಕುಮಾರ್ ಎಂದರೆ ಇವರೇನಾ? ಜೊತೆಗೆ

ಸಿರಿ, ಹೇಮಾ, ನವ್ಯಾ ಎಂಬ ಮೂರು ಶಿಷ್ಯೆಯಂದಿರು.

ಪ್ರಾತ್ಯಕ್ಷಿಕೆಯ ಸಂಸ್ಕೃತೀಡೆಯ ಮೂಲಕ ಆರಂಭಿಸುತ್ತೇವೆ ಎಂದು ಹೇಳಿ ಒಂದು ತೋಡೆಯಂ ಆನ್ನು ಮಾಡಿ ಮುಗಿಸಿದರು. ಅವರು ಉಫ್.. ಉಫ್ ಎನ್ನುತ್ತಾ ಧ್ವನಿ ವರ್ಧಕದ ಮುಂದೆ ಬಂದು ನಿಂತಾಗಲೇ ನೃತ್ಯ ಮುಗಿಯಿತೆಂದು ತಿಳಿದಿದ್ದು, ಆಷ್ಟು ತಲ್ಲಿನ ರಾಗಿದ್ದೆವು.

ಅಬ್ಬಾ! ಏನು ಸೊಗಸಾಗಿ ಮಾಡಿದರು ಎಂಬ ಮಾತುಗಳ ಮಧ್ಯೆಯೇ ನಾನು ಗುರು ನರ್ಮದಾ ಅವರ ಬಳಿ ಬಂದಾಗ ನೋಡವ್ವಾ, ಇದನ್ನು ನೀನು ಶಾಲಾ ಗಣಿತದ ಜಾಮಿಟ್ರಿ, ಪಾರ್ಟಿನಂತ್ ಕಲಿಯಬೇಕು. ಯಾಕೆಂದರೆ ಪಂದನಲ್ಲೂರು ಶೈಲಿಯ ಎಲ್ಲಾ ಮೂವೆಂಟ್‌ಗಳು ಜಾಮಿಟ್ರಿಕಲ್ ಆಗಿರುತ್ತೆ ಅಂತ ಹೇಳುತ್ತಿದ್ದರೆಂದು ಈ ಶೈಲಿಯ ಬಗ್ಗೆ



ಬಹಳಷ್ಟು ವಿಷಯ ಹೇಳಿದರು.

ಈ ಶೈಲಿಯ ಬಗ್ಗೆ ಬಹಳಷ್ಟು ಹೇಳಿ, ಬೇರೆ ಬೇರೆ ವೈವಿಧ್ಯ ಮಯ ವಾದ ಅಸಾಧಾರಣ ಅಡುವುಗಳನ್ನು ಮಾಡಿ ತೋರಿಸಿದರು. ಮಾಮೂಲಿಯಾಗಿ ಮಾಡುವುದಕ್ಕೂ ಹೀಗೆ ಎ'ನಾ ಡಿ'ಂ ಎ'ದ'ಕ'ೂ ಇರುವ ಸಣ್ಣ ಸಣ್ಣ ವ್ಯತ್ಯಾಸವನ್ನು ಹೇಳಿದರು. ಅವರು ಮಾಡುವಾಗ ಅವರ ಮುಂಡಿ,

ಬಿಗಿಯಾದ ಹಸ್ತಗಳು ಹಾಗೂ ಕಣ್ಣು - ಹುಬ್ಬಿನ ಚಲನೆಯನ್ನು ನೋಡಿ ಬೆರಗಾದೆವು. ಹಾಗಾದರೆ ಇದುವೇದಿಕೆಯ ಮೇಲೆ ಇಷ್ಟು ಚೆನ್ನಾಗಿ ಕಾಣಿಸುತ್ತದೆ ಎಂಬ ಕಾರಣಕ್ಕೇನಾ ನಮ್ಮ ಗುರು ಡಾ. ಪವಿತ್ರಾ ಅವರು ಪದೇ ಪದೇ ಅರಮುಂಡಿ, ಅಭಿನಯ ಅಂತ ಹೇಳುತ್ತಿದ್ದರು?

ಎಂದೆನಿಸಿತು.

ಅಷ್ಟರಲ್ಲಿ ನಮ್ಮ ಕಡೆಯಿಂದ ಕಾರ್ಯಕ್ರಮ ಮುಗಿಯಿತು. ಏನಾದರೂ ಪ್ರಶ್ನೆಯಿದ್ದರೆ... ಎಂದರು. ಪ್ರವೀಣ್, ವಿಜಯಾ ಶ್ರೀಧರ್ ಹಾಗೂ ವಿಶಾಲಾಕ್ಷಿ ಅವರು ಪ್ರಶ್ನೆಕೇಳಿದರು. ಉತ್ತರ ದೊರೆತ ಮೇಲೆ ತಿಲ್ಲಾನದೊಂದಿಗೆ ಕಾರ್ಯಕ್ರಮ ಮುಗಿಯಿತು. ಸಭೆಯ ಅಧ್ಯಕ್ಷ ಡಾ. ಕೆ.ಆರ್. ಶ್ರೀಧರ್ ಓತನುಡಿಗಳನ್ನಾಡಿದರು.

6 ಗಂಟೆಗೆ ಹೋಗಿ ಪವಿತ್ರಾಂಗಣದಲ್ಲಿ ಕುಳಿತಿದ್ದ ನಮಗೆ 8:30ಕ್ಕೆ ಕಾರ್ಯಕ್ರಮ ಮುಗಿದ ಮೇಲೆಯೇ ನಾವು ಇಲ್ಲಿ ಕುಳಿತು 2:30 ಗಂಟೆಯಾಯಿತು ಎಂದು ತಿಳಿಯಿತು. ಮನೆಗೆ ಹೋದರೂ ಕಾರ್ಯಕ್ರಮ ಮರೆಯಲಾಗಲಿಲ್ಲ.



