A practical guide on Bharatanatyam Jatiswaram and Thillana

Acknowledgement

I am indebted to the selection committee and Ministry of Culture for enabling this research work during the years 2019 – 2021. I profusely thank Smt Revathy Ramachandran, Director, Kalakshetra, for being helpful and supportive of every effort taken by me during this tenure. It has been heartening to have this prestigious temple of dance, 'Kalakshetra', as my nodal institution. I thank my Guru Smt Chitra Visweswaran, I have no words to explain the support and guidance that I have received from her. I sincerely thank the inputs I received from the dance icons like Dr. Padma Subramanyam, Prof CV Chandrasekhar, Smt Sudharani Raghupathy, and Smt Nandini Ramani. I acknowledge the veteran alumni of Kalakshetra, Sri Janardhanan, Sri Balagopal, Ms. Sarada, Ms. Ambika, Ms. Savitri Jagannath Rao, Sri Dhananjayan, and Smt Shanta for helping me to collate this effort. I immensely thank Smt Jyolsala Menon and Sri KP Rakesh, for proofreading the content with me, spending their invaluable hours in taking this project to completion. I also extend my thanks to Sri Hari Padman, Sri Lokesh, Smt Nirmala, Sri Suryanaryamurthy, Sri Mohanan, and Sri Girish and other staff members of the Rukmini Fine Arts College. A special mention to my friends Sri Nidheesh and Smt Gayatri Kannan who had been supportive to me during this project.am indebted to the selection committee and Ministry of Culture for enabling me to carry this research work during the years 2019 – 2021. I profusely thank Smt Revathy Ramachandran, Director, Kalakshetra, for being helpful and supportive of every effort taken by me during this tenure. It has been heartening to have this prestigious temple of dance, 'Kalakshetra', as my nodal institution. I thank my Guru Smt Chitra Visweswaran, I have no words to explain the support and guidance that I have received from her. I sincerely thank the inputs I received from the dance icons like Dr Padma Subramanyam, Prof CV Chandrasekhar, Smt Sudharani Raghupathy and Smt Nandini Ramani. I acknowledge the veteran alumni of Kalakshetra, Sri Janardhanan, Sri Balagopal, Ms Sarada, Ms Ambika, Ms Savitri Jagannath Rao, Sri Dhananjayan and Smt Shanta for helping me to collate this effort. I immensely thank Smt Jyolsana Menon and Sri KP Rakesh, for proof reading the content with me, spending their invaluable hours in taking this project to completion. I also extend my thanks to Sri Hari Padman, Sri Lokesh, Smt Nirmala, Sri Suryanaryamurthy, Sri Mohanan and Sri Girish and other staff members of the Rukmini Fine Arts College. I have to mention my friends Sri Nidheesh and Smt Gayatri Kannan who had been supportive to me during this project.

Certificate

This research work has been carried out by me (**Dr R Vijay Madhavan**) during 2019 – 2021 and is submitted in the fulfillment of Tagore Scholarship instituted by the Ministry of Culture, Govt of India. The topic of the research 'Encode dance movements in Jatiswaram and Thillanas choreographed by the doyen Smt Rukmini Devi (employing the technique of Natyagraphy)' has been carried out by me diligently and I acknowledge that this work has not been submitted to any institution or organisation earlier.

From the Desk of Dr Vijay Madhavan

As a practitioner, I have always dreamt of the crucible of knowledge that can be inherited. Several stalwarts have left their indelible imprints in me with their art form. Art journey for every seeker is a wonderful and memorable entourage. But I felt whenever I began, I did not know where to start and was confused if I had made a beginning too. So when I looked around it was the case for most of the researchers too. I felt the need to be able to cut down the invention of the wheel each time. The knowledge was available but was not accessible. For many reasons, so I developed a system that relegated on the comprehension capability to be read from a paper and visualized as dance. Yes, I indeed dreamt of dance in paper. That kindled my passion as a teacher to the students who were alternately able (speech and hearing impaired) children, who could see rather than hear. That was the initiative at the beginning which leads me to develop a tool for the Classical Dance which lacked a systematic system of documentation. It sparked as an idea but to develop such a system it took sufficient time to revisit and build as a tool to communicate with precision. The problem with every learner is the ability to grasp lessons. So a textbook would have been handy. When you are passionate about art, you would remember most of your lessons, but it could be the tiny spec (like a small movement when forgotten) that would turn out to be the most disastrous one. To iron out such a catastrophe our immediate solution would be a visual aid but with the passage of time, to dig out where we had stored it, excavating that itself would pose a great challenge. If at all we are successful in the treasure hunt, then comes the help but after catching up, the frustration would be enormous because it is not a great discovery but the minuscule of information that made you go hither and thither would hurt us the most. So to resolve such attempts and help both the teacher and taught, I have felt a need to create a practical textbook for dance. So this book is the first of its kind in the field of Classical Dance of Bharatanatyam, with an elaborate content of five Jatiswarams and eight Thillanas of Dance movements precisely documented.

NATYAGRAPHY

Natyagraphy is a unique scripting technique for Bharatanatyam developed by Dr. Vijay Madhavan. Bharatanatyam has been an oral pedagogy traditionally but the complexity and creative nature of the art have posed a challenge to document. Natyagraphy is a dream that has come true and with this system, all that is performed including minute details can be captured. Natyagraphy draws inputs from the text like Abhinayadarpanam and several other time-tested techniques for representation.

Natyagraphy is easy to learn, can adopt new vocabulary, enables to preserve traditions, document, cherish and critically analyze and appreciate choreographies. It is precise and most of all it is written in accordance to the thalam. Natyagraphy is a three-step encoding process that features a layer for the feet and movement cursives, the second layer maps the hand, and the third reveals the body movements & orientation.

Feet Layer

The feet layer has been conceptualized to be featured in a hexagonal grid. The concept of 'Dangling' is incorporated to present the position of the feet. The motif is the base feet movements in Natyagraphy, and they are immutable. We say immutable, because a motif is defined with a meaning intended, hence cannot alter. The concept of 'Viram' defines the pause and brings clarity to the speed at which an underlying movement is executed. The left top corner reveals the intricate mathematical pattern which is embedded in an item; called 'Rational Enclosure'. The left bottom corner is the 'Vector Enclave', which specifies the bias of nature of the body. The movement of the right foot to a clockwise direction, and the left foot to an anticlockwise direction, so any numerical that goes in the positive representation the native movement of that side, and the negative means the altered way to incorporate the movement. The foot has a positive orientation and a negative one, hence for the right foot moving anticlockwise is negative, while clockwise rotation is positive, and for the left foot vice versa which helps in incorporating the movement.

The right top corner is the space for 'Closures', when helps track the completion of an avartanam, we could use it to represent the 'cessation of a dance structure'. The right bottom

Specific Morse Codes with movement markers and their degrees of movement. Apart from which the Right and Left demarcations are also provisioned.

The layer below the hexagonal grid presents the orientation of Space. Space can be further segmented into two as Extrinsic Definitives and Intrinsic Definitives. The Extrinsic Definitive marks the physical space, which could be the performing stage or space on the X-axis. The Intrinsic marks the space along the Y-axis, and the reference is the dancer. So this is further broken into seven subunits to represent all the major joints of the body because it is these hinges that allow movement to happen. So we use the concept of Segmentation markers which are dependant on several factors. They can be interpreted only if additional information is required and hence they are also known as 'Pseudo markers'. Thus the information of Right or Left demarcations, Segmentation markers, the Space Timers, Intrinsic Definitives, are to be taken together to analyze and interpret the movement.

The extrinsic definitives can be replaced by the usage of patterns (an observed set) to represent a design of choreography. Anomaly is used to present different bani or styles of various schools, to avoid mutation of the motif. The best part of this is to help preserve the nuances of each school which would help students appreciate and assimilate best practices.

Thus Natyagraphy is a one-stop solution tool to document any item in the Bharatanatyam repertoire. In layman's terms, Natyagraphy is Bharatanatyam on Paper. Natyagraphy is both a Trademark and a copyrighted technique.

corner is the space for 'Counters', it is presented in a descending order, this goes with 'Rational Enclosure' mentioned earlier.

Though this may seem to be filled with jargons when explained with an item it would easy to comprehend and you will appreciate the utility of these concepts.

Hand Maps

In Bharatanatyam, hand is the most difficult to be expressed as it presents complete dynamicity. Hence getting to decode how to plot is the most interesting one. Hand Maps has three aspects, the Position, the Orientation, and the Hasta. The integration of these with the clear demarcation of the Left and right hands is the key ingredient of the Hand representation. It is elaborated below in a step-wise manner.

The integration of several points leads to the draft of an entire curve or trajectory. So this is what we incorporate by the technique of hand maps. So every point in the space is plotted to suggest the complete movement. For plotting the hand at a point in time, we have to define the position and its orientation. Apart from this, the Bharatanatyam presents a rich vocabulary of hastas which too needs to be incorporated. So we have demarcated the Samuel Morse Codes broadly into two categories, as 'Position Specific Morse Codes' and 'Morpho Specific Morse Codes'. The orientation of the hand is suggested by the use of Pitman's strokes, and this too is in two categories, Fixed Orientation markers, and Transitory Orientation markers. The English sign language has been to present the ideas of the Hasta. Thus combining all of these, Positional Markers with certain numerical and depth indicators (Space Timers, is the name used in Natyagraphy), Fixed orientation, and Hasta are employed for Adavu level representation. However, an additional transitory orientation will detail the Abhinaya level representation. The concept of Anchoring demarcates the right and left morphological demarcation.

Body & Space Orientation

The orientation is presented as a layer above the hand and below the feet. When presented above it elaborates information about the body, which is presented as a combination of Morpho-

Acknowledgment			i
Certificate			ii
From the Desk of the researcher			iii
Natyagraphy			iv

Jatiswaram

			Page No
Saveri	Rupakam	Tanjore Quartet	2
Kalyani	Rupakam	Tanjore Quartet	6
Vasanta	Rupakam	Tanjore Quartet	10
Bhairavi	Rupakam	Tanjore Quartet	14
Ragamallika	Misra Chapu	Tanjore Quartet	22

Thillana

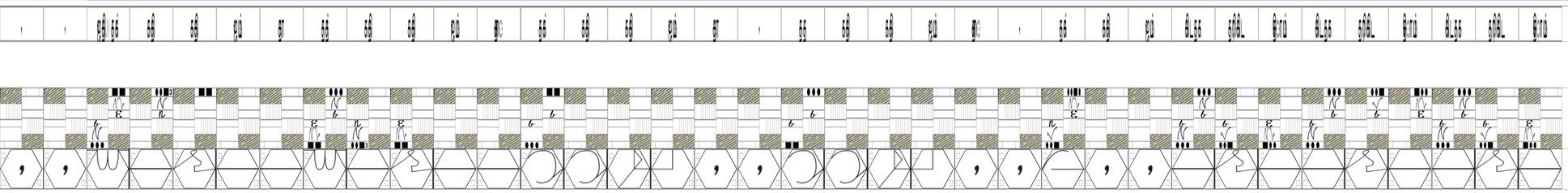
Natabhairavi	Adi	Veena Sri Krishnamachari	29
Paras	Adi	Ramanathapuram Sri Sreenivasa Iyengar	42
Kedaragowlai	Adi		55
Bilahari	Adi	Sri MD Ramanathan	68
Atana	Adi	Sri Ponnayya Pillai	79
Simhendramadyamam	Adi	Bhagavathulu Sri Seetharama Sharma	92
Hindolam	Kanda Ekam	Tirukokarnam Sri Subbaiyar	102
Kanada	Rupakam	Ramanathapuram Sri Sreenivasa Iyengar	110

A note

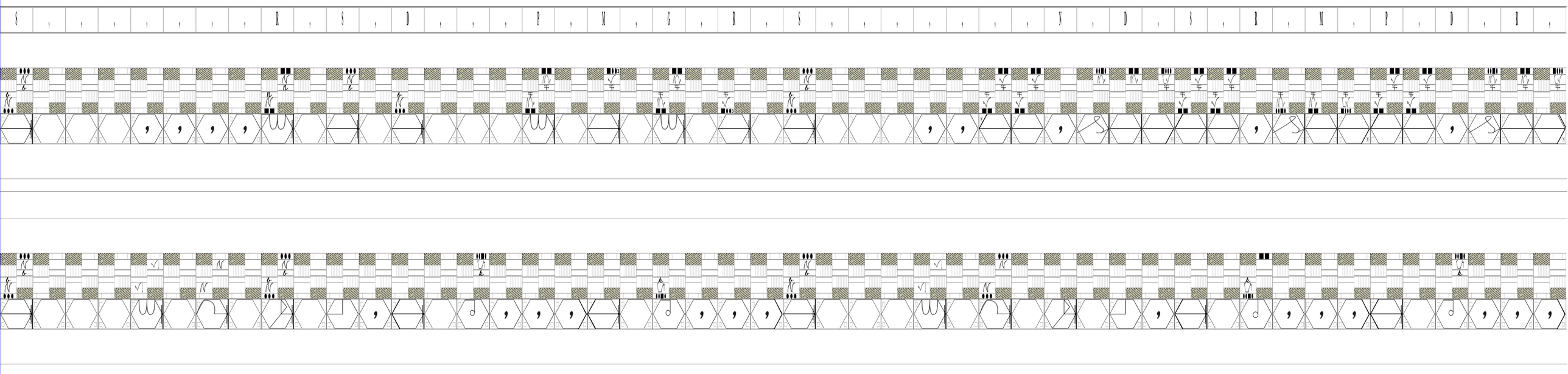
Jatiswaram

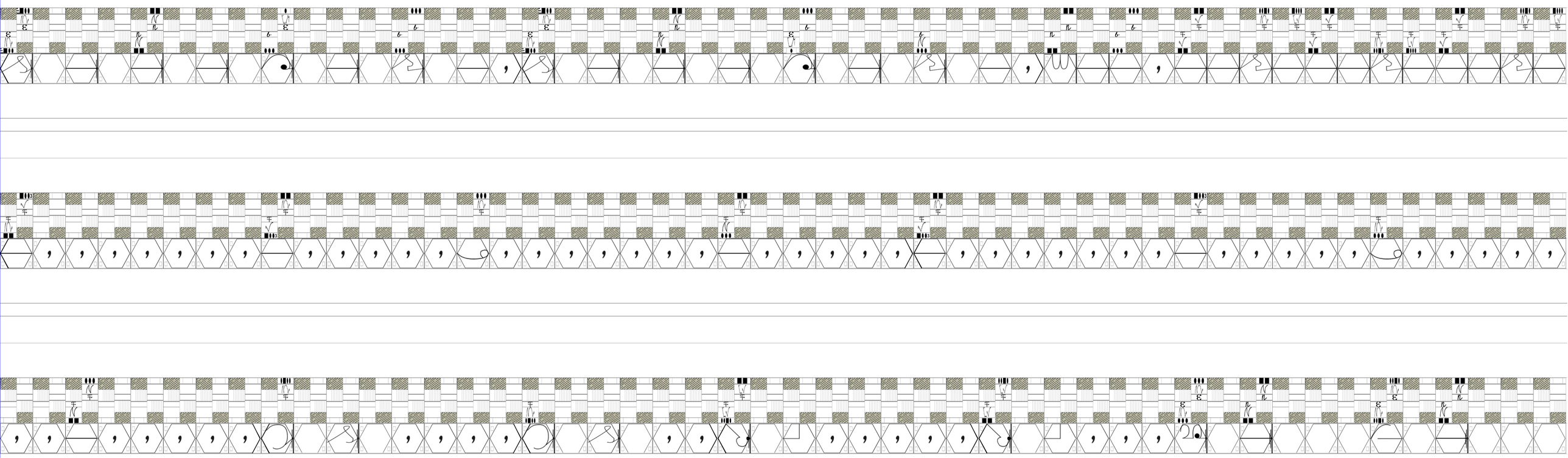
Ragam : Saveri

Thalam : Rupakam



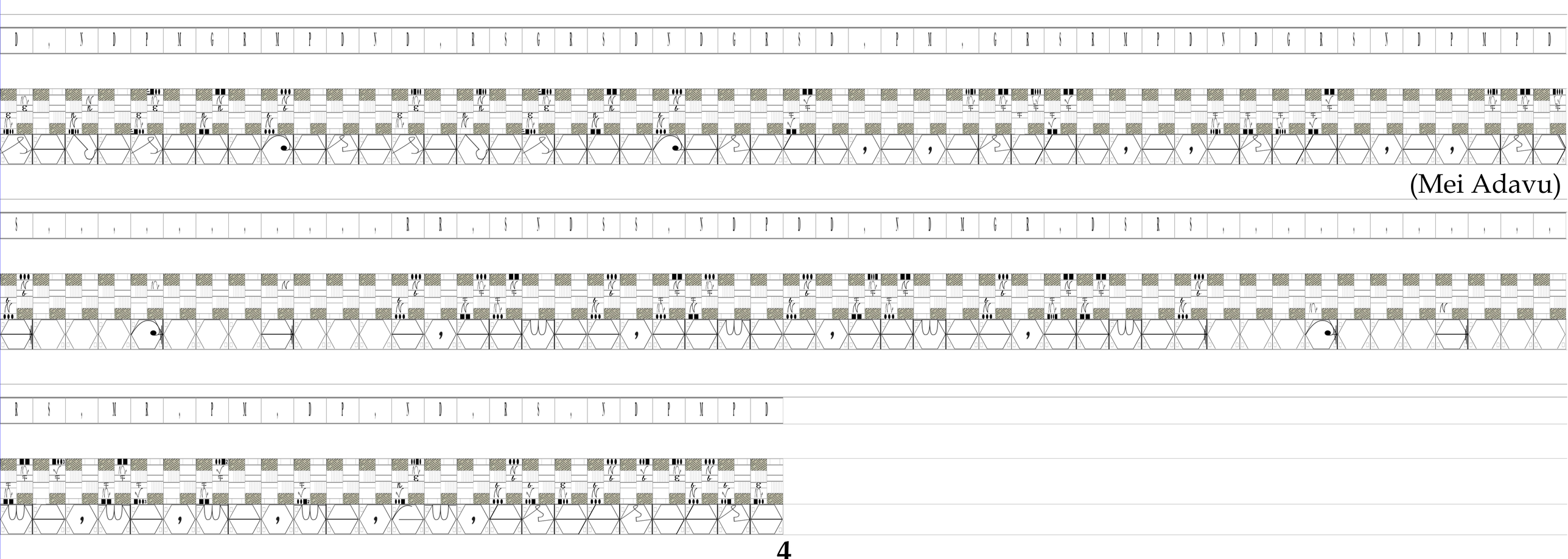
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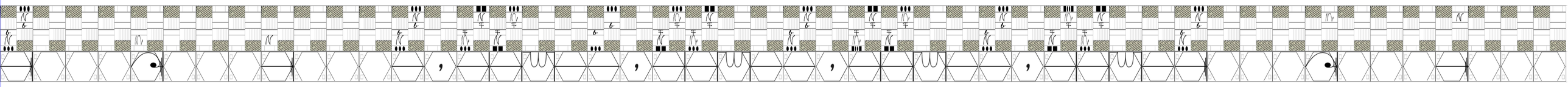


(Mei Adavu)



(Mei Adavu)

S , , , , , , , , , , , R R , S Y D S S , Y D P D D , Y D M G R , D S R S , , , , , , , , , , ,



R S , M R , P M , D P , S D , R S , S D P M P D

S R G R G S , R R S S D P D R S R D , S S D P M G R , M P D G R , S S D R S , S D P M G R M P D

(Mei Adavu)

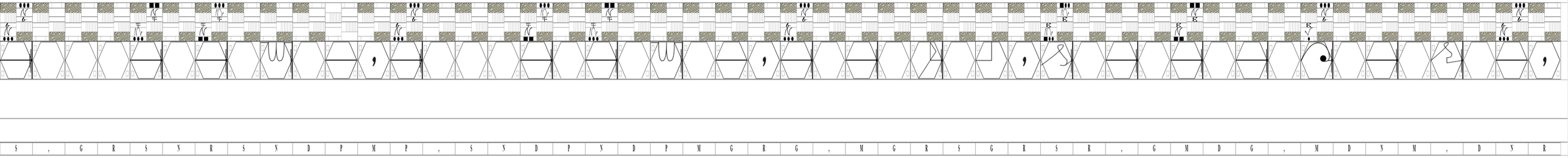
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Thalam : Rupakam