-ಧನ್ಯ ಪಿ. ರಾವ್
9ನೆಯ ತರಗತಿ
ಆಲೋಳ

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ಮೈ ನವಿರೇಳಿಸಿದ ಸಾರ್ಥಕ ಸಂಜೆ

ಹೆಚ್. ವಿಶಾಲಾಕ್ಷಿ
ರಾಷ್ಟ್ರಪ್ರಶಸ್ತಿ ಪುರಸ್ಕೃತ ಶಿಕ್ಷಕಿ
94497-31080

ನೀಳ ಕಾಯದ ಸುಧದ್ರೂಪಿ ಸ್ವತ್ವಗುರು, ತಮ್ಮ ಸುರಸುಂದರ ಶಿಷ್ಯೋತ್ತಮೆಯರೊಂದಿಗೆ ಆ ಚಿಕ್ಕ ಚೊಕ್ಕ ಸುಂದರ ರಂಗಮಂಚವನ್ನೇರಿದರು. ತೋಡಯಂ ಮಂಗಳಂ ಪುಷ್ಪಾಂಬಲಿಯೊಂದಿಗೆ ಸ್ವತ್ವ ಕಾರ್ಯಕ್ರಮ ಆರಂಭಗೊಂಡಿತು. 'ಬಯ ಚಾನಕೇ ರಮಣಾ ಬಯ ವಿಘ್ನೇಷಣ ಶರಣಾ'.... ಎಂಬ ದಾಸವಾಣಿಗೆ ಸ್ವತ್ವಗುರು, ವಿದ್ಯಾರ್ಥಿ ಪ್ರವೀಣ್ ಕುಮಾರರೊಂದಿಗೆ ಅನುವರ್ತಿಗಳಾಗಿ ಕುಮಾರಶಿಷ್ಯಿಯರಾದ ಹೇಮಲತಾ, ನವ್ಯಪ್ರೀ, ಸಿರಿಚಂದ್ರಶೇಖರ್ ಒಬ್ಬರನ್ನೊಬ್ಬರು ಮೀರಿಸುವಂತೆ ಹೆಚ್ಚೆ ಹಾಕತೊಡಗಿದರು. ಸ್ವತ್ವ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಸದಾ ವೀಕ್ಷಿಸುತ್ತಲೇ ಬಂದಿರುವ ನನಗೆ ಈ ಸ್ವತ್ವ ಶೈಲಿಯಲ್ಲಿ ಎನೋ ಒಂದು ಹೊಸತನ, ವೈಶಿಷ್ಟ್ಯ ಕಂಡುಬಂತು. ಹಾಗಾಗಿ ಆ ವಿಭಿನ್ನ ಶೈಲಿಯ ನರ್ತನ ಮತ್ತಷ್ಟು ಕುತೂಹಲವನ್ನ ಹುಟ್ಟಿಸಿತು. ಅದೊಂದು ಸ್ವತ್ವ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ಮತ್ತು ಉಪನ್ಯಾಸ ಕಾರ್ಯಕ್ರಮ. ರಾಜ್ಯ-ರಾಷ್ಟ್ರಮಟ್ಟದಲ್ಲಿ ಹೆಸರು ಮಾಡಿದ ನಗರದ ತ್ರೀವಿವಯ ಕಲಾನಿರೀತನ



ವತಿಯಿಂದ ಎ.17 ರ ಭಾಸುವಾರ ಸಂಜೆ ಎಂದಿನಂತೆ ರಾಜೀಂದ್ರನಗರದ 'ಪವಿತ್ರಾಂಗಣ'ದಲ್ಲಿ ಈ ಕಾರ್ಯಕ್ರಮದ ಆಯೋಜನೆ ಮಾಡಲಾಗಿತ್ತು. ಸಾಂಸ್ಕೃತಿಕ ಪರಂಪರಾ ಸಂರಕ್ಷಣಾ ಯೋಜನೆಯಡಿಯಲ್ಲಿ, ಕೇಂದ್ರ ಸಂಗೀತ ಸಾಹಿತಿ ಅಶಾಧೇಮಿ, ನವದೆಹಲಿಯ ಸಹಕಾರದೊಂದಿಗೆ 'ಭರತನಾಟ್ಯ ಬಾಸಿಗಳು' ಉಪನ್ಯಾಸ - ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ದಾಖಲಿಕರಣ ಮಾಲಿಕೆಯ ಎರಡನೆಯ ಪುಷ್ಪವೇ ಈ ಕಾರ್ಯಕ್ರಮ. ಈ ಬಾರಿಯ ಆಯ್ಕೆ 'ಪಂದನಲ್ಲೂರು ಬಾನಿ ಭರತನಾಟ್ಯದಲ್ಲಿ', ತಮಿಳುನಾಡಿನ ಒಂದು ಗ್ರಾಮ ಪಂದನಲ್ಲೂರು. ಇಲ್ಲಿನ

ಸ್ವತ್ವಪರಿಣಿತರ ಶೈಲಿಯಿಂದಾಗಿ ಈ ಸ್ವತ್ವ ಪ್ರಾಕಾರಕ್ಕೆ ಆ ಊರಿನ ಹೆಸರೇ ಅಂಟಿಕೊಂಡಿದೆ. ಈ ಭರತನಾಟ್ಯ ಶೈಲಿಯಲ್ಲಿ ರೇಖಾಗಣಿತವನ್ನು ಆಧರಿಸಿದ ಸ್ವತ್ವ ಸಂಯೋಜನೆ ಕಂಡುಬರುತ್ತದೆ. 'ಶೈ ಹೋದತ್ತ ಕಾಲು, ಕಾಲು ಹೋದತ್ತ ಕಣ್ಣು', ಇದು ಎಲ್ಲ ಸ್ವತ್ವ ಪ್ರಕಾರಗಳಲ್ಲಿಯೂ ಕಂಡು ಬರುವ ಶಿಷ್ಟ. ಆದರೆ 'ಪಂದನಲ್ಲೂರು ಬಾನಿ' ಯಲ್ಲಿ ಶುದ್ಧ ರೇಖೆಗಳಿಗಿಷ್ಟೇ ಪ್ರಾಶಸ್ತ್ಯ. ಕೈ ಯಾವ ಆಳತೆಯಲ್ಲಿ ಎಷ್ಟು ನಿಡಿದಾಗಿ ಚಾಚಿರುತ್ತದೆಯೋ ಅದೇ ಆಳತೆಯಲ್ಲಿ ಅಷ್ಟೇ ನಿಡಿದಾಗಿ ಕಾಲೂ ಸಹ ಕರಾರುವಾಕ್ಕಾಗಿ ಚಾಚಿಕೊಳ್ಳಬೇಕೆನ್ನುತ್ತದೆ ಆ ಸ್ವತ್ವ ಶೈಲಿ. ಶುದ್ಧರೇಖೆಗಳಿಗೆ ಇಲ್ಲಿ

ಪ್ರಾಶಸ್ತ್ಯ. ಅಂಕುಡೊಂಕುಗಳಿಗೆ ಇಲ್ಲಿ ಅದಕಾಶವಿಲ್ಲ, ಇಲ್ಲಿ ನಾವೆಂದವ್ವ ಮುಂಡಿ ಅದವ್ವಗಳು ಪ್ರಮುಖವಾದವುಗಳು. ಅತಿಯಾದ ಆವೇಶ, ಆರ್ಭಟಗಳಿಗೆ ಈ ಶೈಲಿಯಲ್ಲಿ ಆಸ್ಪದವಿಲ್ಲ, ಪ್ರಶಾಂತವಾಗಿ ಪ್ರವಹಿಸುವ ಹೊಸಲ ಪರಿವಿನಂತೆ ಈ ನಾಟ್ಯ ಎಂಬುದನ್ನು ನರ್ತಕರು ಒಪ್ಪಿಕೊಳ್ಳಬೇಕಾಗುತ್ತದೆ. ಈ ಶೈಲಿಯಲ್ಲಿ ಸಮೂಹ ಸ್ವತ್ವಕ್ಕಿಂತ ವಿಶಿಷ್ಟ ಪ್ರವರ್ತನಕ್ಕೇನೆ ಪದಮೋಚ್ಚ ಅವಕಾಶ. ಏಕೆಂದರೆ ಒಬ್ಬೊಬ್ಬರದೊ ವಿಭಿನ್ನ ಆಳಂಗಳ (ಪರ್ತನಾಲಿಟಿ), ವಿಭಿನ್ನ ಮುಖ ಚಹರೆ, ವಿಭಿನ್ನ ಅಭಿವ್ಯಕ್ತಿ ವಿಧಾನ ಎಂದಿದ್ದಾರೆ ಶಾಸ್ತ್ರಜ್ಞರು. ಈ ಪ್ರಕಾರದಲ್ಲಿ, ಅಭಿನಯದ ಮೂಲಕ ಪದಪದಗಳ ಅರ್ಥ ಹೇಳುವುದು ಪ್ರಧಾನ. ಕಲಾವಿದರು ಕಾರ್ಯಕ್ರಮ ನೀಡುವಾಗ ಇಡೀ ವೇದಿಕೆಯನ್ನು ಉಪಯೋಗಿಸಿ ಕೊಳ್ಳಬೇಕಾದ್ದು ಕಡ್ಡಾಯ. ಒಬ್ಬ ತ್ರೀದಾಪಟು ಇಡೀ ತ್ರೀದಾಂಗಣವನ್ನು ಹೇಗೆ ಉಪಯೋಗಿಸಿಕೊಳ್ಳುತ್ತಾನೋ ಅದೇ ರೀತಿಯಲ್ಲಿ ಪಂದನಲ್ಲೂರು ಬಾನಿ ಶೈಲಿಯನ್ನು ಕರಗತ ಮಾಡಿಕೊಳ್ಳಬೇಕೆಂದು ಸ್ವತ್ವ ಪಟುಗಳು ಈ ರಹಸ್ಯವನ್ನು ಅರಿತು ಇಡೀ ವೇದಿಕೆಯನ್ನು ತಮ್ಮದಾಗಿಸಿಕೊಂಡು (2ನೇ ಪುಟಕ್ಕೆ) ಪ್ರ.

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ಮೈ ನವಿರೇಳಿಸಿದ ಸಾರ್ಥಕ ಸಂಜೆ

(4ನೇ ಪುಟದಿಂದ)

ವೇದಿಕೆಯ ಮೂಲೆ ಮೂಲೆಗಳನ್ನೂ ಬಿಡದೆ ಚದುರಾಟದ ಮೆರೆಯಬೇಕಾಗುತ್ತದೆ. ಹಿಂದೆ ಗುಡಿಗುಂಡಾರಗಳಲ್ಲಿ ವಿಶೇಷ ಉತ್ಸವಗಳ ಸಂದರ್ಭದಲ್ಲಿ ಭಕ್ತ ಕೋಟಿ ವಿಪರೀತ ಸಂಖ್ಯೆಯಲ್ಲಿ ನೆರೆದಿರುವಾಗ ಯಾರಿಗೂ ವಂಚನೆ ಯಾಗದಂತೆ, ಎಲ್ಲರನ್ನೂ ಗಮನದಲ್ಲಿ ರಿಸಿಕೊಂಡು ಸರ್ಕಿಸಬೇಕಾದ ಬದ್ಧತೆಯಿರುತ್ತಿತ್ತು. ಆ ಬದ್ಧತೆಯನ್ನೇ ಈಗಲೂ ಮುಂದುವರಿಸಬೇಕು ಎನ್ನುತ್ತದೆ ಈ ನಾಟ್ಯ ಶಾಸ್ತ್ರ.

ಇನ್ನು ಇಲ್ಲಿನ ಆಹಾರ್ಯದ ವಿಚಾರಕ್ಕೆ ಬರುವುದಾದಲ್ಲಿ 'ಸರಳತೆಯೇ ಸೊಂದರ' ಎಂಬುದನ್ನೇ ಇಲ್ಲಿ ಒಪ್ಪಿಕೊಳ್ಳಲಾಗಿದೆ.

ಅತಿಯಾದ ಮುಖವರ್ಣಕೆ, ವಸ್ತ್ರಾಂಶಾರ, ಕೇಶಾಲಂಕಾರ ಇಲ್ಲಿ ವರ್ಜ್ಯ. ಜೊತೆಗೆ ಅವರವರಿಗೆ ಒಪ್ಪಿಸಿಕೊಂಡ ಹಿತವಾದ ಮಿತವಾದ ಅಲಂಕಾರಗಳು ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ಈ ಶೈಲಿಯಲ್ಲಿ ನೆಗೆತ ಬಿಗಿತಗಳು ಇಲ್ಲವೇ ಇಲ್ಲ ಎನ್ನುವಷ್ಟು ಕಡಿಮೆ. ಈ ಎಲ್ಲ ವಿಚಾರಗಳನ್ನು ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ನೀಡಲು ಬೆಂಗಳೂರಿನಿಂದ ಶಿಷ್ಯಿಯರೊಂದಿಗೆ ಆಗಮಿಸಿದ್ದ ವಿದ್ವಾನ್ ಪ್ರವೀಣ್ ಕುಮಾರ್, ಉಪನ್ಯಾಸದ ಮೂಲಕ ಬೆಳ್ಳಿಯ ಒಳಿತಿಯಿಂದ ಹಾವಾಡಿಸಿದಂತೆ

ಪ್ರಸ್ತುತಪಡಿಸಿದರು. ಉಪನ್ಯಾಸದ ನಡುವೆ ನಡುವೆ ನೀಡಿದ ಸ್ವಲ್ಪಪಾಠ್ಯಕ್ಕೆ, ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಪರಿಪೂರ್ಣ ಪೂರಕವಾಗಿತ್ತು. ಪಂದನಲ್ಲೂರು ಶೈಲಿಯ ಖ್ಯಾತ ಗುರು, ಸಾಧಕ ಕಿಟ್ಟಪ್ಪ ಪಿಳ್ಳೆಯವರ ಶಿಷ್ಯ- ಶಿಷ್ಯಿಯರಿಗೆ ಸಾಂಸ್ಕೃತಿಕ ಹರಂಪಲಾ ಸಂರಕ್ಷಣಾ ದೀಕ್ಷೆಯನ್ನು ನೀಡುತ್ತಿದ್ದಾರೆಂದರೆ ಉತ್ತೇಜ್ಜೆಯೇನೂ ಆಲ್ಲ. ಖ್ಯಾತ ಸ್ವಲ್ಪ ತಾರೆ ಡಾ|| ವೈಜಯಂತಿ ಮಾಲಾ ಬಾಲಿಯವರು ಕಲಿತು ಅಳವಡಿಸಿಕೊಂಡಿರುವ ಈ "ಪಂದನಲ್ಲೂರು ಬಾಸಿ" ಶೈಲಿಗೆ ಇನ್ನಷ್ಟು ಅಂತಹ ಸಾಧಕಿಯರ ಸೇರ್ಪಡೆ ಆಗಬೇಕಿದೆ.

ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ವೈವಿಧ್ಯಮಯವಾದ ಸಾಂಸ್ಕೃತಿಕ ಕಾರ್ಯಕ್ರಮಗಳು ನಡೆಯುತ್ತಿದ್ದರೂ, ಈ ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಬಹುಸಂಖ್ಯೆಯಲ್ಲಿ ಆಸಕ್ತರು ಸೇರಿದ್ದು ಶ್ರೀ ವಿಜಯ ಕಲಾನಿಕೇತನದ ಹಿರಿಮೆ ಗರಿಮೆಗಳಿಗೆ ಸಾಕ್ಷಿ. ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಉಪಸ್ಥಿತರಿದ್ದ ಕಲಾನಿಕೇತನದ ಅಧ್ಯಕ್ಷರೂ ಆಗಿರುವ ಖ್ಯಾತ ಮನೋವೈದ್ಯ ಡಾ|| ಕೆ. ಆರ್. ಶ್ರೀಧರ್ ಅವರು ಉತ್ತರ ಭಾರತದಲ್ಲಿ ಕ್ರಿಯೆಯಾದ ಭರತನಾಟ್ಯ ದಕ್ಷಿಣ ಭಾರತದಲ್ಲಿ ಹೇಗೆ ಮತ್ತು ಯಾವಾಗ ಪುನರುಜ್ಜೀವನಗೊಂಡು ಪೀನಿಸ್ಸೆ

ಪಕ್ಷಿಯಂತೆ ಹೇಗೆ ಹಾರಾಡುತ್ತಲಿರಬೇಕೆಂಬುದನ್ನು ಸಂಕ್ಷಿಪ್ತವಾಗಿ ವಿವರಿಸಿದರಲ್ಲದೆ, ಸ್ವಲ್ಪತಂಡವನ್ನು ಗೌರವಿಸಿ, ಅಭಿನಂದಿಸಿದರು.

ತಿಲ್ಲಾನದೊಂದಿಗೆ ಮುಕ್ತಾಯ ಗೊಂಡ ಈ ಅಪೂರ್ವ ಕಾರ್ಯಕ್ರಮ ವನ್ನು ಶ್ರೀ ವಿಜಯ ಕಲಾನಿಕೇತನದ ಚುಕ್ಕಾಣಿ ಹಿಡಿದು ಮುಂಬಡೊಣೆಯಲ್ಲಿ ನೆಂತು ಮುನ್ನಡೆಸುತ್ತಿರುವ ವೈದ್ಯ, ಲೇಖಕಿ ಸ್ವಲ್ಪವಿಚಾರದ ಡಾ|| ಪವಿತ್ರಾರವರು ನಿರ್ವಹಿಸಿದರು. ಆರು ಕಾರ್ಯಕ್ರಮಗಳ ಈ ಮಾಲಿಕೆಗೆ ಇನ್ನೂ ನಾಲ್ಕು ಕುಸುಮಗಳನ್ನು ಪೋಷಿಸಬೇಕಾಗಿದೆ. ಮುಂಬರುವ ದಿನಗಳಲ್ಲಿ ಆಸಕ್ತರು ಅದರ ಪ್ರಯೋಜನ ಪಡೆದುಕೊಳ್ಳಬಹುದು. ಈ ಬಾರಿ ಸವಿಯಲಾಗದ ಹೋದವರು ನಿರಾಶರಾಗಬೇಕಿಲ್ಲ. ಇನ್ನೂ ಅವಕಾಶಗಳಿವೆ.

ಸಮಪಯೋಗಪಡಿಸಿಕೊಳ್ಳಿ ಎಣೆ ಬಿಡದೆ ಸುಂದರ ಸುಸಂಸ್ಕೃತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಗರದ ಜನತೆಗೆ ನೀಡುತ್ತಲೇ ಇರುವ ಈ ಶ್ರೀವಿಜಯ ಕಲಾನಿಕೇತನ ಸಂಸ್ಥೆಯ ಈ ಕಾರ್ಯಕ್ರಮ ನೆರೆದವರಿಗೊಂದು ಸೋಜಿಗವಾದುದಂತೂ ಹೌದು. ಭಾನುವಾರದ ಆ ಸಂಜೆ ನನ್ನ ಪಾಲಿಗಂತೂ ಮೈ ನವಿರೇಳಿಸಿದ ಸಾರ್ಥಕ ಸಂಜೆಯಾದುದೂ ಅತ್ತರಶಾ ಸತ್ಯ.

ANANYA KALASINCHANA ಅನನ್ಯ ಕಲಾಸಿಂಚನ

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ಸಂಪುಟ 6 - ಸಂಚಿಕೆ 9 - ಮೇ 2016 - ಬೆಂಗಳೂರಿನಿಂದ ಪ್ರಕಟಿತ - ಒಟ್ಟು ಪುಟ 40+4 - ವಾರ್ಷಿಕ ಚಂದಾ: ರೂ 200/-

Lecture- demonstration and performance on Pandanallur Bani : Recently, as part of a documentation project under ICH grant of Kendra Sangeeth Natak Academy, Artist Praveen Kumar with his students Siri Chandrashkar, Hemalatha and Navyashree were invited by Srivijaya Kalamikethana to present a lecture -demonstration on Pandanallur tradition. The programme was held at Pavitrangana, Shimoga. This was the second programme in the series.

The Pandanallur style has a reputation for its emphasis on linear movement in *adavu* technique and for intensity and understatement in *abhinaya*. The Pandanallur style is prominent for its masterpieces in choreographies of Varnams, Jathiswarams, Thullana. Some of the main gems or popular in its repertoire are Tanjore Quartet *pada-varnams* "Sakiye, Sami Ninne kori, Mogamana, Danike, Yemaguva, Sami Nee Ramanave, Sarasijanaba" Among the jathiswaras kalyani, vasantha, todi, ragamaalika are some. Praveen Kumar, a senior disciple of Guru Narmada demonstrated these nuances with his experiential learning under his Guru. He demonstrated the compositions of this bani and stressed that they are not very complicated, all straight forward & there is always a beautiful flow in movements or in jathis. He pointed out that the style is best suited for 'solo' & not for groups. Because choreography was kept in mind for individuals & not many dance ballets were done. Sometimes the same compositions were choreographed according to the dancer's ability & agility. Covering the stage is important with supple, graceful movements, not too many leaps. Through this presentation, he shared the choreographies of Guru Narmada, her thought process in some movements, her stress & few *adavu* execution which were different & unique which she followed from her Guru & has passed it on to the next generation. It was heartening to see the same lineage being passed on to the next generation of devoted 'shishyas' by PraveenKumar! The programme was well attended by dance learners and art connoisseurs alike. - K.S.Pavithra

□ ವಿಜಯಕಲಾನಿಕೇತನ ಆಯೋಜನೆ □ ಪ್ರವೀಣ್ ಕುಮಾರ್ ರಿಂದ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ

ಸೊಗಸಾದ ಪ್ರದರ್ಶನ ನೃತ್ಯ ಬಾನಿ

ಬಿ. ಸ್ವಲ್ಪ ಬ್ಯಾನರ್ ಓದು ವಿನದು 'ಪಂದನಲ್ಲೂ ಬಾನಿ' ಹಾಗೆಂದರೇನು? ಕುತೂಹಲ ಉತ್ತರವಿಲ್ಲದ ಪ್ರಶ್ನೆಗಳ ನಡುವೆಯೇ ಡಾ.ಕೆ.ಎಸ್. ಪವಿತ್ರಾ ಅವರು ನಿರೂಪಣೆಯನ್ನಾ ರಂಭಿಸಿದರು.