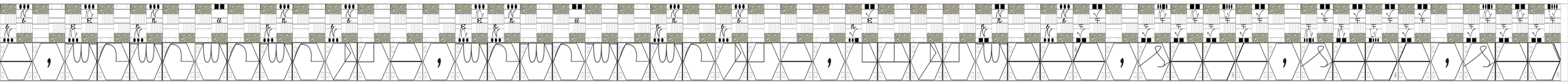
தந்த னும் தரீ நந னா , நந னும் தரீ நந னும் , தந்த னும் தரீ நந னும் தரீ னா தீ , தீடந்த நரீதீட நதும் தந்த னும் தரீ நந னும் தரீ னா தீ , தீடந்த நரீதீட நதும் தந்த னும் தரீ நந னும் தரீ னா தீ , தீடந்த நரீதீட நதும்

(Mei Adavu)

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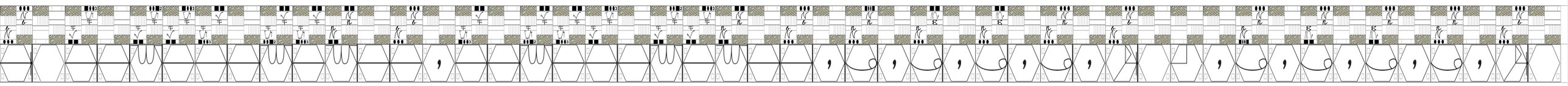


S , G R S N R S N D P M P , S N D P N D P M G R G , M G R S G R S R , G M D G , M D N M , D N R

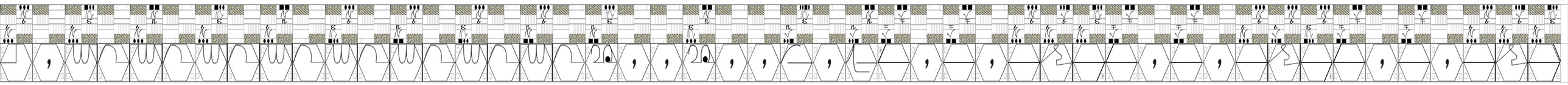


(Mei Adavu)

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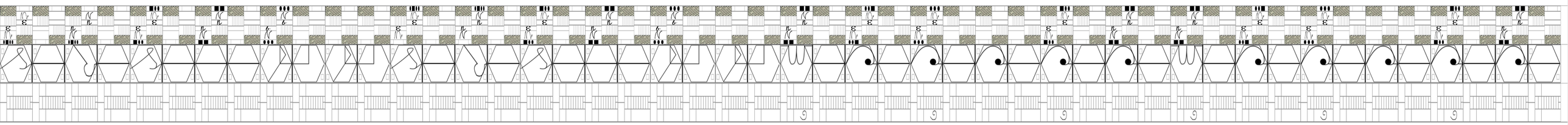


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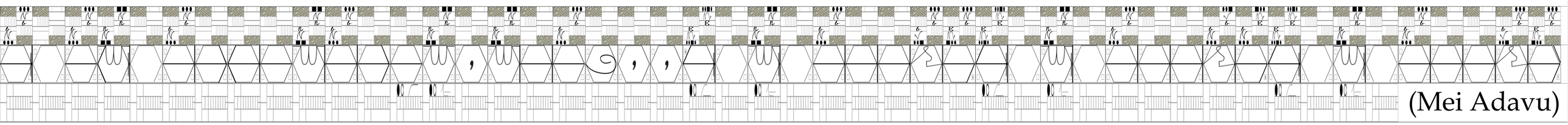


(Mei Adavu)

N , S N D P M G M P D D N , S R S N D N P M P D N , D P M G D M G R S R N , S R G M P G M P D D

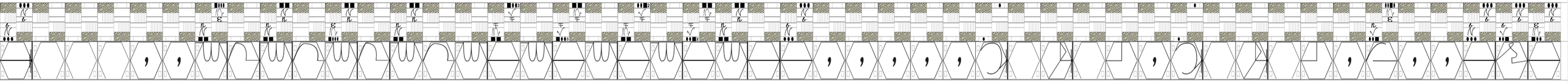


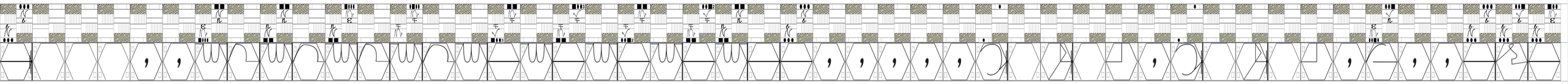
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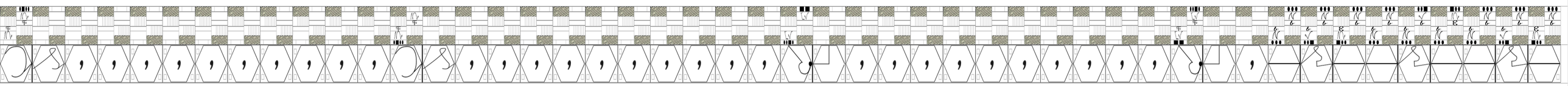
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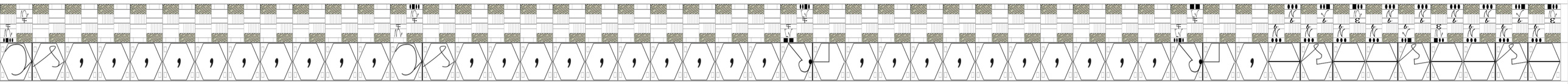
S , , , , , N G R R S N D N D D P M P M G R N R S , , , , , R G , M G M , D M D , N D N , S R N



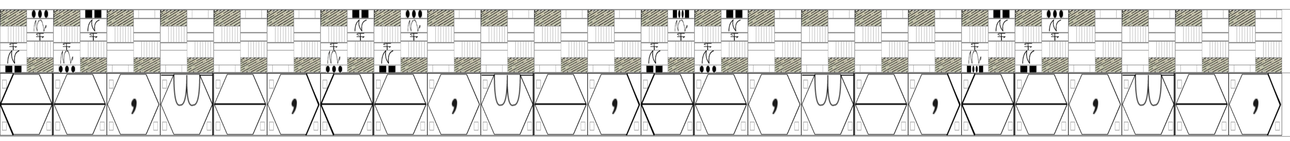


S , , , , , , , , N G R S N , , , , , , , D R S N D , , , , , , , P N D M P , , , , , , , M P D N

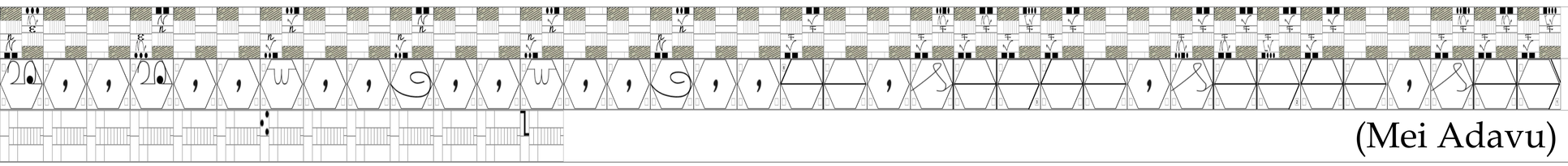




S G R , S N D R S , N D P N D , P M G M P , D N



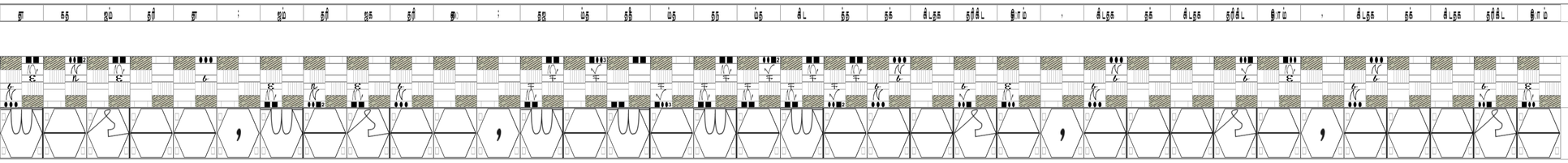
TSRA GATI - S G R N R N D N D M D M G M G R G R S , R G M P R , G M D N G , M P D N



(Mei Adavu)

Ragam : Vasantha

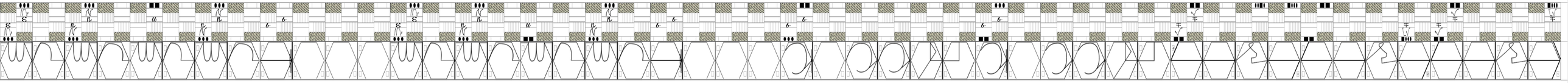
Thalam : Rupakam



(Mei Adavu)

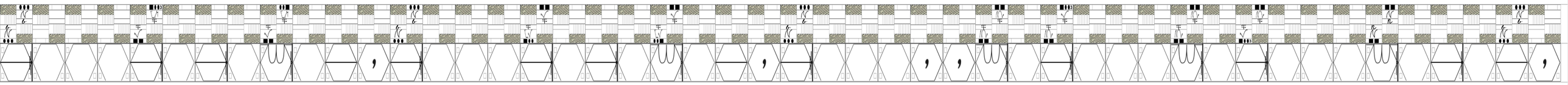


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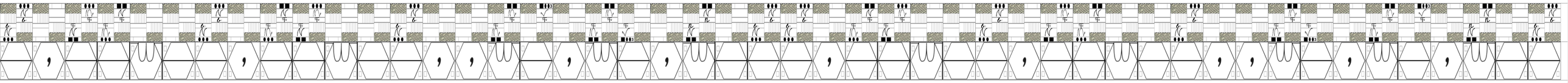


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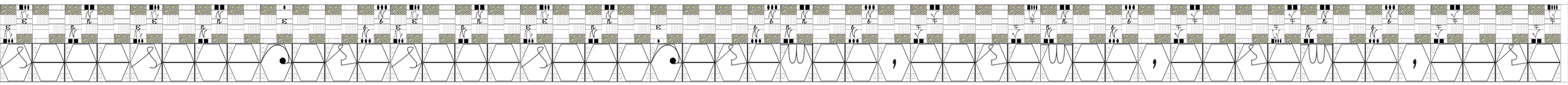
D , , , N , D , M , D , N , , , D , M , G , M , D , , , , , R , , , S , M , , , G , S , G , M ,



D , N D M D N , D M G M D , , R , S M , G S G M D , N D M D N , D M G M D , , R , S M , G S G M

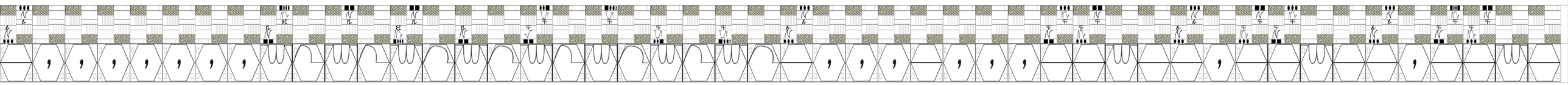


D , N D D M G M G R G M D , N S G R M G N D G M D , S N N D D M G M D N D , G R S N D N D M D N

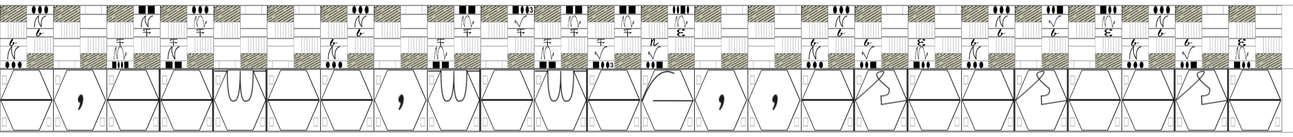


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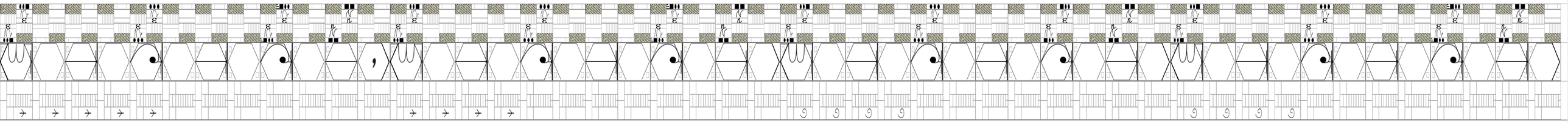
S , , , , , , , S N D N S R S N D N D M G M G R S , , , , , , D N S R N , S G M D G , M D N S



M , D N S R S , N D G R G , M D N R S , G M D N



S S , N D N D M D , , , N N , D M N D M G , , N D D , M G M G R S , , N S G , M G M , D M D , N



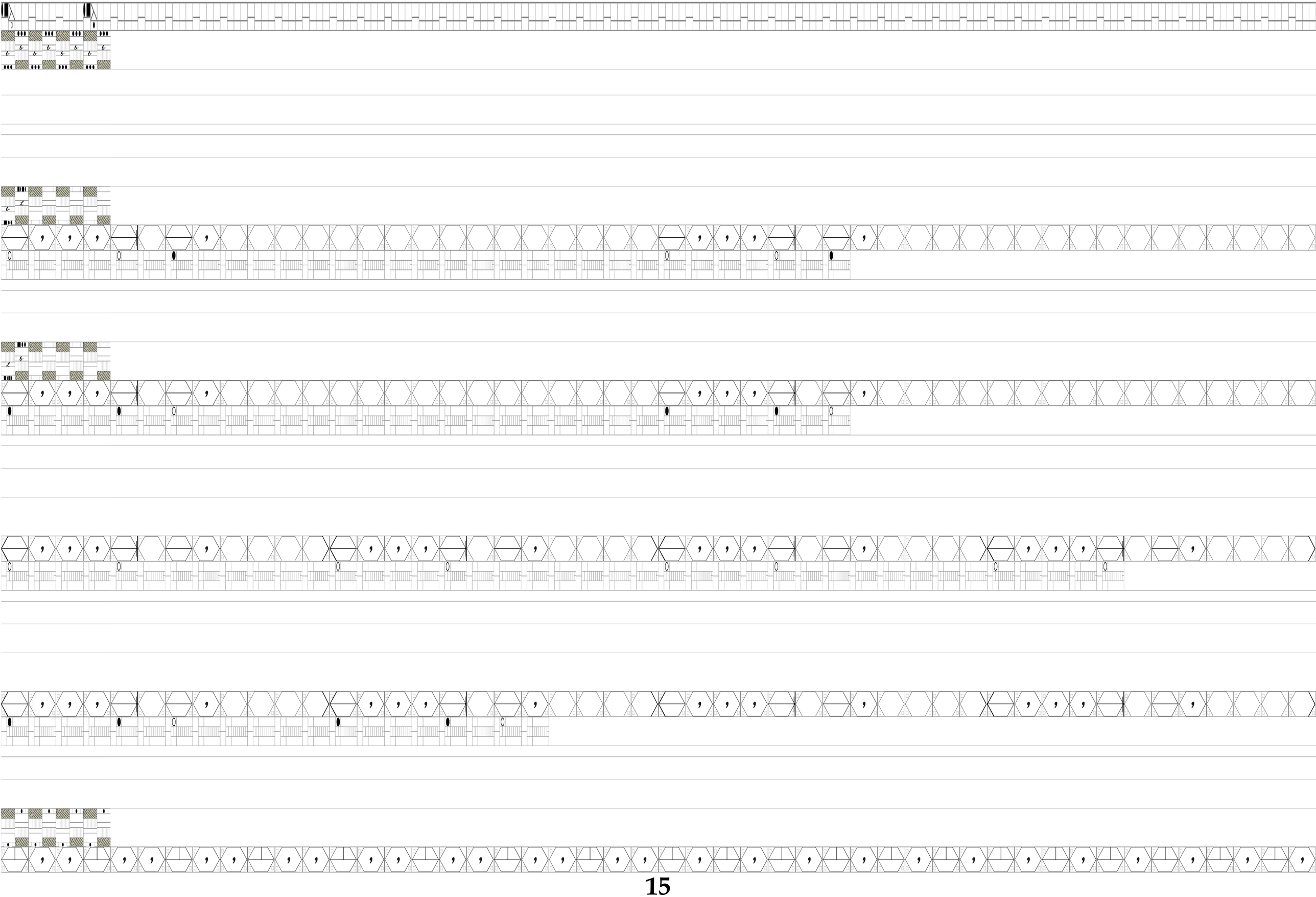
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(Mei Adavu)

Ragam : Bhairavi

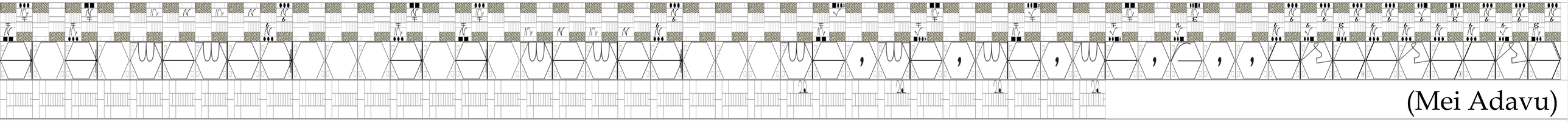
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Mei Adavu



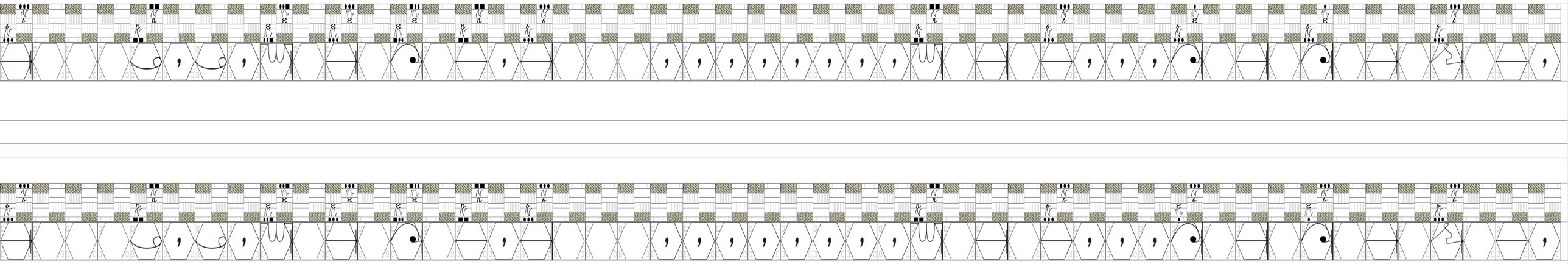
(Mei Adavu)

S , R , N , R S N , , , D N S , N , D P M , , , P D N , D N S , N S R , N R S , N S N , D P D N

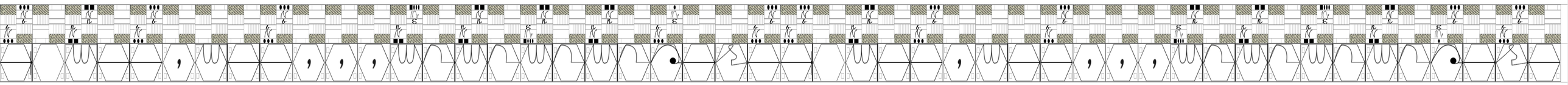


(Mei Adavu)

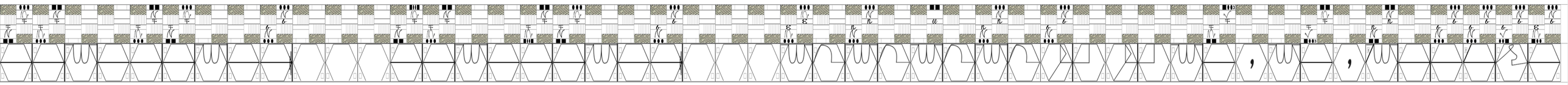
N , , , D , M , P , , , G , M , P , , , , , , , , , N , D , M , , , G , R , G , M , P , D ,



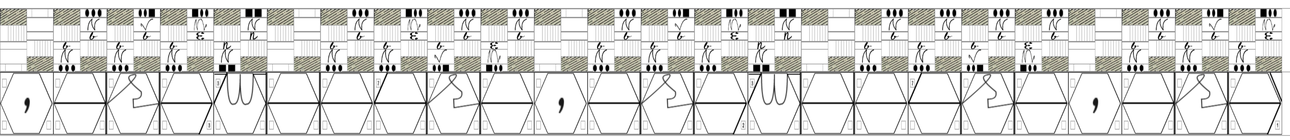
N , D M P , G M P , , , , , N D M , G R G M P D N , D M P , G M P , , , , , N D M , G R G M P D