ಕು. ಶುಭಶ್ರೀಯ ಪ್ರಾರ್ಥನೆ ಯೊಂದಿಗೆ ಕಾರ್ಯಕ್ರಮ ಆರಂಭವಾಯಿತು. ಹೌದು ಇದು ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ನೃತ್ಯ ಪ್ರದರ್ಶನ ಕಮ್ ಡಾಕ್ಯುಮೆಂಟರಿ ಹಾಗಾದರೆ ನಡೆಸಿಕೊಡುವವರು ಯಾರು? ಯಾರೋ ಪ್ರವೀಣ್ ಕುಮಾರ್ ಅಂತ, ಅವರು ಬೆಂಗಳೂರಿನಿಂದ ಬಂದಿದ್ದಾರಂತೆ, ಗುರು ನರ್ಮದಾ ಅವರ ಬಳಿ ನೃತ್ಯ ಕಲಿತು ಈಗ 80ಕ್ಕೂ ಹೆಚ್ಚು ಮಕ್ಕಳಿಗೆ ನೃತ್ಯ ಹೇಳಿಕೊಡುತ್ತಿದ್ದಾರಂತೆ.

ಈ ಅಂತಕಂತೆ ಗೊಂದಲಗಳ ನಡುವೆಯೇ 'ಎಲ್ಲರಿಗೂ ನಮಸ್ಕಾರ' ಎಂಬ ಒಂದು ಪುಸ್ತಕವಾದ ಗಂಡು ಧ್ವನಿ ಕೇಳಬಹುದು. ಎಲ್ಲರ ಗಮನವು ವೇದಿಕೆಯೆಡೆಗೆ ಸ್ಥೋಯಿತು. ಅವರನ್ನು ನೋಡಿದರೆ ಹಾಂ! ಪ್ರವೀಣ್ ಕುಮಾರ್ ಎಂದರೆ ಇವರೇನು? ಜೊತೆಗೆ

ಸಿರಿ, ಹೇಮಾ, ನವ್ಯಾ ಎಂಬ ಮೂರು ಶಿಷ್ಯ ಯಂದಿರು.

ಪ್ರಾತ್ಯಕ್ಷಿಕೆಯ ನಡುವೆ ತೋಡೆಯ ಮೂಲಕ ಆರಂಭಿಸುತ್ತೇವೆ ಎಂದು ಹೇಳಿ ಒಂದು ತೋಡೆಯ ಅನ್ನು ಮಾಡಿ ಮುಗಿಸಿದರು ಅವರು ಉಫ್. ಉಫ್ ಎನ್ನುತ್ತಾ ಧ್ವನಿ ವರ್ಧಕದ ಮುಂದೆ ಬಂದು ನಿಂತಾಗಲೇ ನೃತ್ಯ ಮುಗಿಯಿತೆಂದು ತಿಳಿದಿದ್ದು ಅಷ್ಟು ತಲೆನ ರಾಗಿದ್ದವು. ಅಬ್ಬಾ! ಏನು ಸೊಗಸಾಗಿ ಮಾಡಿದರು ಎಂಬ ಮಾತುಗಳ ಮಧ್ಯೆಯೇ ನಾನು ಗುರು ನರ್ಮದಾ ಅವರ ಬಳಿ ಬಂದಾಗ ನೋಡಪ್ಪಾ ಇದನ್ನು ನೀನು ಶಾಲಾ ಗಣಿತದ ಜಾಮಿಟ್ರಿ ಪಾರ್ಟ್‌ನಂತೆ ಕಲಿಯಬೇಕು ಯಾಕೆಂದರೆ ಪಂದನಲ್ಲೂ ಶೈಲಿಯ ಎಲ್ಲಾ ಮೂವೆಂಟ್‌ಗಳು ಜಾಮಿಟ್ರಿ, ಕಲ್ ಆಗಿರುತ್ತೆ ಅಂತ ಹೇಳುತ್ತಿದ್ದರೆಂದು ಈ ಶೈಲಿಯ ಬಗ್ಗೆ



ಬಹಳಷ್ಟು ವಿಷಯ ಹೇಳಿದರು.

ಈ ಶೈಲಿಯ ಬಗ್ಗೆ ಬಹಳಷ್ಟು ಹೇಳಿ, ಬೇರೆ ಬೇರೆ ವೈವಿಧ್ಯ ಮಯ ಪಾದ ಅಸಾಧಾರಣ ಅಡುವುಗಳನ್ನು ಮಾಡಿ ತೋರಿಸಿದರು ಮಾಮೂಲಿಯಾಗಿ ಮಾಡುವುದಕ್ಕೂ ಹೀಗೆ ಎ'ನಾ ಡಿ'ಎ' ಎ'ದಿ'ಕಿ'ಯಿ' ಇರುವ ಸಣ್ಣ ಸಣ್ಣ ವ್ಯತ್ಯಾಸವನ್ನು ಹೇಳಿದರು. ಅವರು ಮಾಡುವಾಗ ಅವರ ಮಂಡಿ, ಬಿಗಿಯಾದ ಹಸ್ತಗಳು ಹಾಗೂ ಕಣ್ಣು - ಪುಟ್ಟಿನ ಚಲನೆಯನ್ನು ನೋಡಿ ಬೆರಗಾದವು. ಹಾಗಾದರೆ ಇದು ವೇದಿಕೆಯ ಮೇಲೆ ಇಷ್ಟು ಚೆನ್ನಾಗಿ ಕಾಣಿಸುತ್ತದೆ ಎಂಬ ಕಾರಣಕ್ಕೇನು ನಮ್ಮ ಗುರು ಡಾ. ಪವಿತ್ರಾ ಅವರು ಪದೇ ಪದೇ ಅರಮಂಡಿ, ಅಭಿನಯ ಅಂತ ಹೇಳುತ್ತಿದ್ದಾರೆ?

ಎಂದನಿಸಿತು.

ಅಷ್ಟರಲ್ಲಿ ನಮ್ಮ ಕಡೆಯಿಂದ ಕಾರ್ಯಕ್ರಮ ಮುಗಿಯಿತು. ವಿನಾದರೂ ಪ್ರಶ್ನೆಯಿದ್ದರೆ... ಎಂದರು. ಪ್ರವೀಣ್, ವಿಜಯಾ ಶ್ರೀಧರ್ ಹಾಗೂ ವಿಶಾಲ್‌ಶಿಲಪರು ಪ್ರಶ್ನೆಗಳೆದರು ಉತ್ತರ ದೊರಕ ಮೇಲೆ ತಿಲ್ಲಾನದೊಂದಿಗೆ ಕಾರ್ಯಕ್ರಮ ಮುಗಿಯಿತು ಸಭೆಯ ಅಧ್ಯಕ್ಷ ಡಾ. ಕೆ.ಆರ್. ಶ್ರೀಧರ್ ಹಿತನುಡಿಗಳನ್ನಾಡಿದರು.

6 ಗಂಟೆಗೆ ಹೋಗಿ ಪವಿತ್ರಾಂಗಣದಲ್ಲಿ ಕುಳಿತಿದ್ದ ನಮಗೆ 8:30ಕ್ಕೆ ಕಾರ್ಯಕ್ರಮ ಮುಗಿದ ಮೇಲೆಯೇ ನಾವು ಇಲ್ಲಿ ಕುಳಿತು 1:30 ಗಂಟೆಯಾಯಿತು ಎಂದು ತಿಳಿಯಿತು. ಮನೆಗೆ ಹೋದರೂ ಕಾರ್ಯಕ್ರಮ ಮರೆಯಲಾಗಲಿಲ್ಲ.



-ಧನ್ಯ ಪಿ. ರಾವ್
9ನೆಯ ತರಗತಿ
ಆಲ್ಕೊಳ

Vazhuvoor Bani

Each artist follows a Bani established as a tradition. They follow the Gurus' ideas and thoughts. It's like weaving a sari. Different weavers specialize weaving designs that incorporate birds and animals, some weavers specialize in patterns containing sculptures. For example the Thanjavur bani, exemplified by Balasaraswathi puts more emphasis on abhinaya than dance, Veena Dhanammal and the tradition she established, specialized in padams and less on kirthanas and ragam- tanam-pallavi like regular singers.

Vazhuvoor Bani, placed equal emphasis on dance movements like jati -korvais for example, which included several beats like `tisra nadai, misram, khandam and sankeernam. Vazhavur Ramaiah Pillai was the Man who gave this Bani a definite structure. The jatis are very fast and all the three speeds would be performed, first, second and third. Vazhavur solukattus are created with a powerful effect. Solukattu is very important because an audience listens to it while watching a dance.

With regard to abhinaya vazhuvoorar incorporates lot of story telling in contrast to Pandanallur Bani. The same movements are not repeated over and over as in some other Banis. In a song if the same line is repeated twice or thrice with the same dance movements there is no opportunity to utilize the sahithya to present a story. Vinyasam in dance is like nerevel in music.

With regard to the adavus performed, the sarukku adavu is one in which you are supposed to sit on the toes, with heels raised and the knees fully stretched side to side or a leg stretched out backwards. Certain banis adopt the flat on the feet sitting down position, instead of sitting on the toes also the adavu in which the arm is stretched from above the head and taken all the way down to touch the toes is not

followed in all banis. In some banis the arm is not stretched down in all the way to touch the toes but stops midway and brought up again. The vazahoor bani adopts more rigorous adavus and teaches the sarukku adavu seated on the toes with the heels raised and the knees fully stretched sideways . Similarly the arm movements stretche all the way down to touch the toe. In steps like thai thai dithi thai thai starting on the right foot for example the hand is stretched from the chest in alapadama hasta going up on the right side and brought down to touch the left knee. Also vazhuvoorar is said to have incorporated a lot o poses to aesthetically transit between jatis rather than letting the dancer stand there with the arms at the waist , breathing heavily.

Some Gurus use a lot of Kuchipudi movements to increase the pace of a dance. Kuchipudi is famous for its jumps and spins. In terms of footwork in both Kuchipudi and odissi , in dhi thi thai , one foot goes backwards and then comes to rest beside the other foot

In depicting abhinaya, lokadharmi and natyadharmi styles have to be used. Some artists depicting a butterfly would flutter the eyes too much and do the abhinaya for a longer time than necessary , much like in Kathkali. That is lokadharmi. Vazhuvoorar's approach to abhinaya is very much in the natyadharmi style. He followed everything prescribed in the natyashastra.

Regarding Hastakshetra or the positioning of hand movements in Bharatanatyam, a pataka, for example, is shown with the palm opened out flat and the arm raised up near the shoulder. That looks very aesthetic. In other dance styles like kuchipudi and odissi, they do the pataka facing down. The Bharatanatyam artist should always note hand positions and

make sure they are properly aligned. They should not appear to be hanging loose or sagging.

In the vazhuvoor, school of dance, javalis and padams are prominent. The decision depends on the dancer's age. If the dancer is a 7 or 8-year old doing an arangetram, javalis and padams are not suitable for the child. But if the performer is in her teens, javalis and padams are included in the repertoire, because she can express herself as a teenage girl in love, depicting sringara rasa.

In the vazhuvoor bani, we do see rare kritis. Kritis if the trinity are good for young performers, around 11 or 12 years old, because such kritis have easy-to-follow sahityam and talam and are suitable for them, even though such music was not composed for dance.

The tanjore quartet's vadivelu always composed in sringara bhava and catered to the kings the Travancore maharaja. Those songs always express love, sometimes with sensual content to evoke such feelings in those kings watching the dance.

The proponent of this Bani Ms.Kamala laxman has expressed 'My Guru felt that, once in a while it was alright to perform abhinaya for songs expressing love, but avoided verses that were not appropriate. Sringara that is depicted must be good and noble, but sringara expressing vulgarity is not appropriate in classical dance. That is what my guru felt and I totally agree with him'.

Unlike Pandanallur the Vazhavur bani pays more attention to make up and the way the dancer dresses up.Many years ago people used dance costumes in a different way. They just wrapped themselves in a sari because they did not want the sari to be cut into different pieces and wasted. But the present Bharatanatyam costume is very suitable for dance that

incorporates a lot of poses and enables free movement of the legs. However, if a dancer is very tall, a sari-dress is more suitable since it does not accentuate her height. On the other hand, if a dancer is only of moderate height, like 5 feet 2 inches, wearing a Bharatanatyam dress enhances her stature. Make-up is very essential but need not be as heavy as in Kathakali. Moderate make-up is appropriate, with bold eyeliner, so that the person sitting in the back of the auditorium can see the expression of the dancer.

During the initial stages, in Vazhavur style the Guru starts the student on dance, giving more prominence to footwork, helping them develop an understanding and competence with rhythm in the first, second and third speeds. Usually thattu adavu, natu adavu, kuditha adavu, sarukku adavu and sutr adavu or brahmaris or spins to the left and then the right are taught. Then the tattu-mettu is taught. However, certain tattu-mettus are done very differently these days. Some schools teach just the toe-hit. They don't do the 'hit-heel-toe-heel'. But this is what the traditional Vazhavur style teaches..