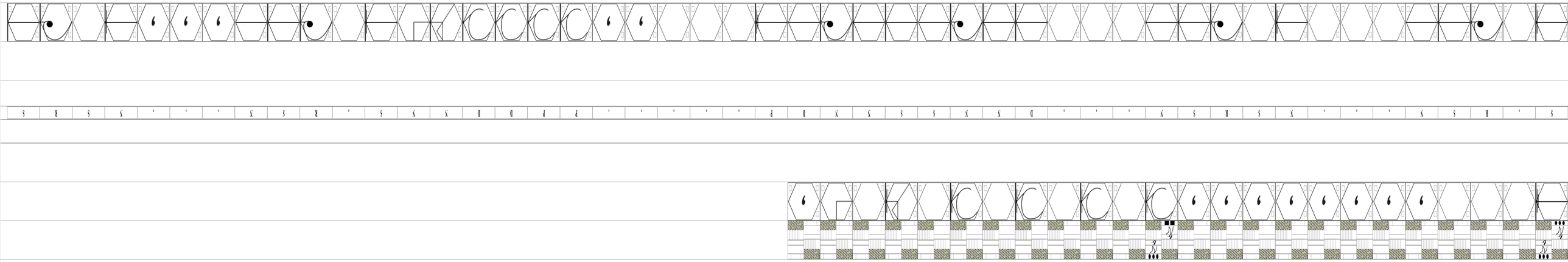
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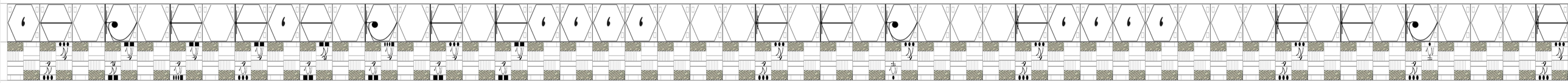


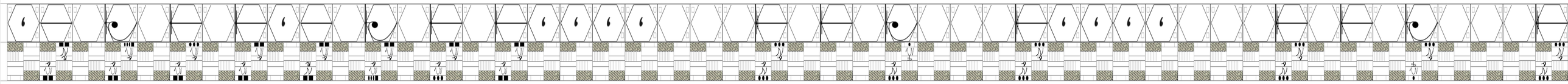
D , N S N D P , , , P M G R S , , , R G M P D N



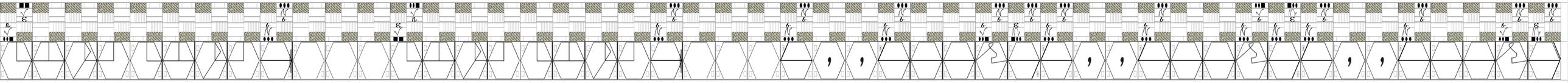
(Mei Adavu)





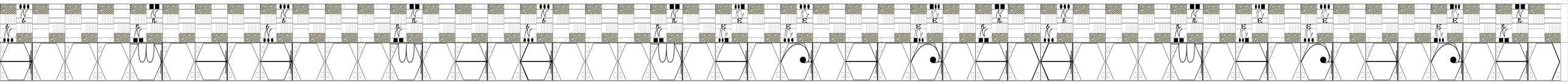


S , R S N S R S N , , , D , N S N , D P M , , , P M G R S , N S R G M P D , G R G M P D M P D N

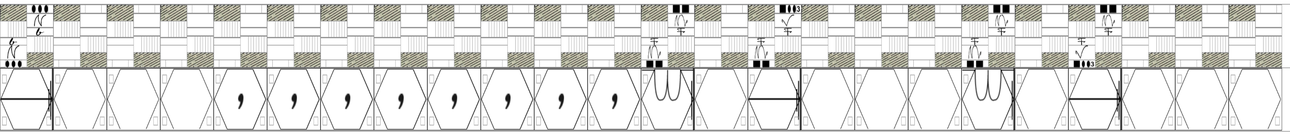


(Mei Adavu)

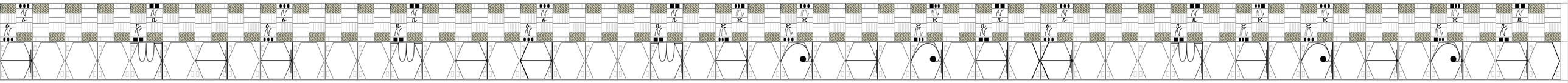
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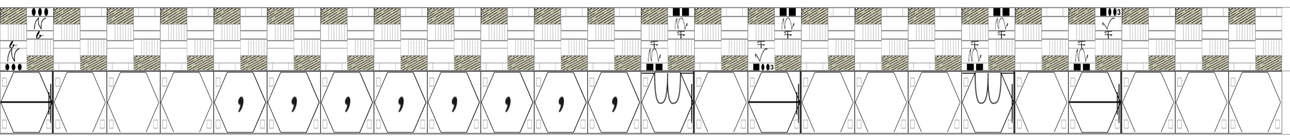
P , , , , , , , , , , , M G , , R , G , M , P ,



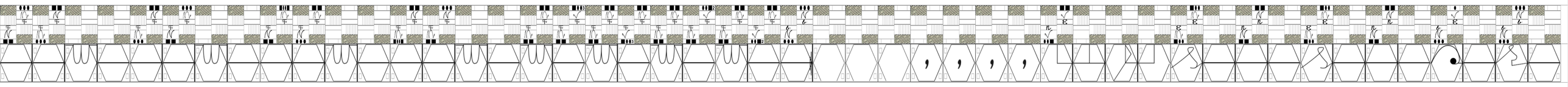
D , , , D , M , P , , , P , G , M , , , M , R , G , , , G , S , R , , , R , N , S , R , G , M ,

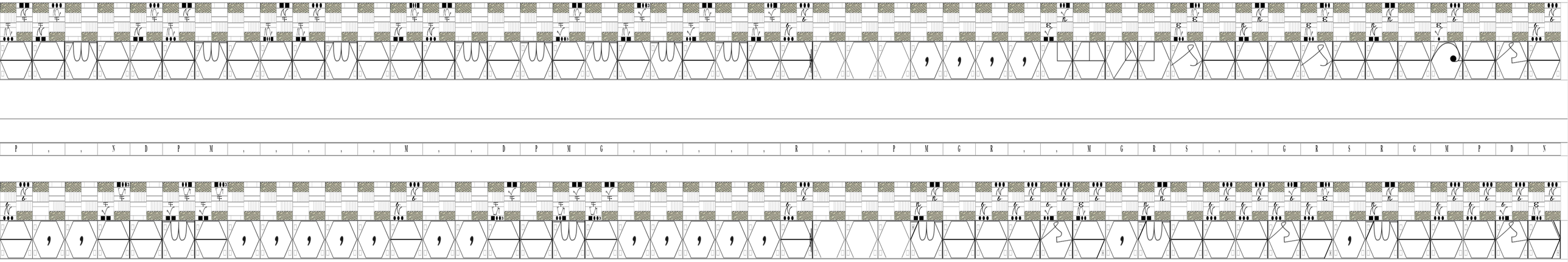


P , , , , , , , , , , , M G , , R , G , M , P ,



D , D M P , P G M , M R G , G S R , R N S R G M P , , , , , , , G R G M P D N , D N , P P N D M



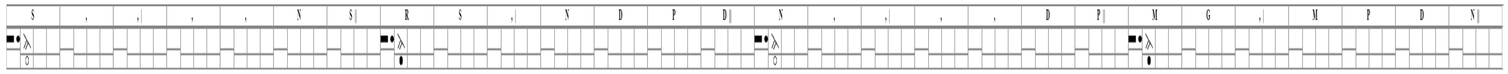


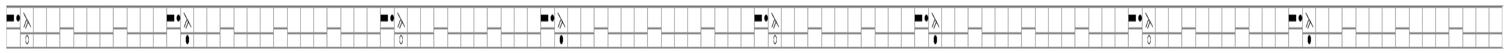
(Mei Adavu)

Ragamallika

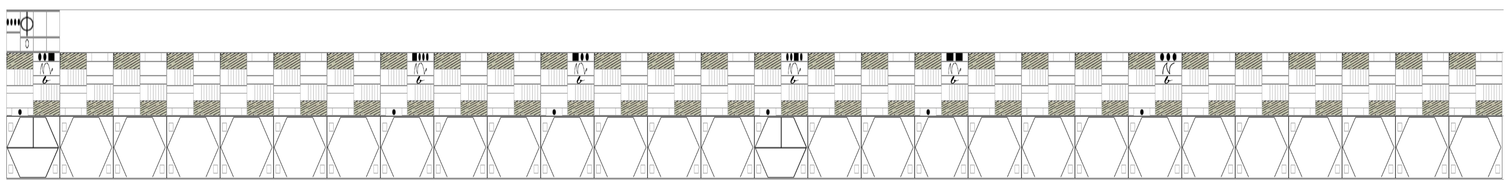
Thalam : Misra Chapu

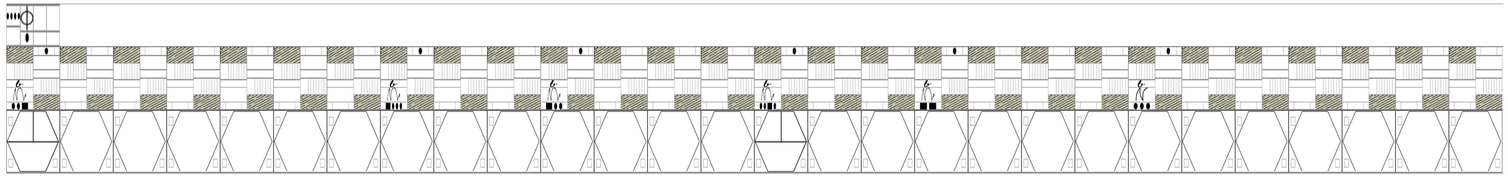
S , ,| , , N S| R S ,| N D P D‖ N , ,| , , D P| M G ,| M P D N|

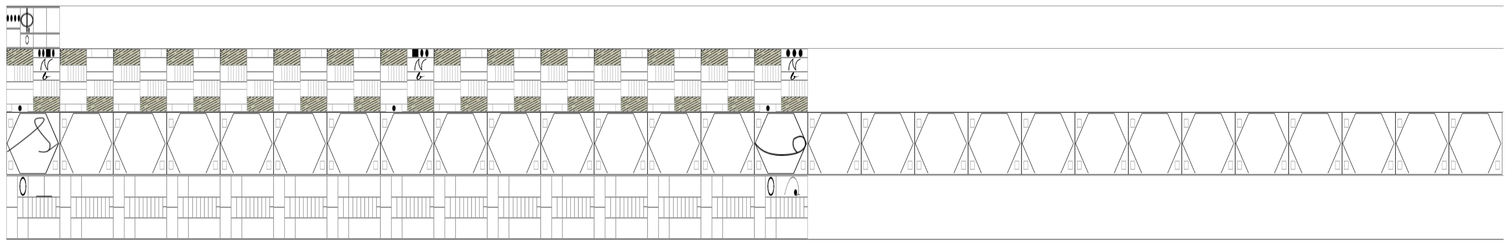


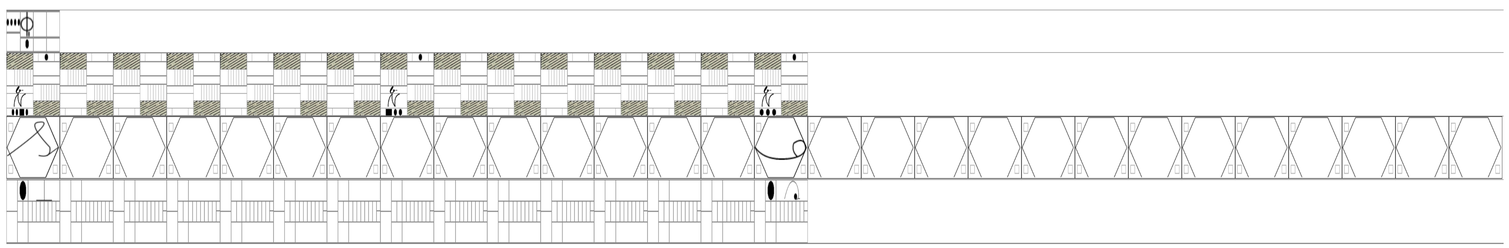


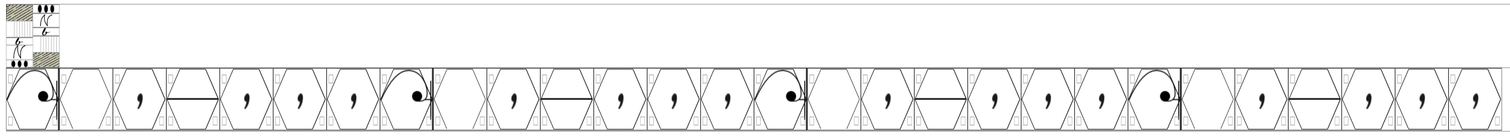
Mei Adavu

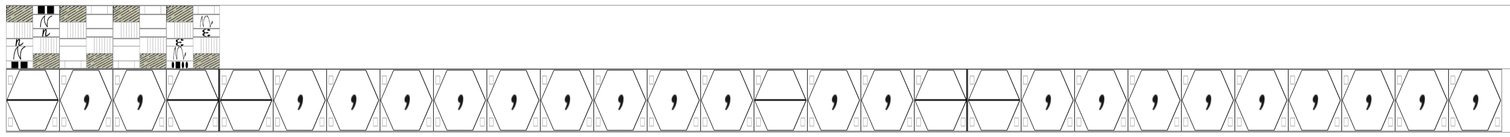


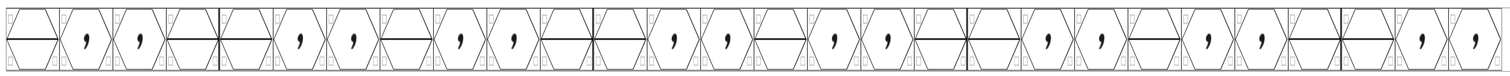


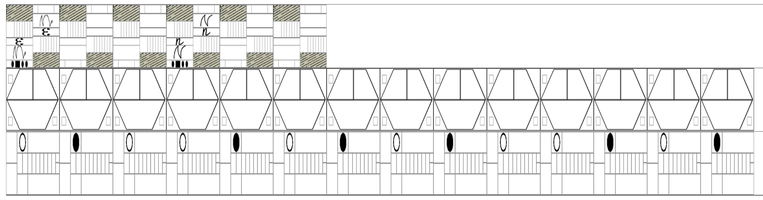


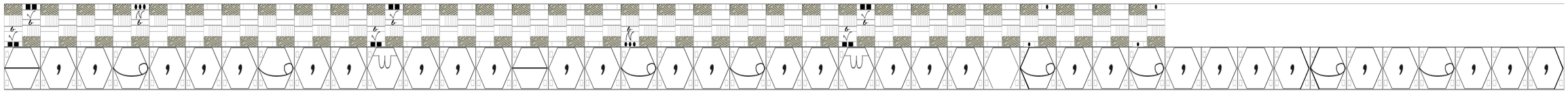


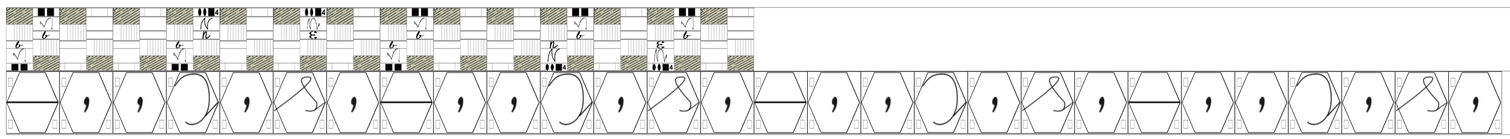


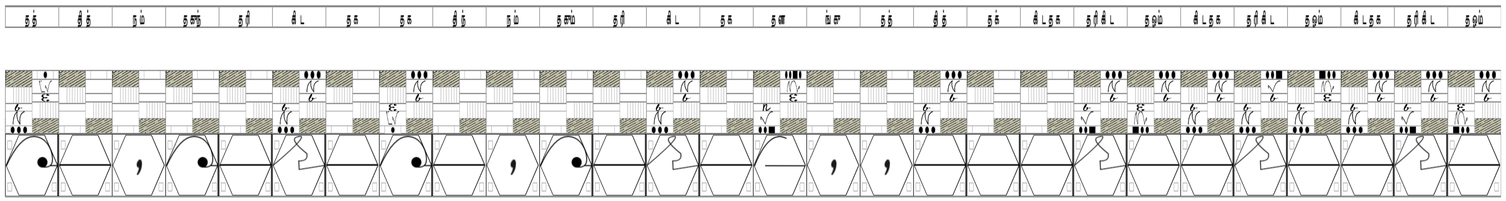




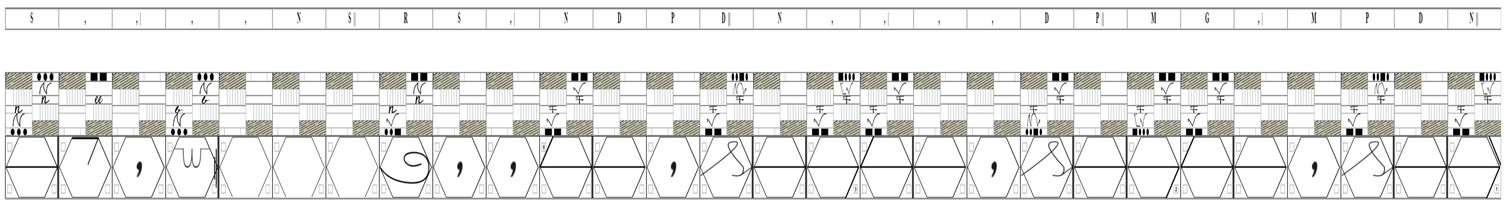


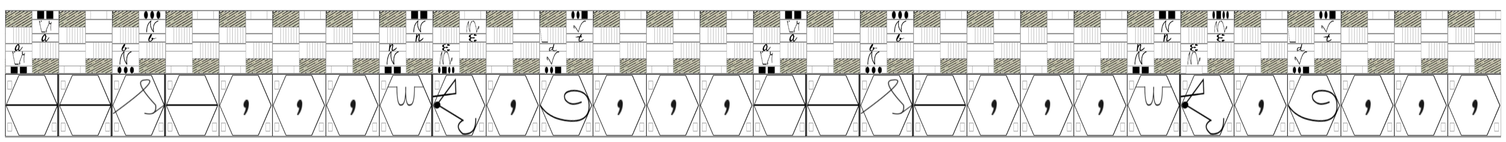


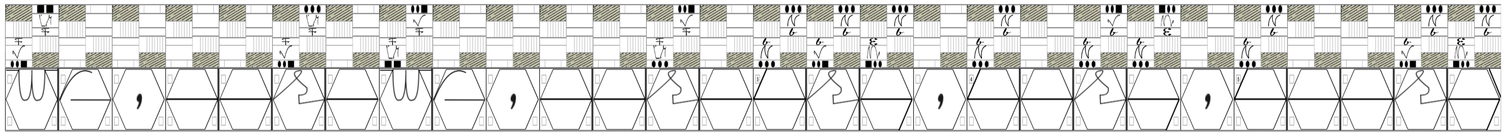


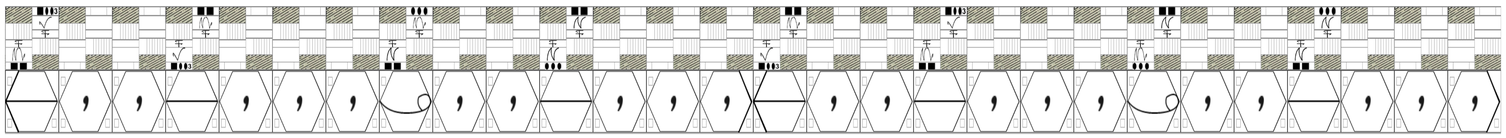


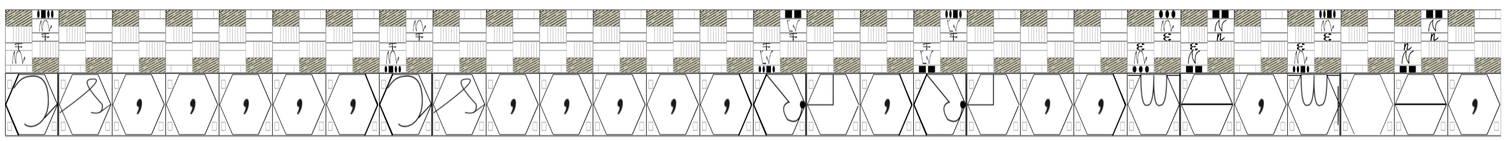
(Mei Adavu)



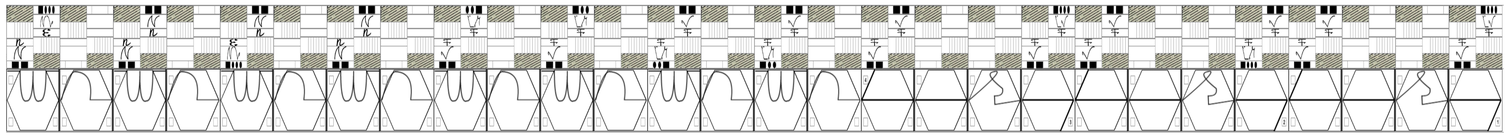




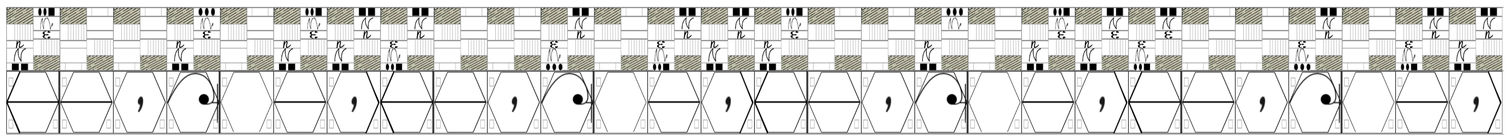


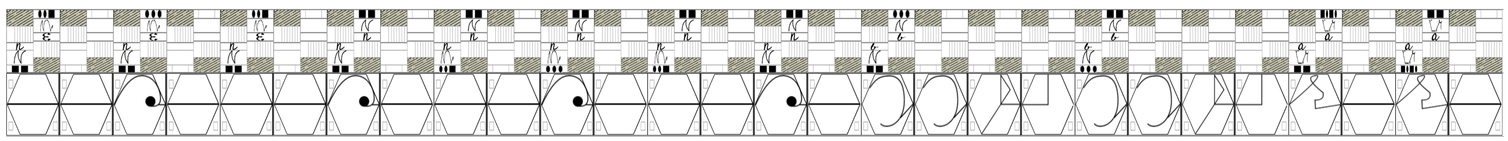


S | R | G | N | R | N | D | M | D | N | D | N | D | M | G | M | D | M | G | R | S | R | G | , | M | P | D | N |

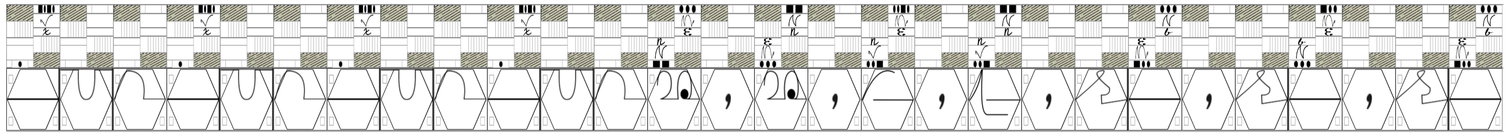


D | , | P | M | G | R | G | M | , | D | M | G | R | S | S | , | N | D | P | R | S | G | , | R | G | M | P | D |



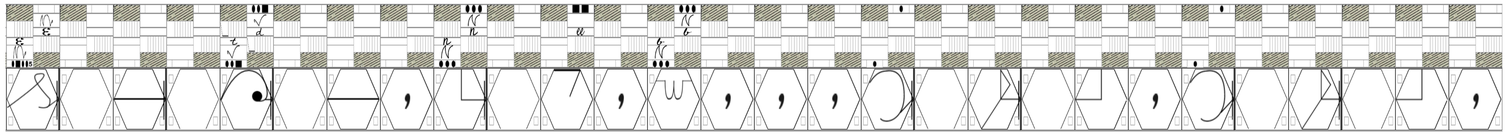


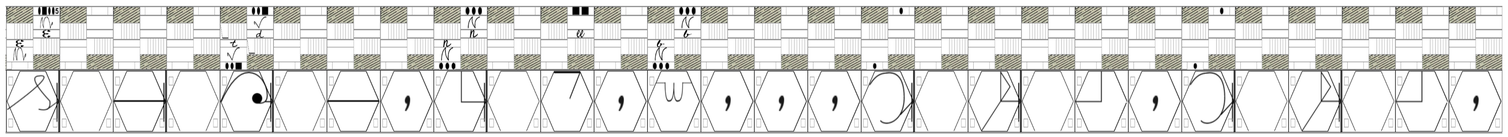
P | D | P | S | N | R | S | M | G | R | S | P | D | P | R | S | , | N | D | P | D | M | , | G | M | P | D | P |



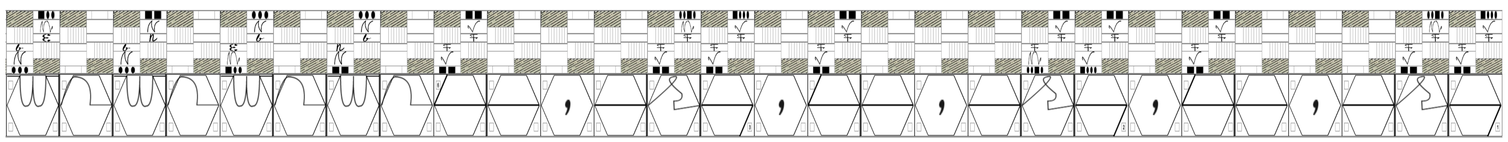
(Mei Adavu)

S R S| N S D ,| N S N| D , P M| P G M| R S N S| R , M| P N S R|



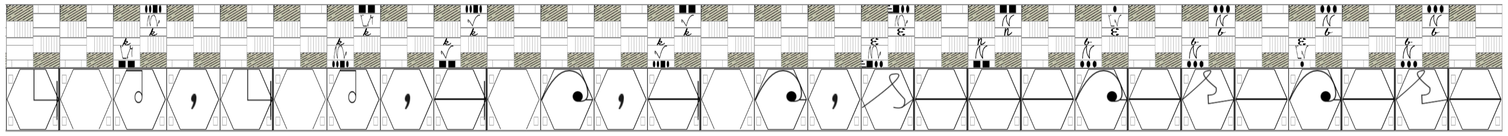


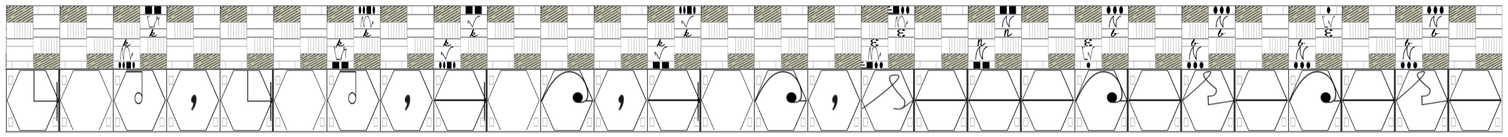
S G ,| M R S N| , S D| , N S R| S , N| D , P G| M R S| , G R N|



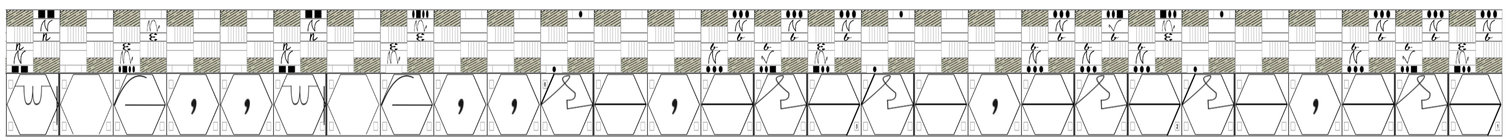
(Mei Adavu)

G , R| S N D N| R , N| D M G M| D , M| G R S R| G , M| D N S ,|



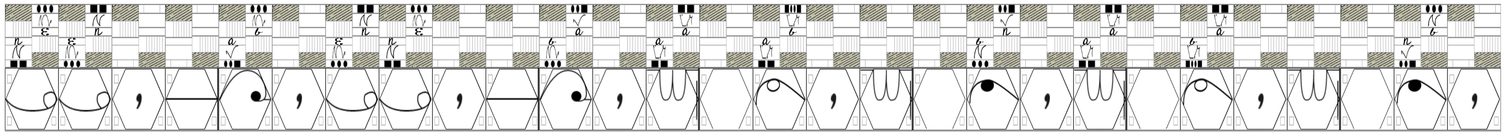


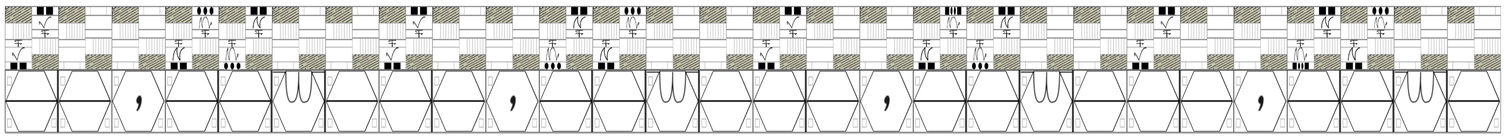
N G R| N R N D| N D M| D N S ,| N D M| G R S R| G M ,| D N G R|



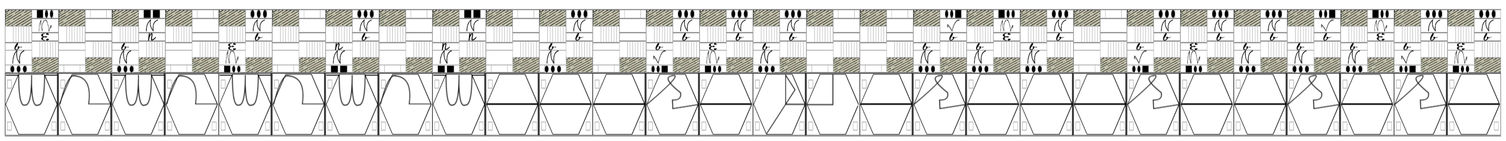
(Mei Adavu)

N S R| N , D N| S N ,| D P R M| P N D| M , P D| M , G| R M R S|





R M G| R M P ,| N S R| N R S ,| R N ,| D P , M| R , N| D S N R|



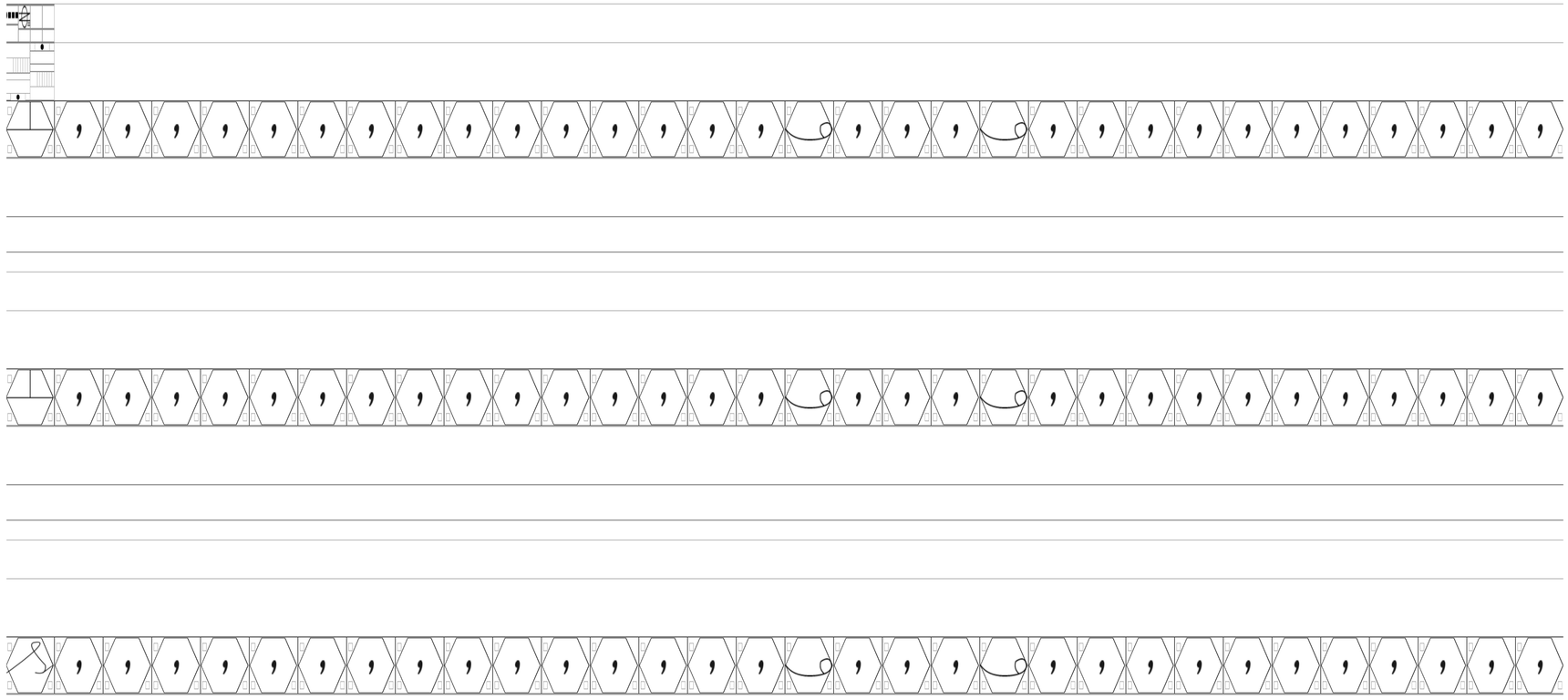
(Mei Adavu)

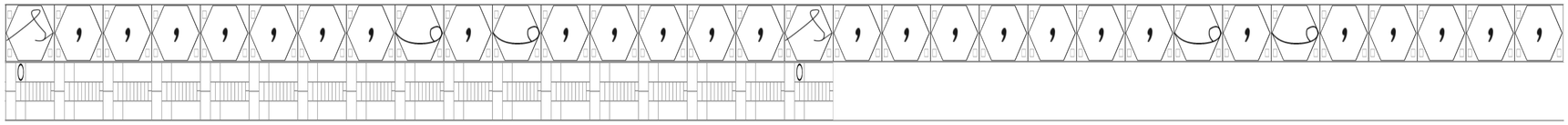


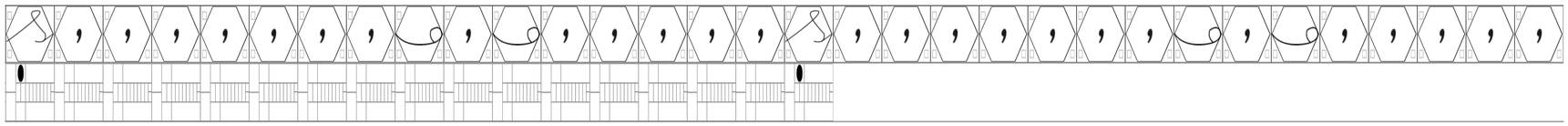
Ragam : Natabhairavi

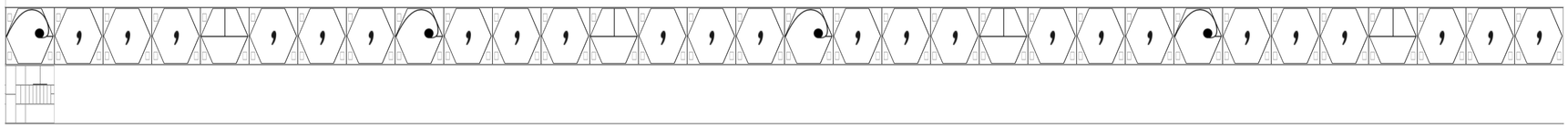
Thalam : Adi

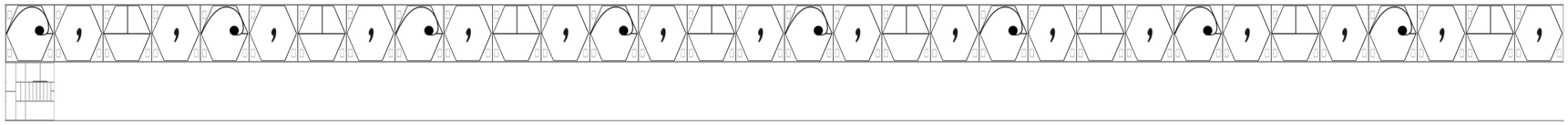
Mei Adavu One

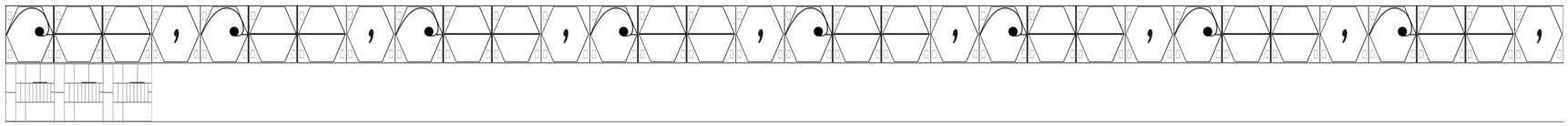


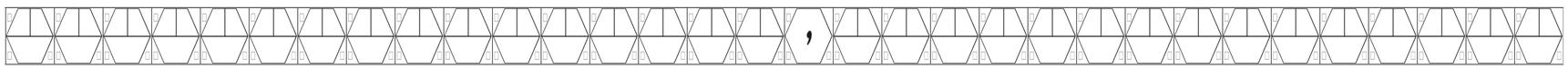








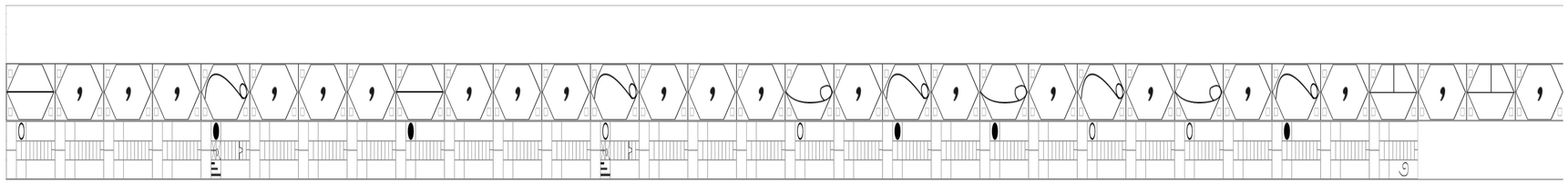


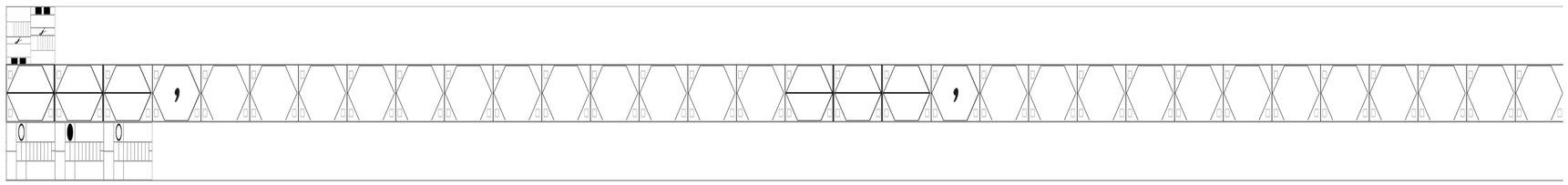


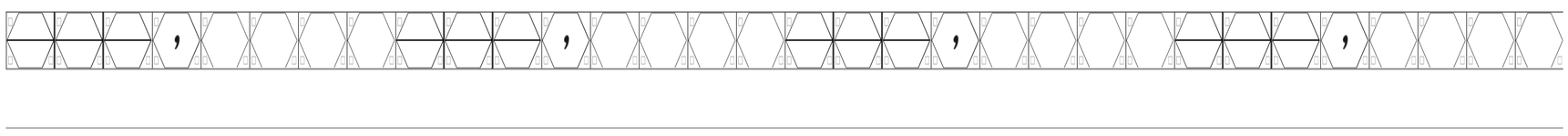
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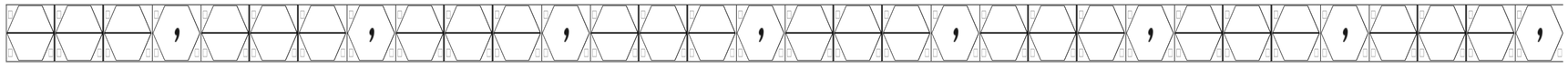