Yoga lessons could be taught before the dance lesson once students become more advanced with the basic steps. It is made sure that the students acquire skill with footwork in all the three speeds, as well as in abhinaya. Yoga is believed to help the limbs and body become supple and flexible. The student is expected to make the rhythm clear with their footwork, by hitting hard. The footwork actually speaks, when doing a dhi thi thai.

Vazhavur Bani

A lecture demonstration-performance on Vazhavur Bani

By

Aarthi Velan – Disciple of Dr.Shobha Shashikumar , Bangalore

Lineage of Vazhavor Bani

The Vazhavor style is a vibrant synthesis of natya and abhinaya. The Vazhavor bani was popularized by Guru B. Ramaiah Pillai. Vazhavor Bani gets its name from the village near Tanjore district from which the ancestors of Guru Ramaiah came. The Bani goes back to Nagappa Pillai whose son Veerappa Pillai was in the court of Tanjore kings. Veerappa Pillai's grandson was Samu Pillai. Samu Pillai's son Manikam Pillai was the Maternal Uncle of B. Ramaiah. Ramaiah Pillai learnt the nuances from him and popularized Vazhavor Bani.

Speciality of Vazhavor Bani :

It is popular for its brisk tempo, attractive ornamentation, sculptural poses light leaps with soft landings, bright eye movements. The Sollukattus are very unique. Ramaiah Pillai with his keen aesthetic sense added a new dimension to the dance. He added static postures in the Tillana, to break the monotony. Softer facial abhinaya is the hallmark of the Bani, more Natyadharmi with refined expressions are given emphasis so that performance does not look too exaggerated. Adavus flow smoothly without abrupt movements, elaborate movements, deep sitting positions, rich Sringara elements, more of Lasys than Tandava is made use of. Dancer's body is slightly bent forward from the waist, leaps are introduced into every Jati.

Some of the eminent dancers ,who have been trained by Vazhavor Ramaiah Pillai are Kamala Lakshman,K J Sarasa ,Tripura Sundari (Sri Lanka) and Dr.Padma Subramaniam.

Unique Adavus of the Bani:

Aleeda - pratyaleeda Adavu, Tandava Adavu and Karthari Adavu.

Lineage Of the Tradition :

Aarthi velan has learnt Vazhavor Bani from Guru Dr.Shobha Shashikumar. She learnt the Bani from Guru Shanti Ram Mohan in Tiruchinapalli. Smt.Shanti was the direct disciple of Kamala Lakshman, who was the direct disciple of Vazhavor Ramaiah Pillai.

Vazhavor Bani Aduvus

Namaskara and Shloka

1. Thattadavu

Solkattu: Thaiyya thai

Varieties: 8

Tala: Chatushra Eka

2. Natadavu

Solkattu: Thayyum Thattha thayyum tham

Varieties: 4

Tala: Chatushra Eka

3. Mettu adavu

Solkattu: Dhi tham dhi tham

Varieties: 2

Tala: Chatushra Eka

4. That thai tha ha Adavu

Solkattu: That thai tha ha

Varieties: 4

Tala:Chatushra Eka

5. Egaru mettu adavu

Solkattu: Thei hat thei hi

Varieties: 5

Tala:Chatushra Eka

6. Tha thai thai tha adavu

Solkattu: Tha thai thai tha

Varieties: 4

Tala:Chatushra Eka

7. Naatu kattu adavu

Solkattu: Thai yum that tha thai thai dhi dhi thai

Varieties: 2

Tala: Chatushra Eka

8. Tha thai tham Adavu

Solkattu: Tha thai tham ,Dhi thai tham

Varieties: 5

Tala:Chatushra Eka

9. Sarukkal adavu

Solkattu: Thai yum that tha, Thai yum tha ha

Varieties: 4

Tala:Chatushra Eka

10. Miscellaneous Adavus

a) Aalida pratyalida

Solkattu: tha thai tha ha ,dhi thai tha ha

Varieties: 1

Tala:Chatushra Eka

b) Ranga kramanam

Solkattu: Thai yum that tha ,thai yum tha ha

Varieties: 1

Tala:Chatushra Eka

c) That thai tha ha (Tripataka hasta , sitting to mandala Adavu)

Solkattu: That thai tha ha

Varieties: 1

Tala:Chatushra Eka

d) Karthari Adavu

Solkattu: That thai tham

Varieties: 1

Tala:Chatushra Eka

e) Thandava adavu (Shikhara hastha)

Solkattu: thai yum tat tha tai tai di di tai

Varieties: 1

Tala:Chatushra Eka

f) Naatu –Kattu (Forward bend naatu)

Solkattu: thai yum tat tha tai yum tha ha

Varieties: 1

Tala:Chatushra Eka

g) Egaru kattu

Solkattu: that thai tham , dit thai tham

Varieties: 1

Tala:Chatushra Eka

h) That thai tha ha (side swing)

Solkattu: That thai tha ha

Varieties: 1

Tala:Chatushra Eka

i) Pakkam thattu

Solkattu: Tha ki ta

Varieties: 1

Tala:Tishra Eka

j) Thai yum that tha

Varieties: 1

Tala:Tishra Eka

11. Thattu mettu

Varieties: 5

12. Mukthayam adavu

Varieties: 2

a) Dhi dhi thai

Varieties: 1

Tala:Tishra Eka

b)Thai dhi dhi tai

Varieties: 1

Tala:Tishra Eka

c) Thai thai dhi dhi thai

Varieties: 1

Tala:Chatushra Eka

d) Thai thai thai dhi dhi tai

Varieties: 1

Tala:Khanda Eka

e) Combination of the 4

13. Pakkam mukthayam adavu

Solkattu: Tha ha tha jam tha ri tha

Varieties: 1

Tala: Chatushra Eka

14. Muzhu mandi adavu (sarkadavu)

Solkattu: Thai yum that tha thai yum tha ha

Varieties: 1

Tala: Chatushra Eka.

Dance Item Description

Alarippu –

Meaning flowering bud is traditionally the first dance piece that Bharatanatyam dancers learn and perform in this type of classical dance recital. It is an invocation piece, symbolising the offering of respects to both God and the audience.

This item has been set to Khanda Jathi and Khanda Chapu tala.

Jattiswaram-

It is a Beautiful blend of Jathis and Swaras. Here the dancer displays her versatility in elaborate footwork and graceful movements of the body. Here the Dancer displays the Korvai in a rhythmic form. Jattiswaram brings out three aspects of dance: unity of music, rhythm and movements.

This Jattiswaram is in Vasantha Ragam set to Aadhi Tala.

Devaranama-

In relation to Bharatanatyam, devaranamas are rich in emotions. The language is simple and talams, which are set to medium pace.

In the Devarnama ‘Buddhi Maatu’ we shall see a daughter –mother conversation. Daughter has fought with her husband and comes to her mother’s place with complaints. Her mother consoles her ,advises her the do’s and donts which the daughter needs to follow.