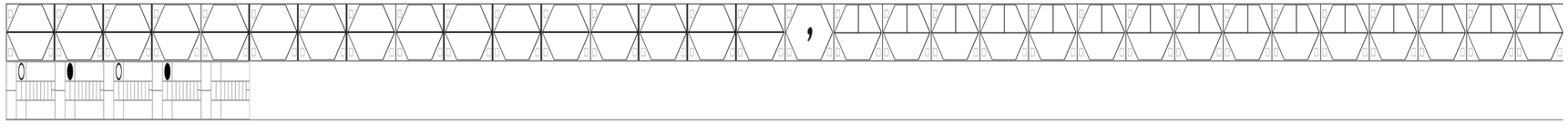
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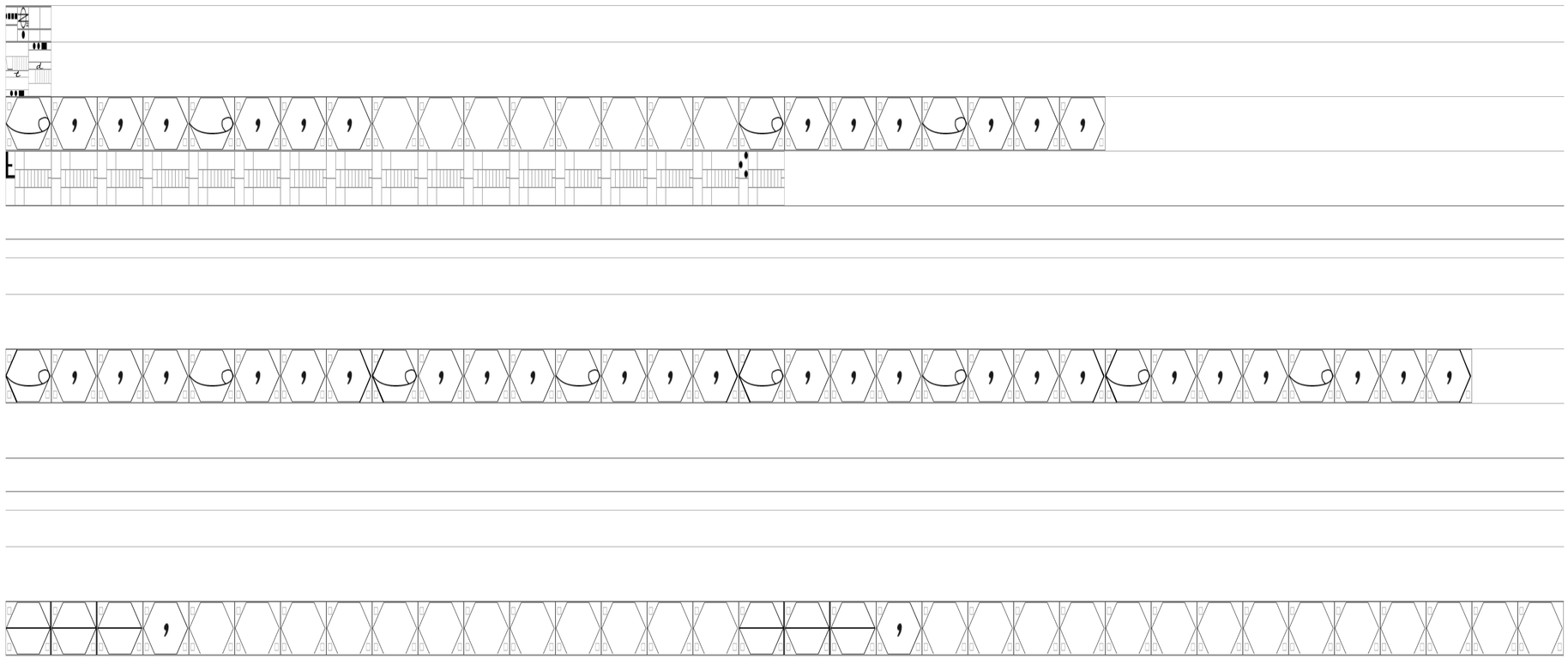




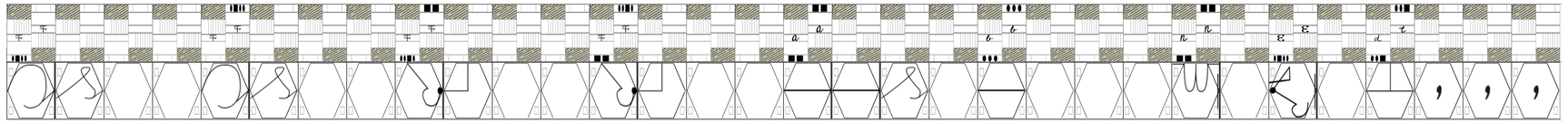


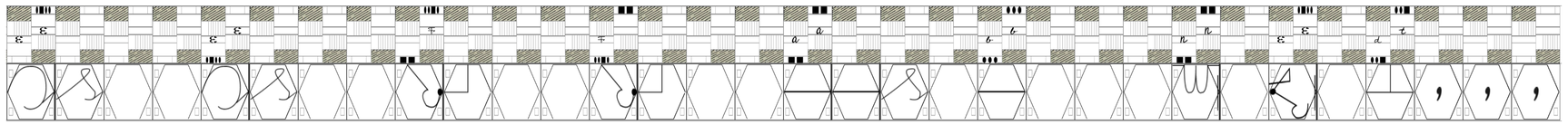


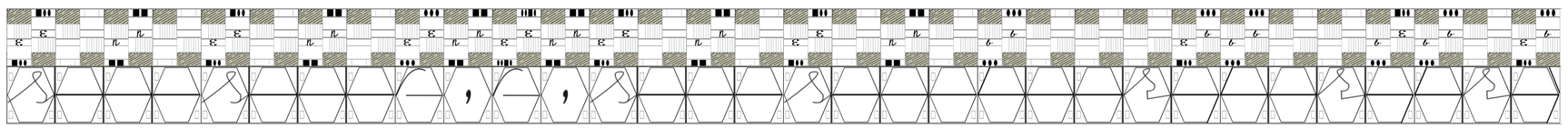
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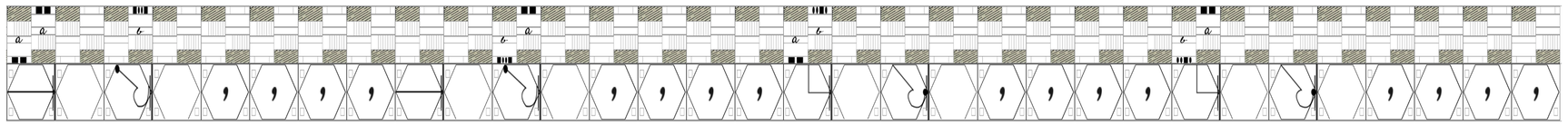
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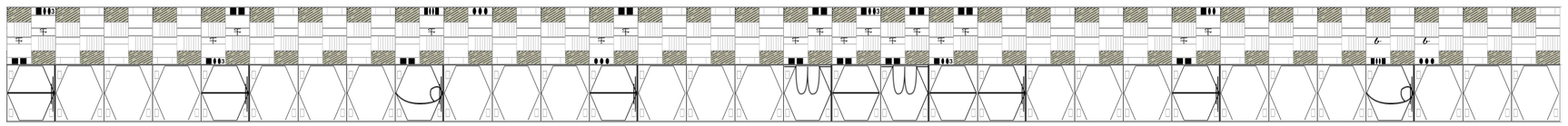


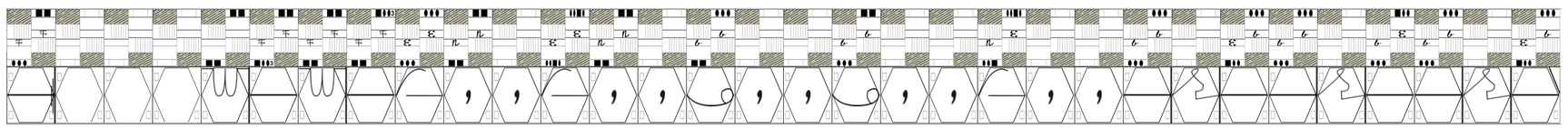




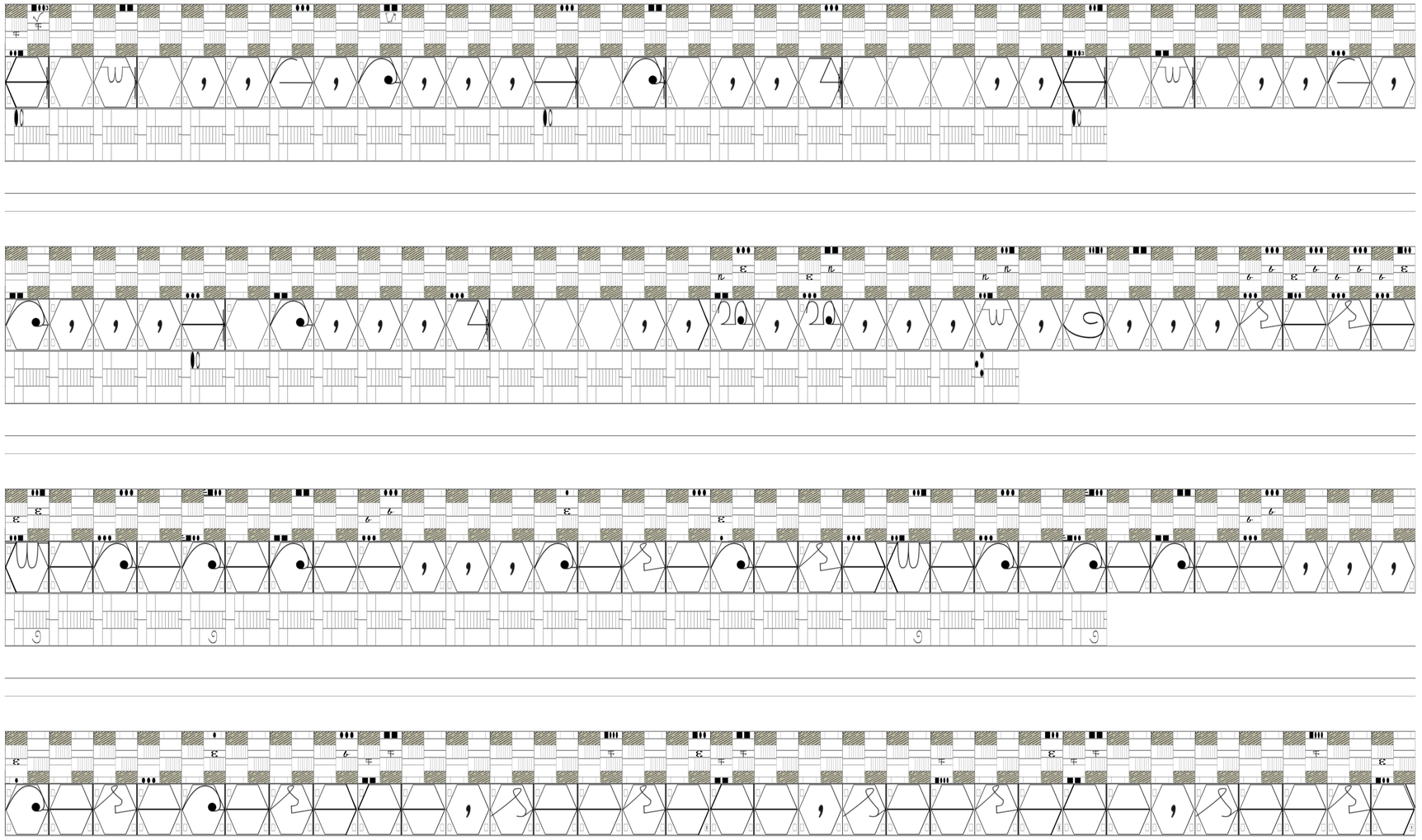
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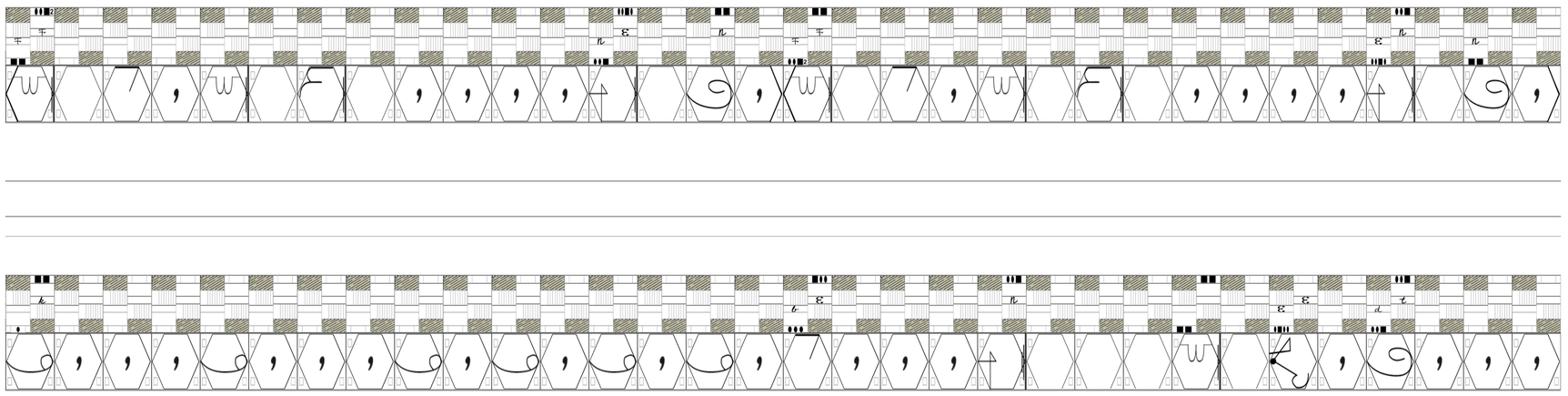


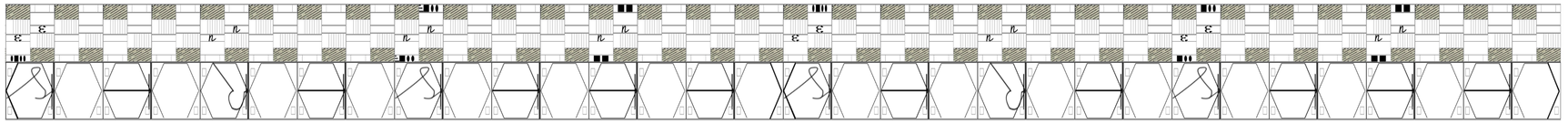


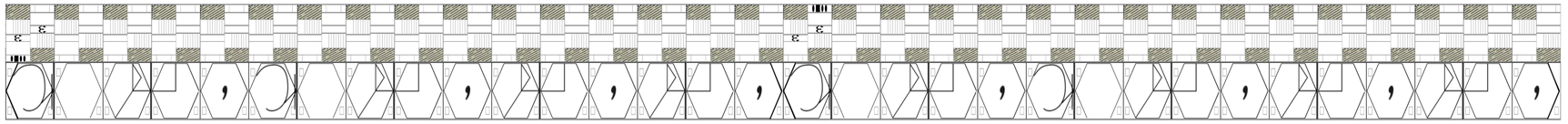
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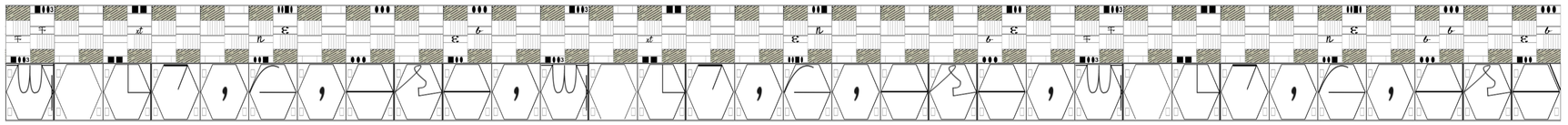


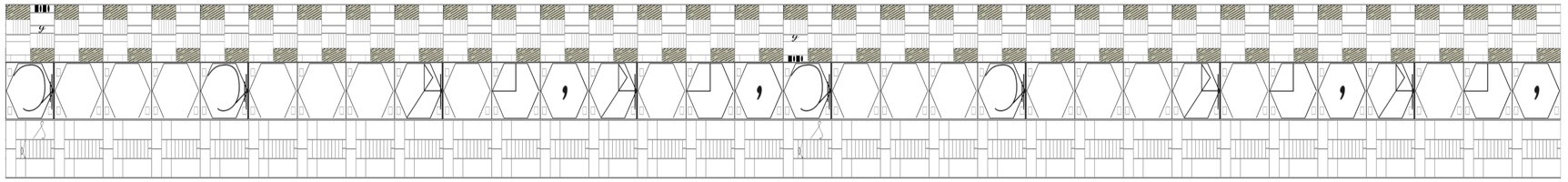
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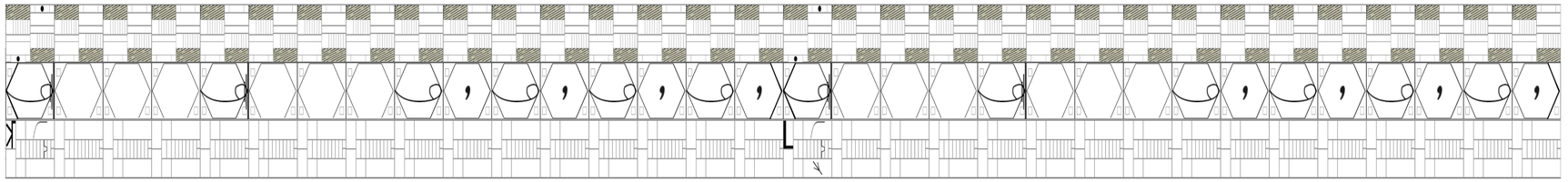


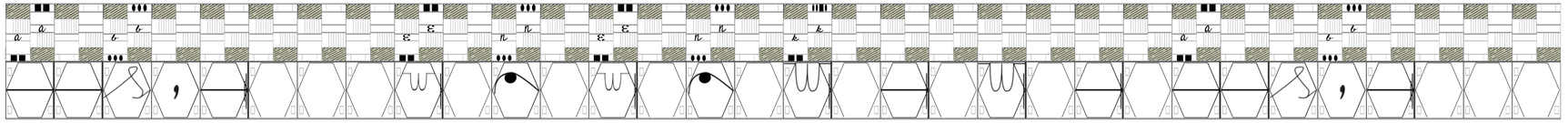


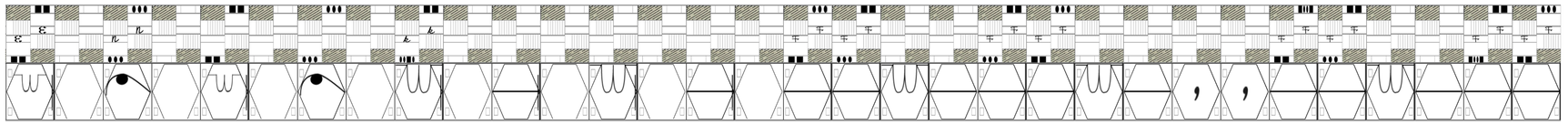


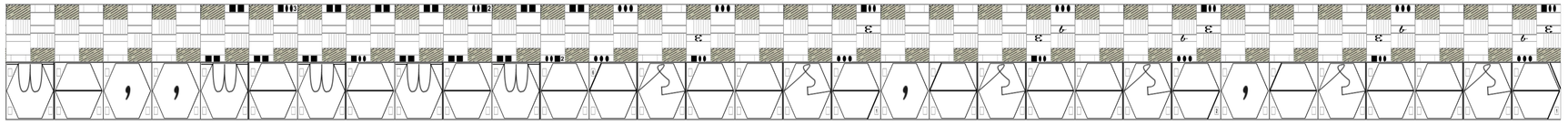




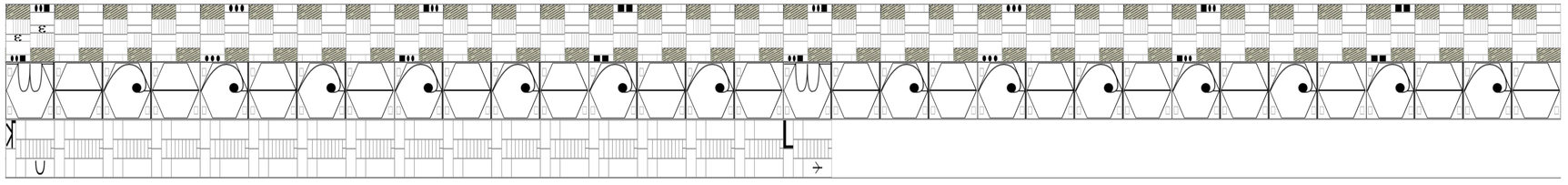


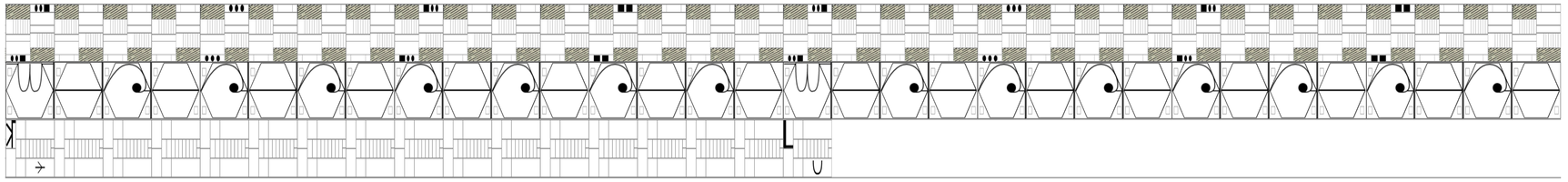


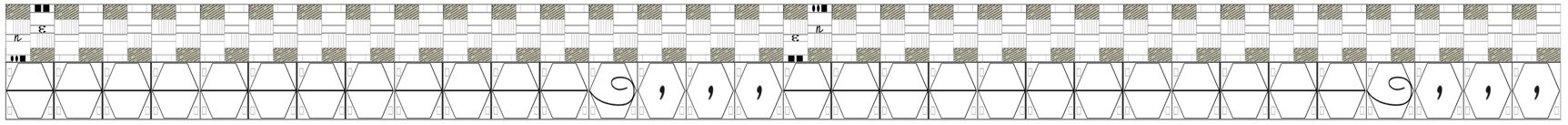


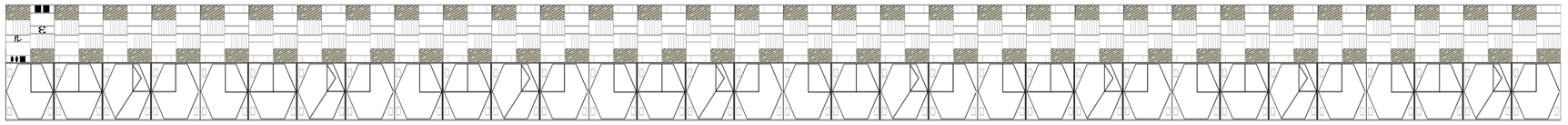


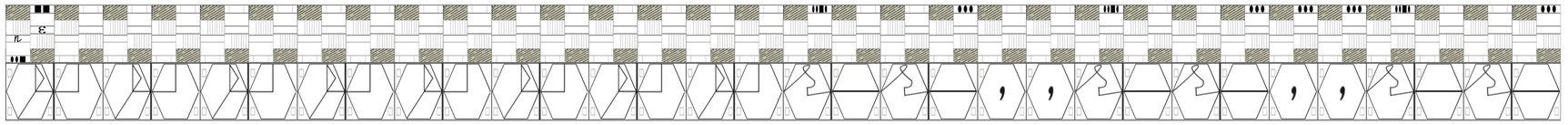
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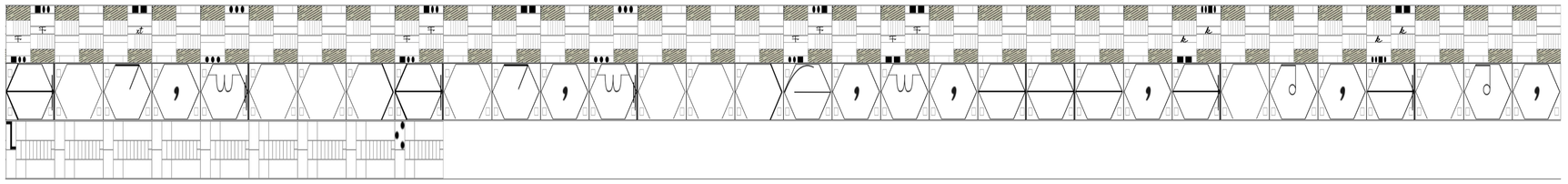


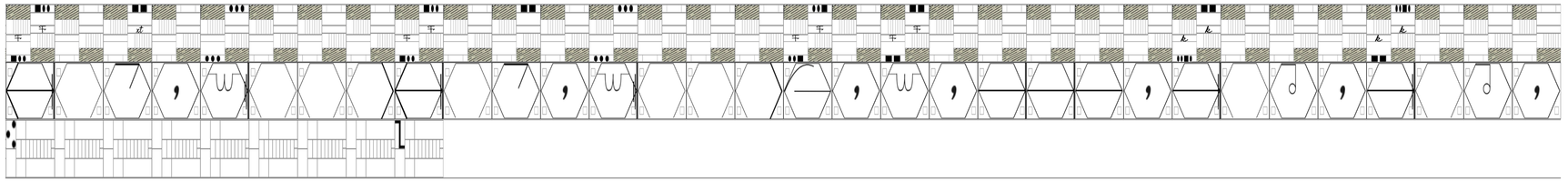


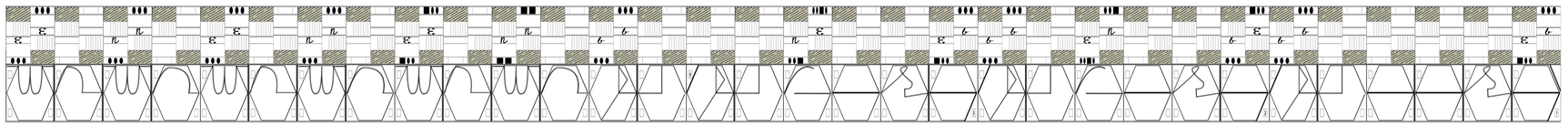




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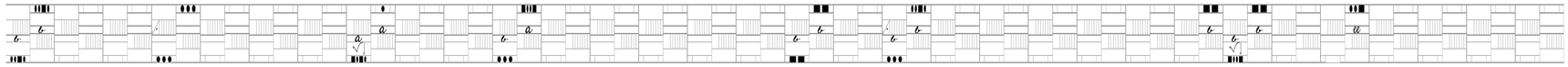




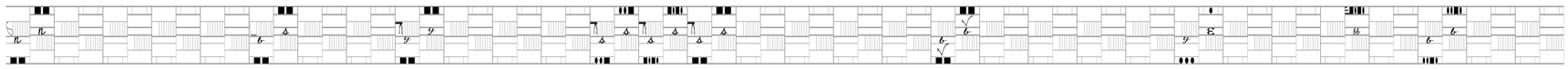


Sahityam

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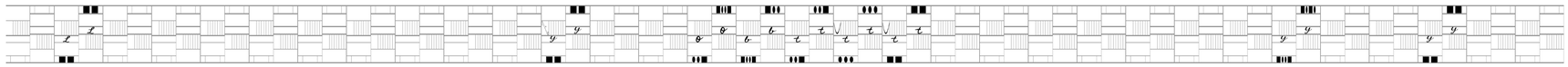
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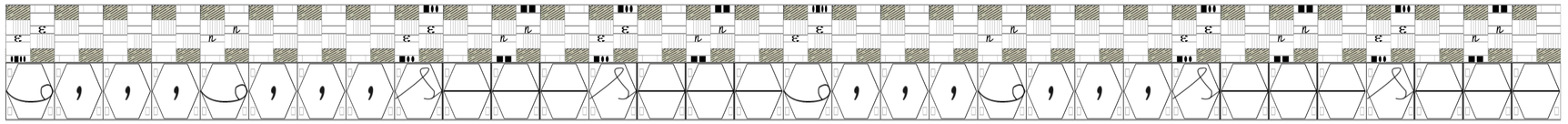
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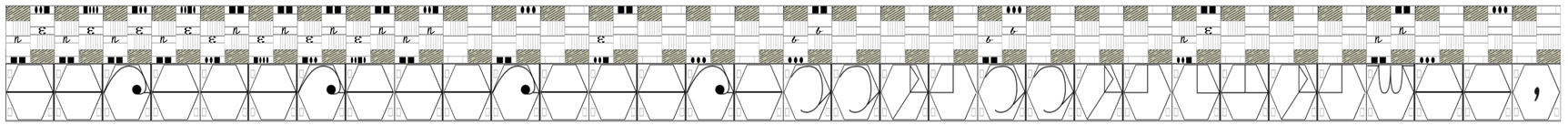


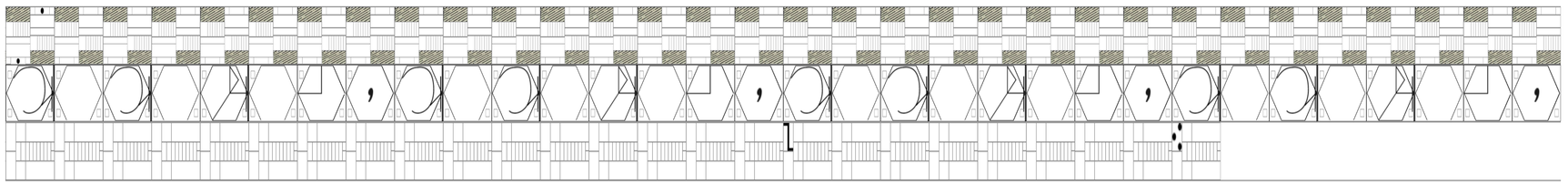
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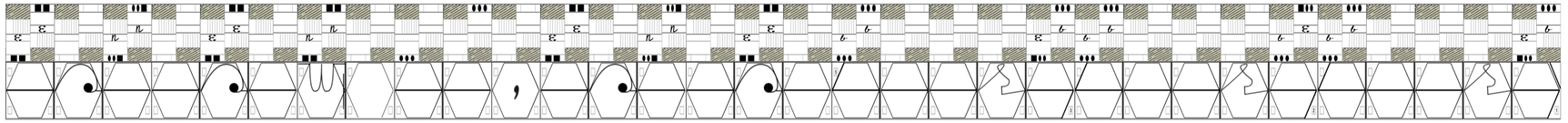


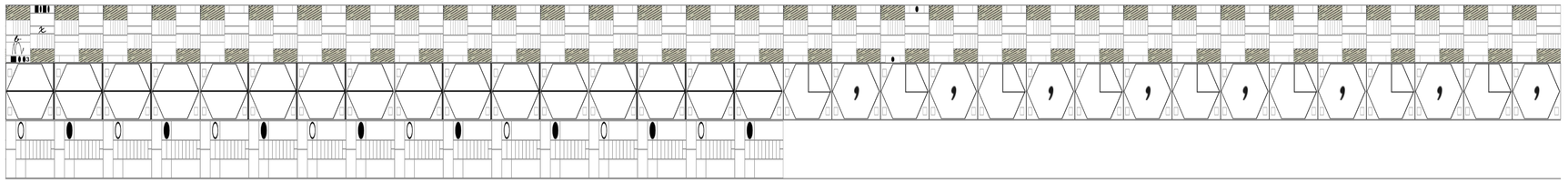
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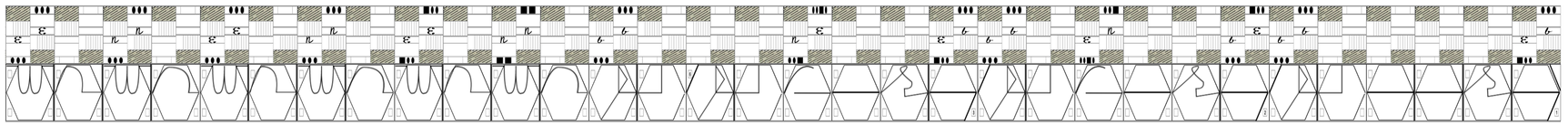








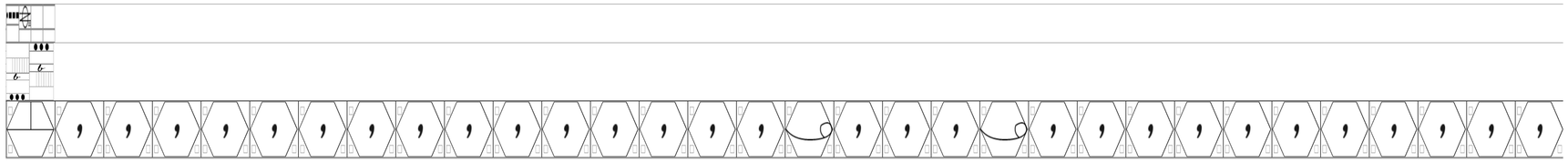


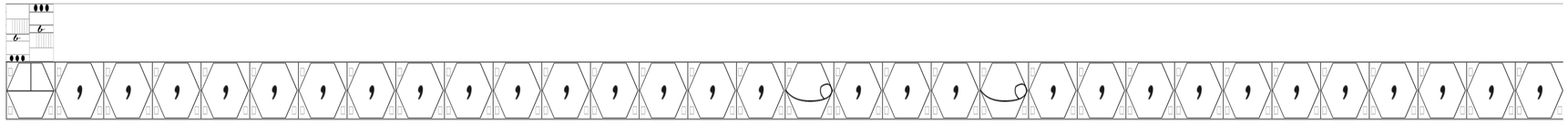


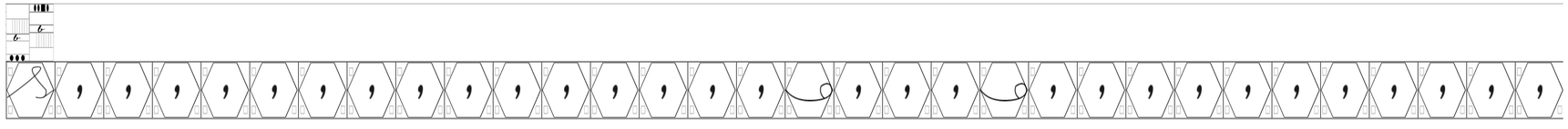
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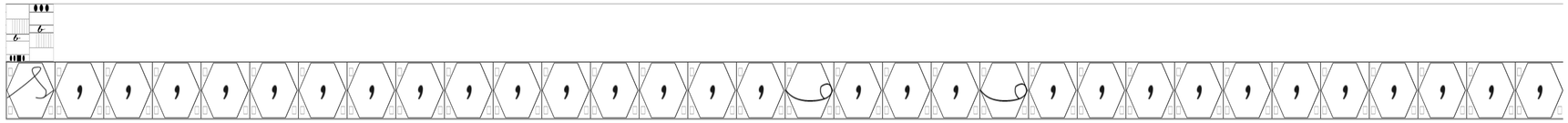
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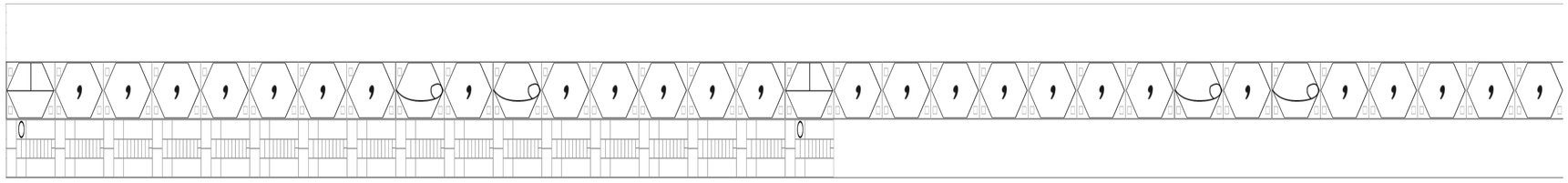
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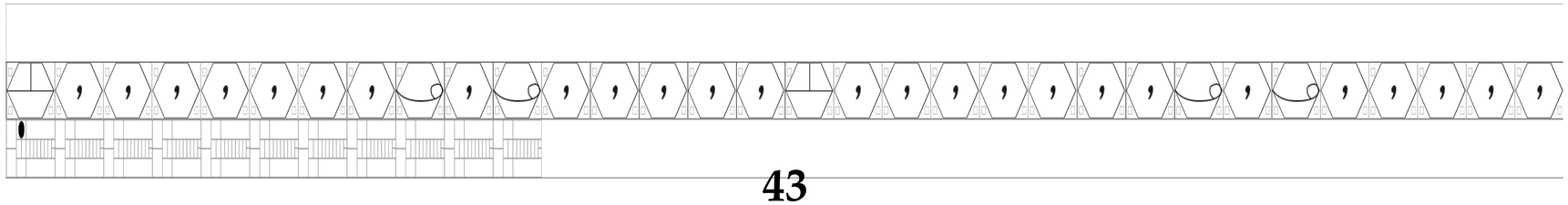