This Devarnama ‘Buddhi Maathu’ is in Ragamaalika and set to Aadhi Tala. Composed by Saint Purandara Dasaru.

Kriti –

Conventional Kritis typically contain three parts -

1)Pallavi, the equivalent of a refrain in Western music

2)Anupallavi, the second verse, which is sometimes optional

3)Charanam, the final (and longest) verse that wraps up the song.

This Kriti is in the praise of Lord Shiva. We'll be witnessing 2 Sancharis .1st sanchari is the story of Neelakhanta .The 2nd sanchari is about descent of River Ganga to the Earth. This Kriti 'Shambho Mahadeva' composed by Saint Thyagaraja .It is set to roopaka tala and Panthuvarali ragam.

Jaavali-

In this Jaavali the Virahoth – Khantitha Naayika asks her Naayaka not believe others words.She pleads him to trust her words.

She asks him not to get angry on her by listening to other woman's words.

This Jaavali 'Parulana Maata' is set to Kaapi Raaga and Roopaka Taala. This piece was composed by Dharmapuri Subbarayar.

Tillana –

A Tillana is a rhythmic piece in Carnatic music that is generally performed at the end of a concert. A Tillana uses tala-like phrases in the pallavi and anupallavi, and lyrics in the charanam.

This Tillana is composed by Swathi Thirunal.It is set to aadhi taala and Dhanashri Raaga.It is on the praise of Lord Padmanabha. Here in this piece you'll find the dancer starting the dance from the wing of the stage itself .This characteristic feature of Vazhavor bani has been retained. Also you'll find static postures, to break the monotony





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ಅನನ್ಯ
Ananya

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ಸಂಪುಟ 6 - ಸಂಚಿಕೆ 8 - ಏಪ್ರಿಲ್ 2016 - ಬೆಂಗಳೂರಿನಿಂದ ಪ್ರಕಟಿತ - ಒಟ್ಟು ಪುಟ 40+4 - ವಾರ್ಷಿಕ ಚಂದಾ: ರೂ.200/-

A True Tribute!

Recently, Srivijaya Kalanikethana Shimoga, presented a choreography by Dr.K.S.Chaitra, 'Poorva kavi namana' and a lecture demonstration by Ms.Aarthi Velan on Vazhavor bani. The ensemble of five dancers along with Chaitra commenced with melaprapthi in shuddha nritta and proceeded to excerpts of Kavya from Pampa and Deparaja describing the merits of Karunaadu and Kannada nudi. The next piece was Jatiswara in raga



Hamsanandi taken from haridasa sahithya, followed by Harihara's Pushpa ragale, set into kautvam format. Next item presented a piece from Kumaravyasa's "Gadugina Bharatha", depicting the meeting of Krishna and Karna, Krishna revealing the secret of Karna's birth. The most captivating piece of the concert was 'Neelanjana prasanga' written by Pampa taken from Aadipurana. The celestial damsel, her sudden death while dancing in devasabha and creation of her replica by Indra was performed with brilliantly patterned movements of the body and precise abhinaya. Following this were 'navarasa abhinaya', "Ramadhanya charithe" and the programme concluded with a tillana along with mangalam. The mysore state anthem "Kayau shri Gowri" set in raga Shankarabharana was a tribute to Nadadevi Chamundeshwari.

Ms.Aarthi Velan, a disciple of Dr.Shobha Shashikumar, meticulously spoke on and demonstrated the salient aspects of Vazhavor bani. The Vazhavor style is a vibrant synthesis of natya and abhinaya. The Vazhavor bani was popularized by GuruB.Ramaiah Pillai. It is popular for its brisk tempo, attractive ornamentation, sculptural poses light leaps with soft landings, bright eye movements. The Sollukattus are very unique. Ramaiah Pillai with his keen aesthetic sense added a new dimension to the dance. He added static postures in the Tillana, to break the monotony. Softer facial abhinaya is the hallmark of the Bani, more Natyadharmi with refined expressions are given emphasis so that performance does not look too exaggerated. Ms.Aarthi gave performance later based on the traditional margam of Vazhavor bani.

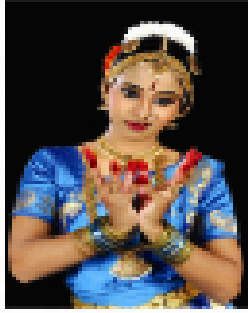


-Dr.K.S.Pavithra

37

ಪವಿತ್ರಾಂಗಣದಲ್ಲಿ ಆರತಿ ವೇಲನ್‌ರಿಂದ ಭರತನಾಟ್ಯ ಬಾನಿ ನೃತ್ಯ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ

ಶಿವಮೊಗ್ಗ :- ಶ್ರೀ ವಿಜಯ ಕಲಾನಿಕೇತನದಿಂದ ನವದೆಹಲಿಯ ಕೇಂದ್ರ ಸಂಗೀತ ನಾಟಕ ಅಕಾಡೆಮಿ ಸಹಯೋಗದಲ್ಲಿ ಮೂ. 12ರ ಕನಿವಾರ ಸಂಜೆ 6.30ಕ್ಕೆ ರಾಜೇಂದ್ರನಗರದ ಪವಿತ್ರಾಂಗಣದಲ್ಲಿ ವಿಮುಖ ಆರತಿ ವೇಲನ್‌ರಿಂದ ಭರತನಾಟ್ಯದಲ್ಲಿ ನೃತ್ಯೋಪಾಧ್ಯಾಯ ಬಾನಿ ನೃತ್ಯ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ



ಪಾಗೂ ಸ್ವಲ್ಪ ಕಾಯಿಗಳನ್ನು ಮುಟ್ಟಿಸಿ ಪರಿಶುದ್ಧಗೊಳಿಸುವುದು. ಭರತನಾಟ್ಯ ಬಾನಿಗಳು ಕೆಲವು ತಿಂಗಳಿಂದ ಉಪನ್ಯಾಸ-ಪ್ರಾತ್ಯಕ್ಷಿಕೆ ಇರುತ್ತದೆ. ಅನುಭವಿ ವಿದ್ವಾಂಸರು ಈ ಅಭಿವ್ಯಕ್ತಿಗಾಗಿ ಕಾಯಿಗಳನ್ನು ಮುಟ್ಟಿಸುವುದು ಸಂಸ್ಕೃತ ಅಧ್ಯಕ್ಷರಾದ ಕೆ.ಆರ್. ಪ್ರೀಧರ್ ಕೋರಿದ್ದಾರೆ.

MANGALURU

THE HINDU • SATURDAY, MARCH 12, 2016

Dance awareness programme held

STAFF CORRESPONDENT

SHIVAMOGGA: Srivijaya Kalanikethana, a city-based cultural forum, and Kendra Sangeet Natak Academy have jointly organised an awareness programme on the Vazavoor tradition of Bharatanatyam at Pavitrangana in Rajendra Nagar in the city on March 12.

The programme will commence at 6.30 p.m. Danseuse Aarthi Velan will present a lecture and a demonstration on the Vazavoor tradition of Bharatanatyam.