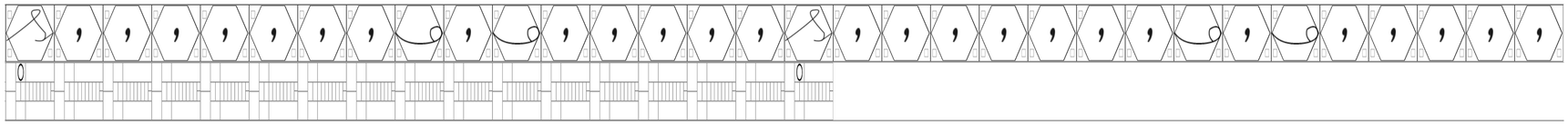


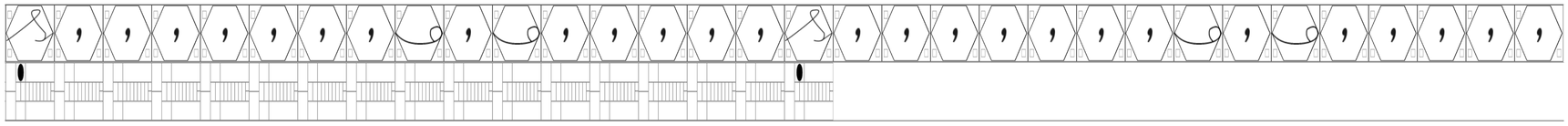


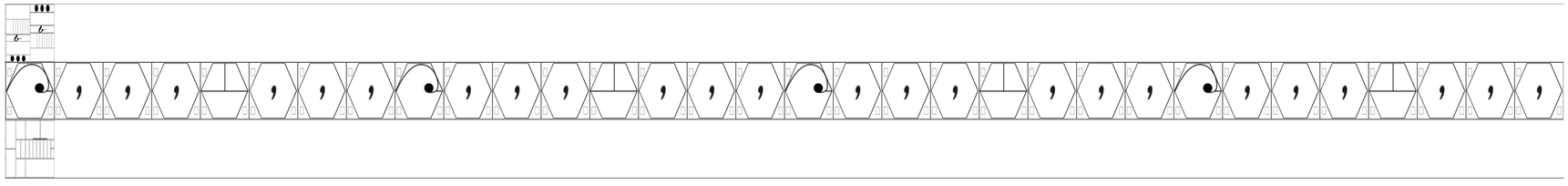


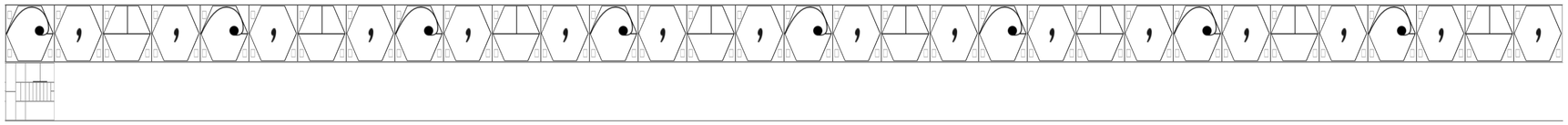


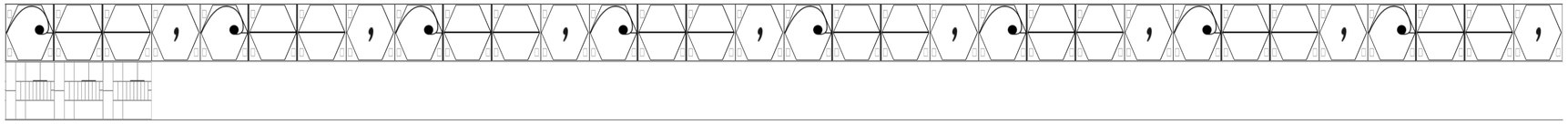


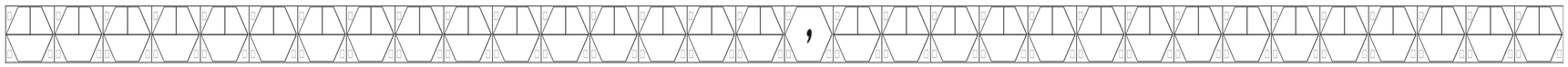




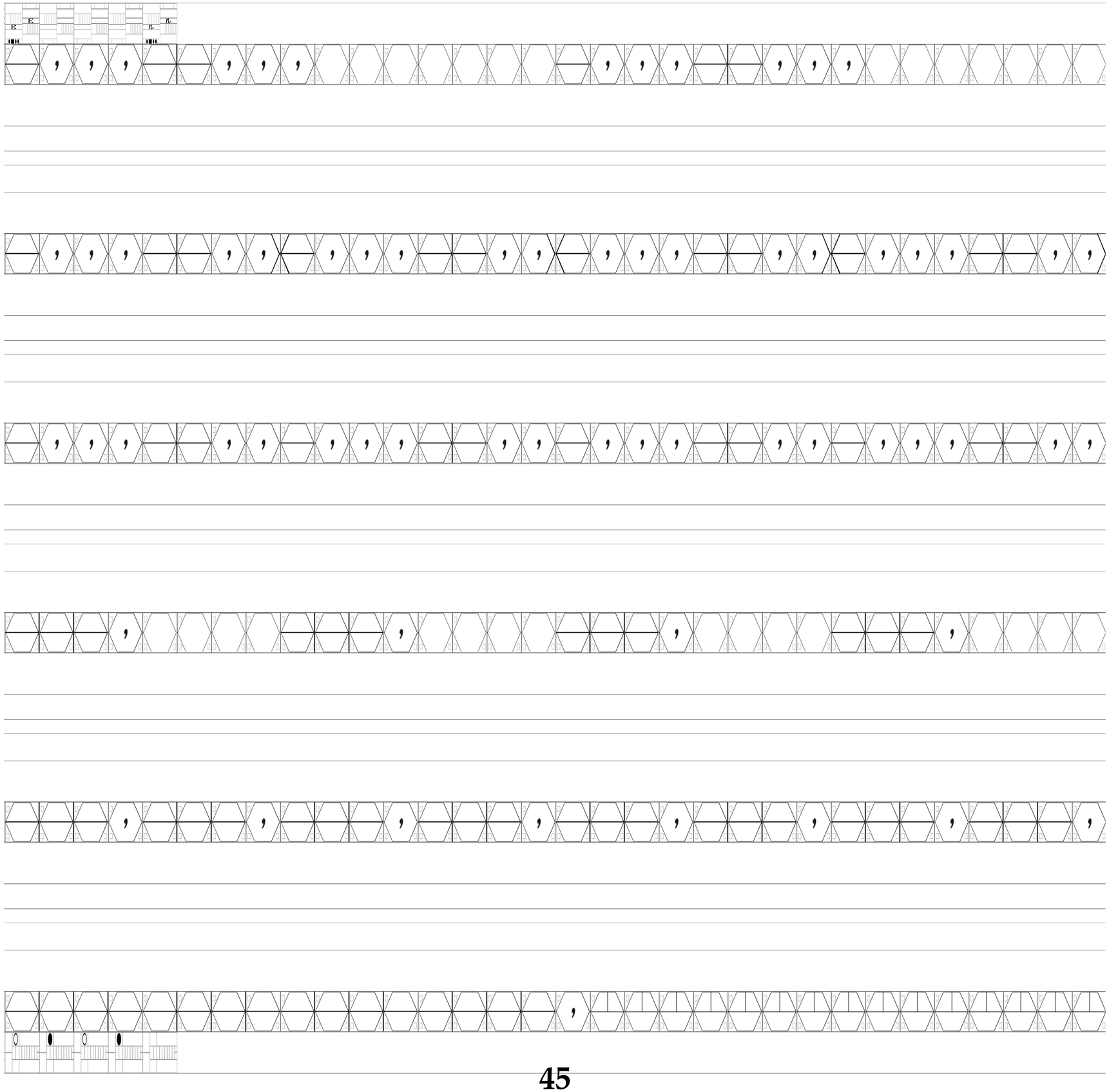




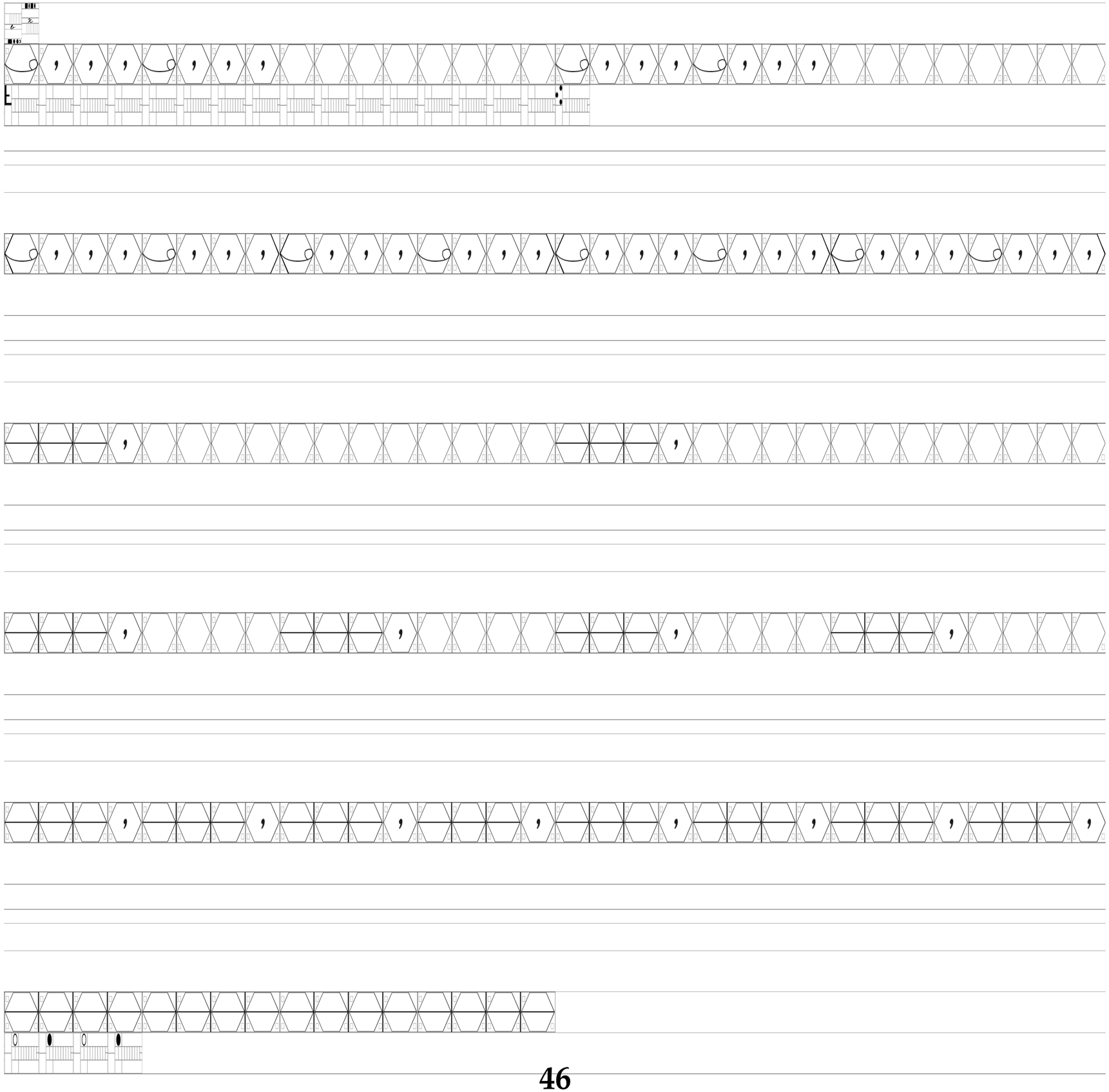




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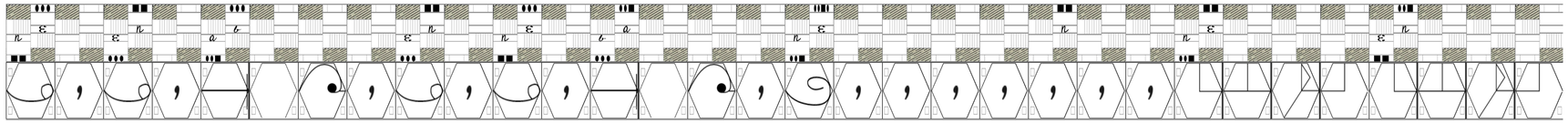
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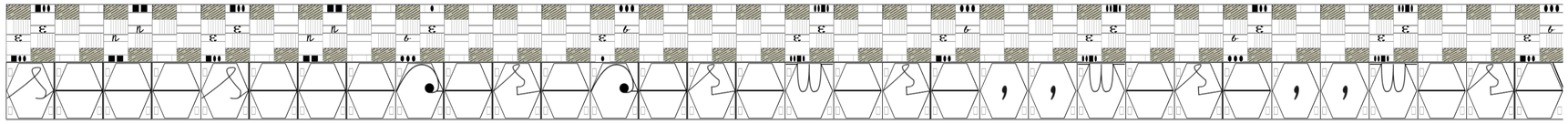


Mei Adavu Four

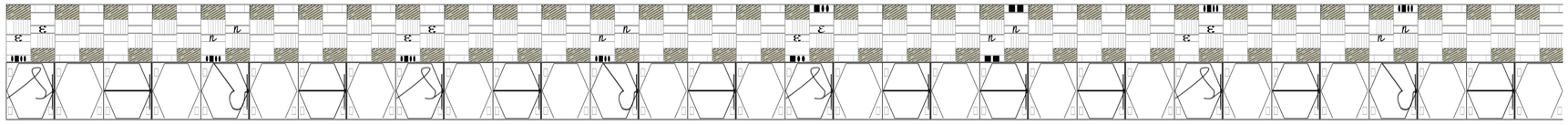


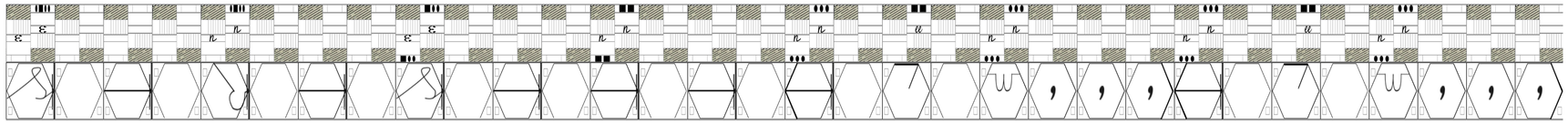
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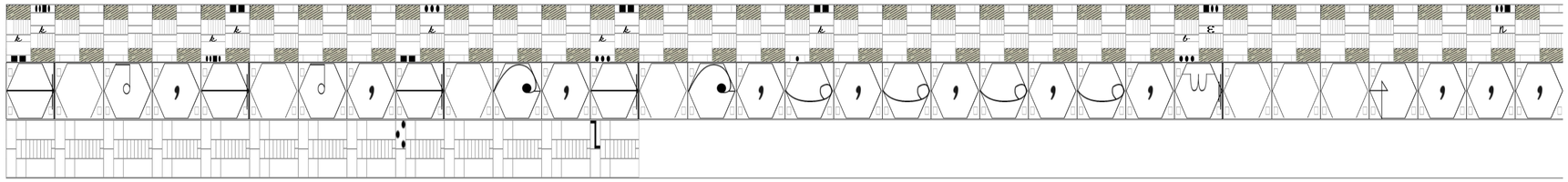


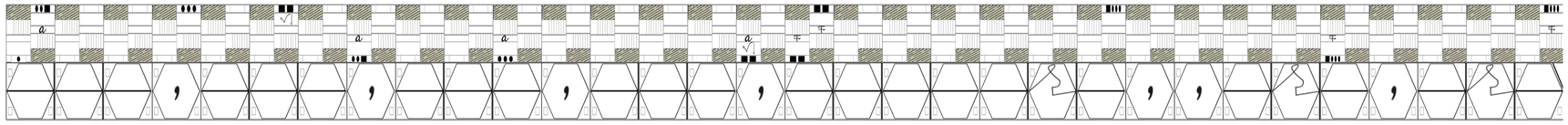


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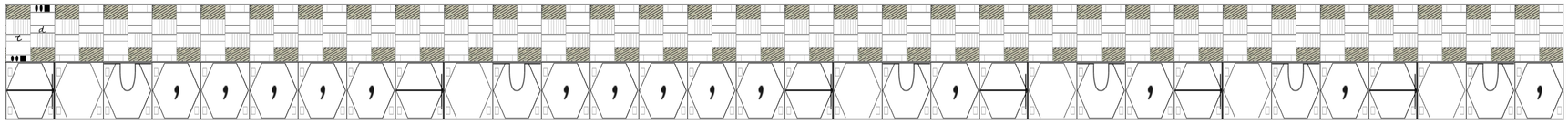


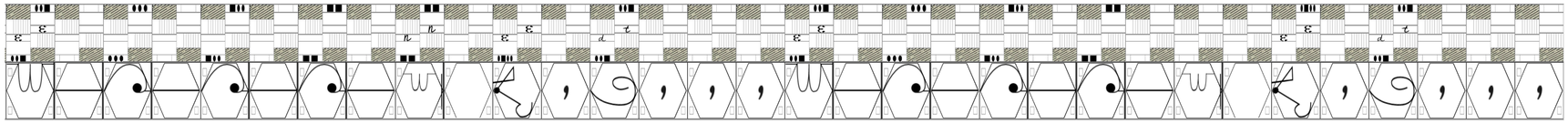


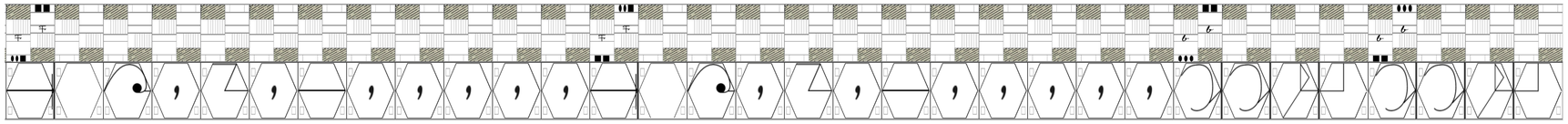


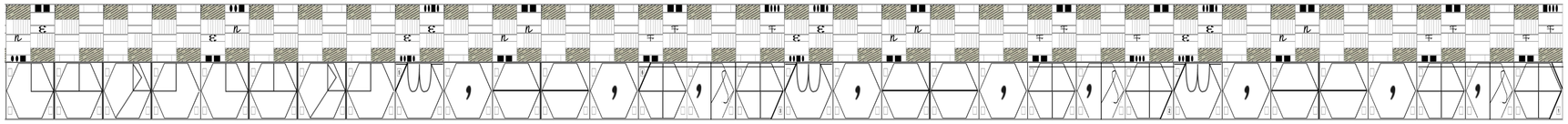


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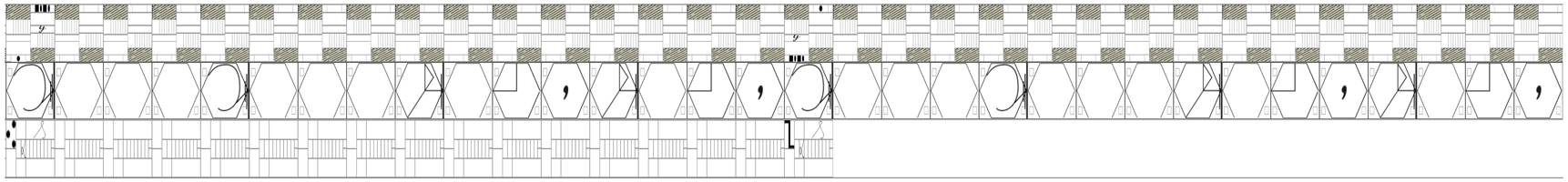


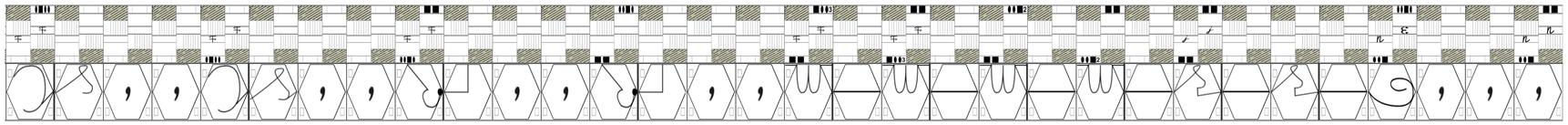


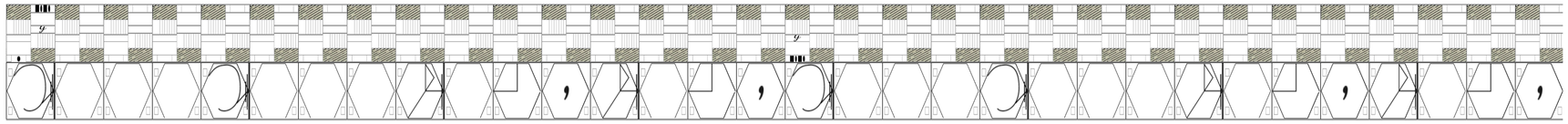


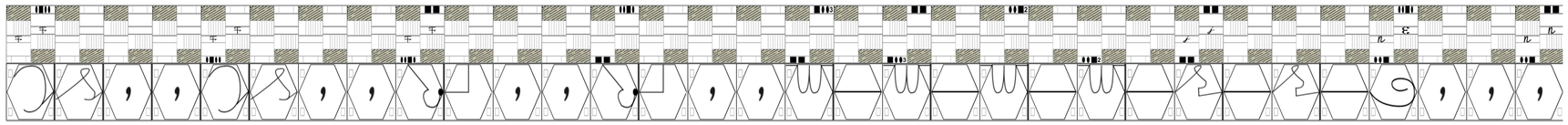


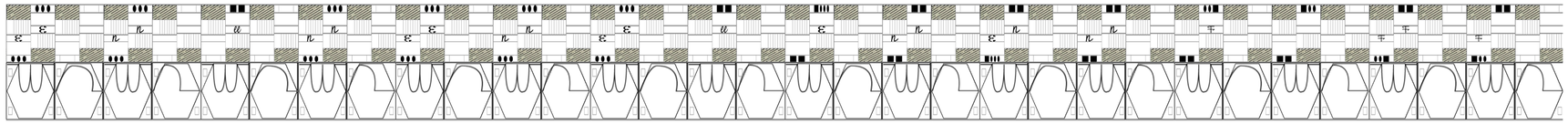
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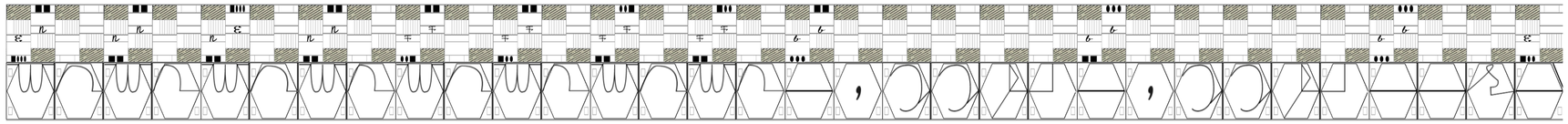




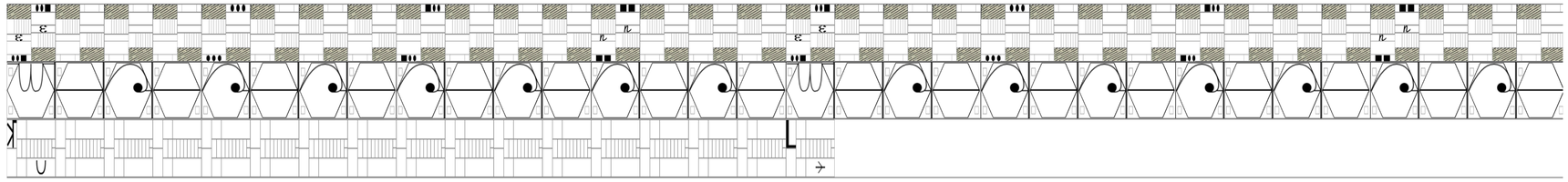


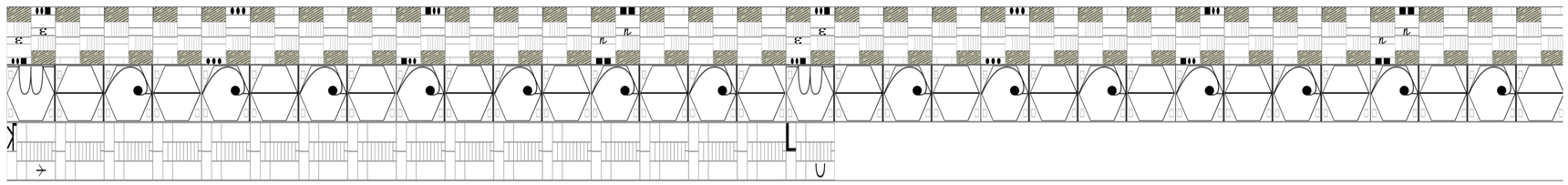


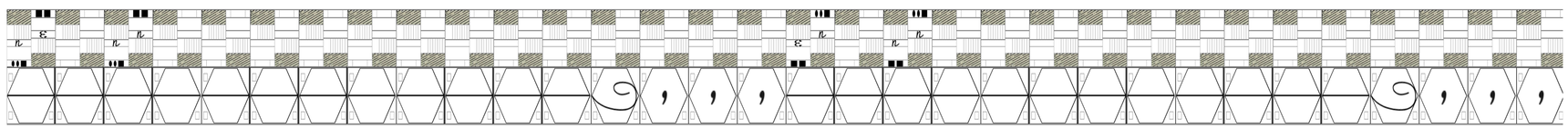


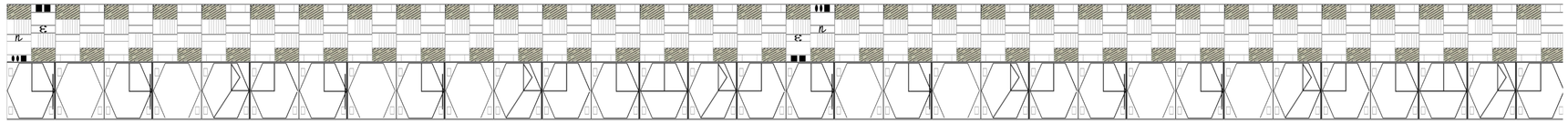


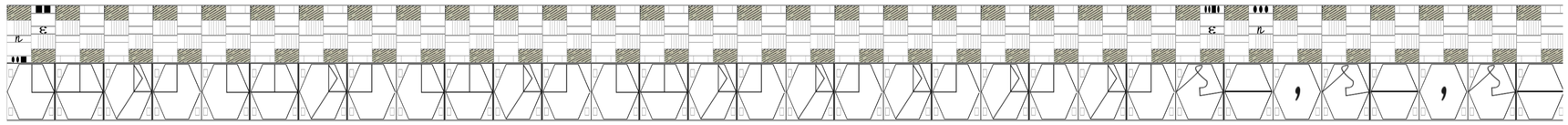
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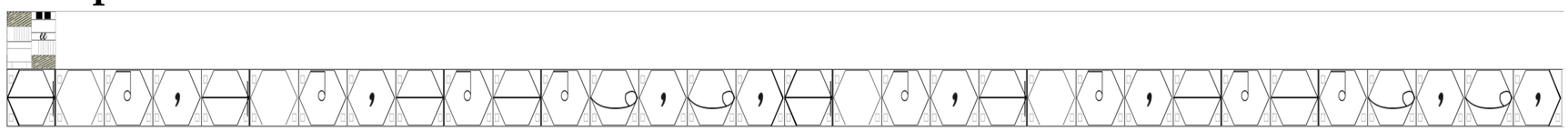


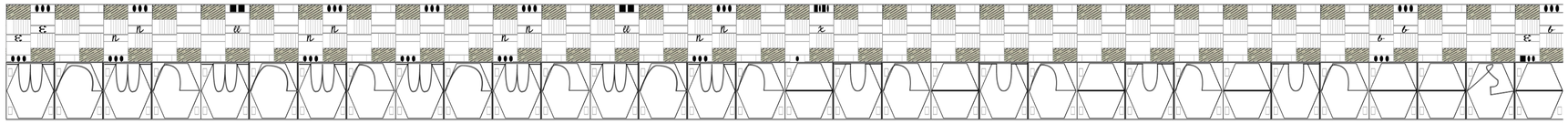




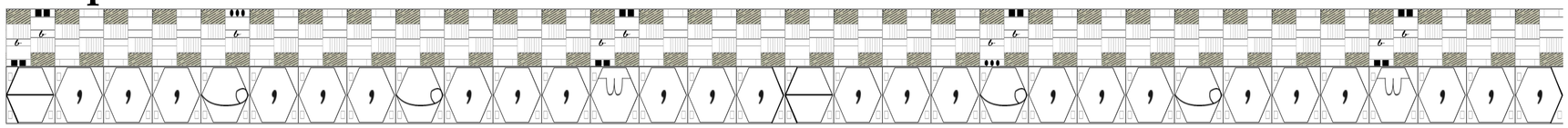


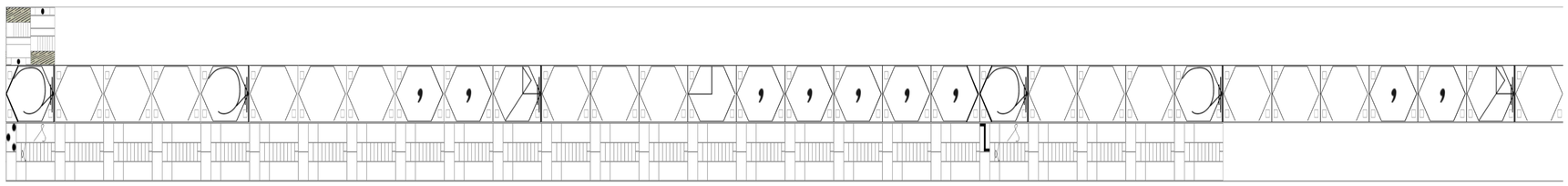
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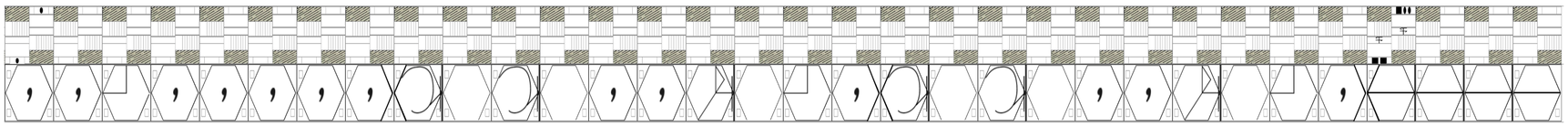


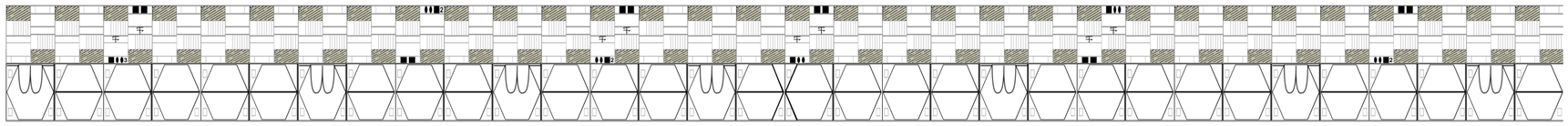


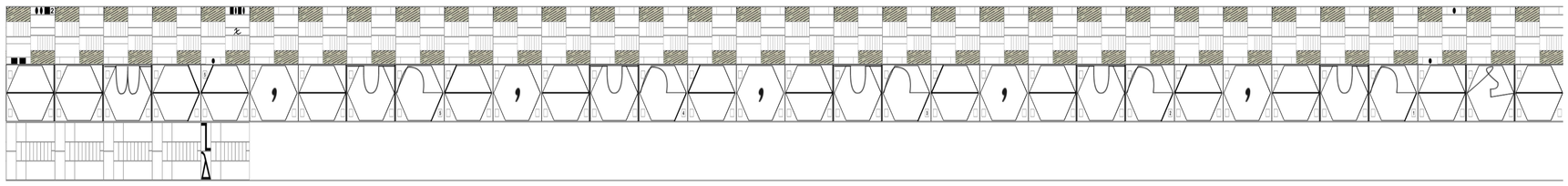
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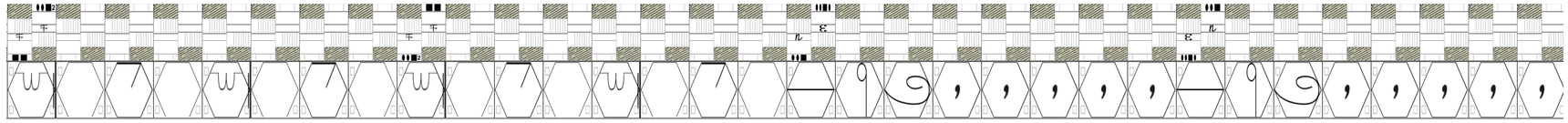


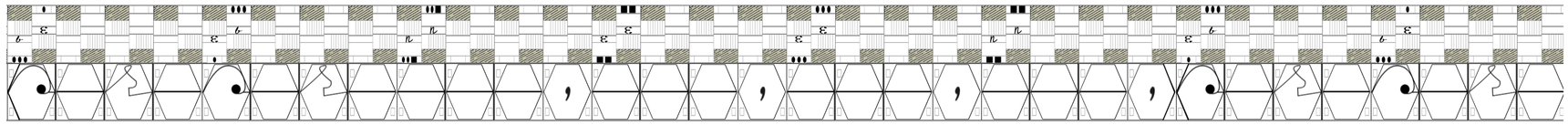


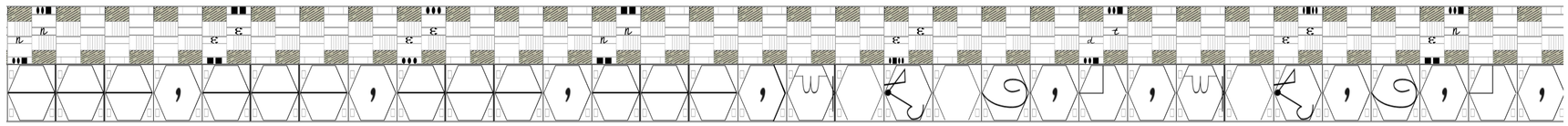


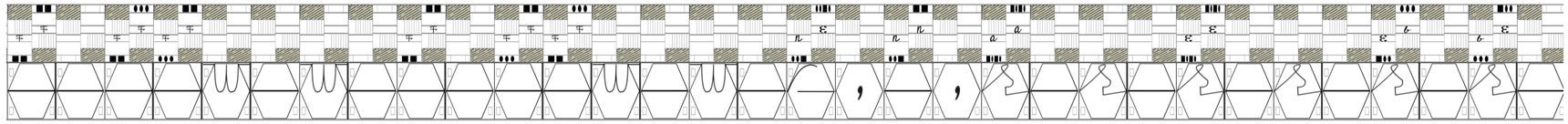


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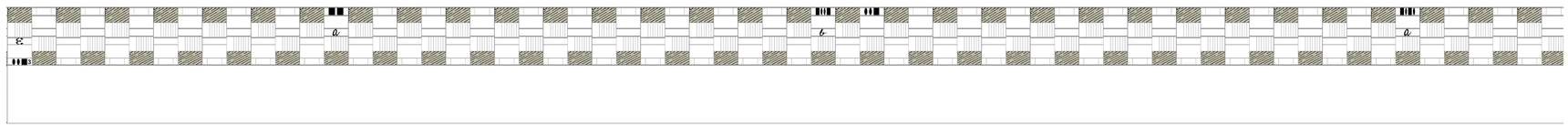




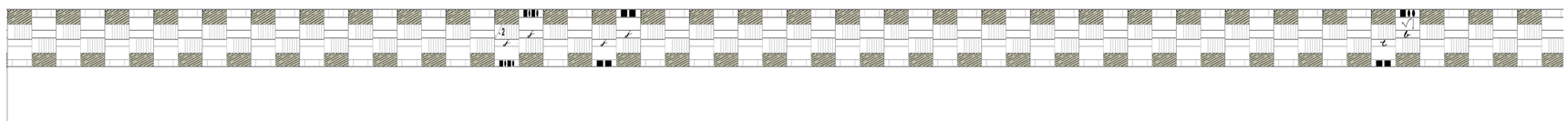


Sahityam

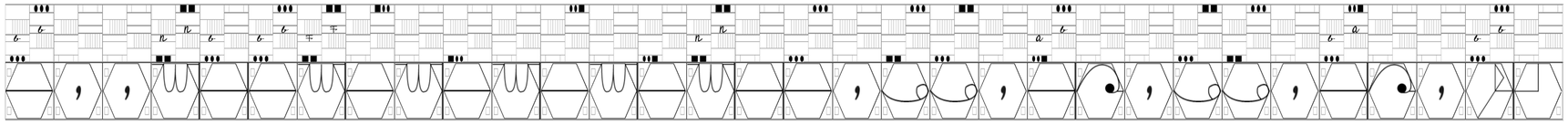
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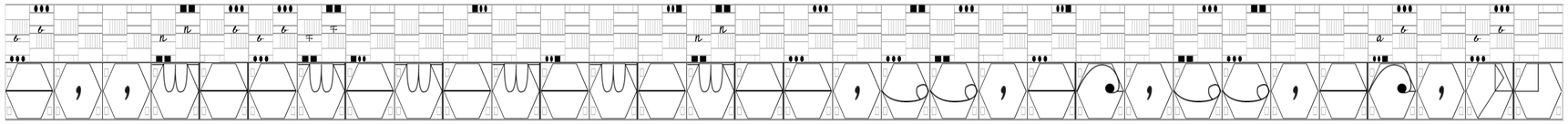


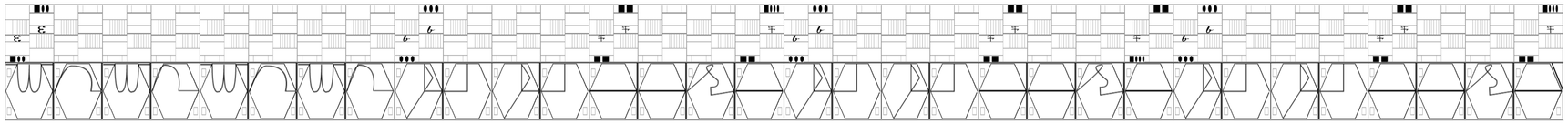
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Charanam



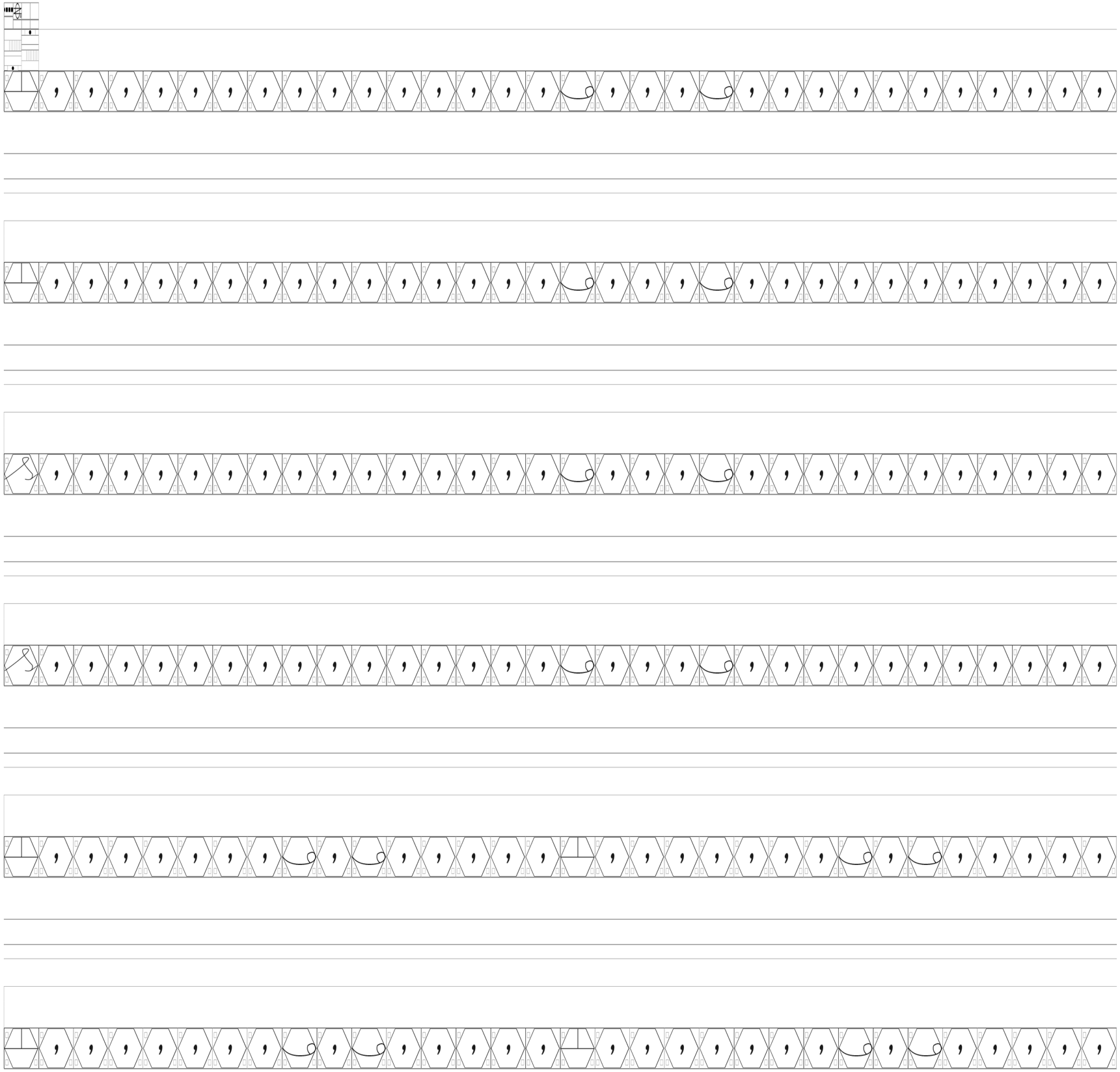




Ragam : Kedaragowlai

Thalam : Adi

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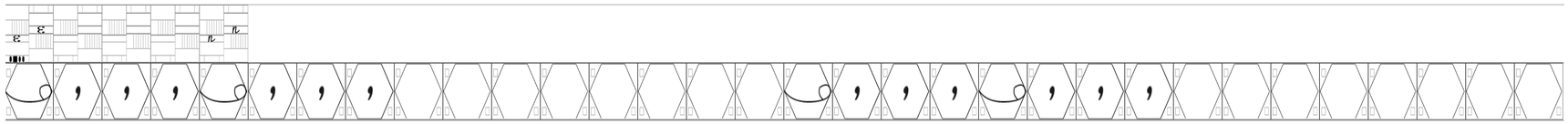




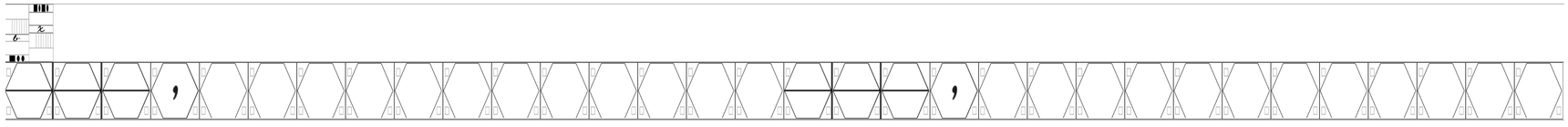
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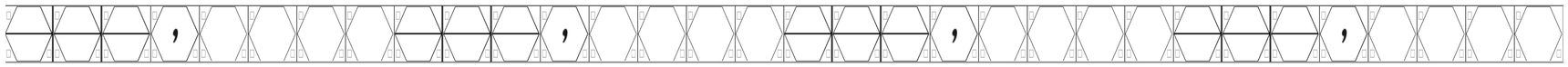


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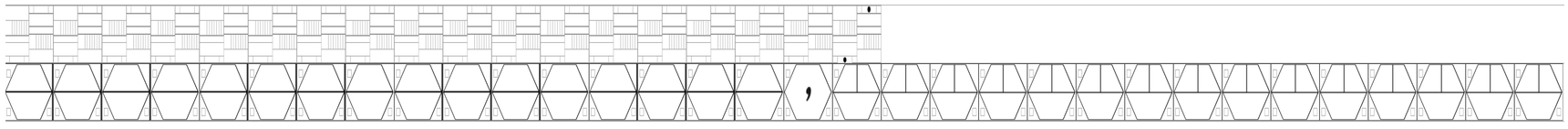




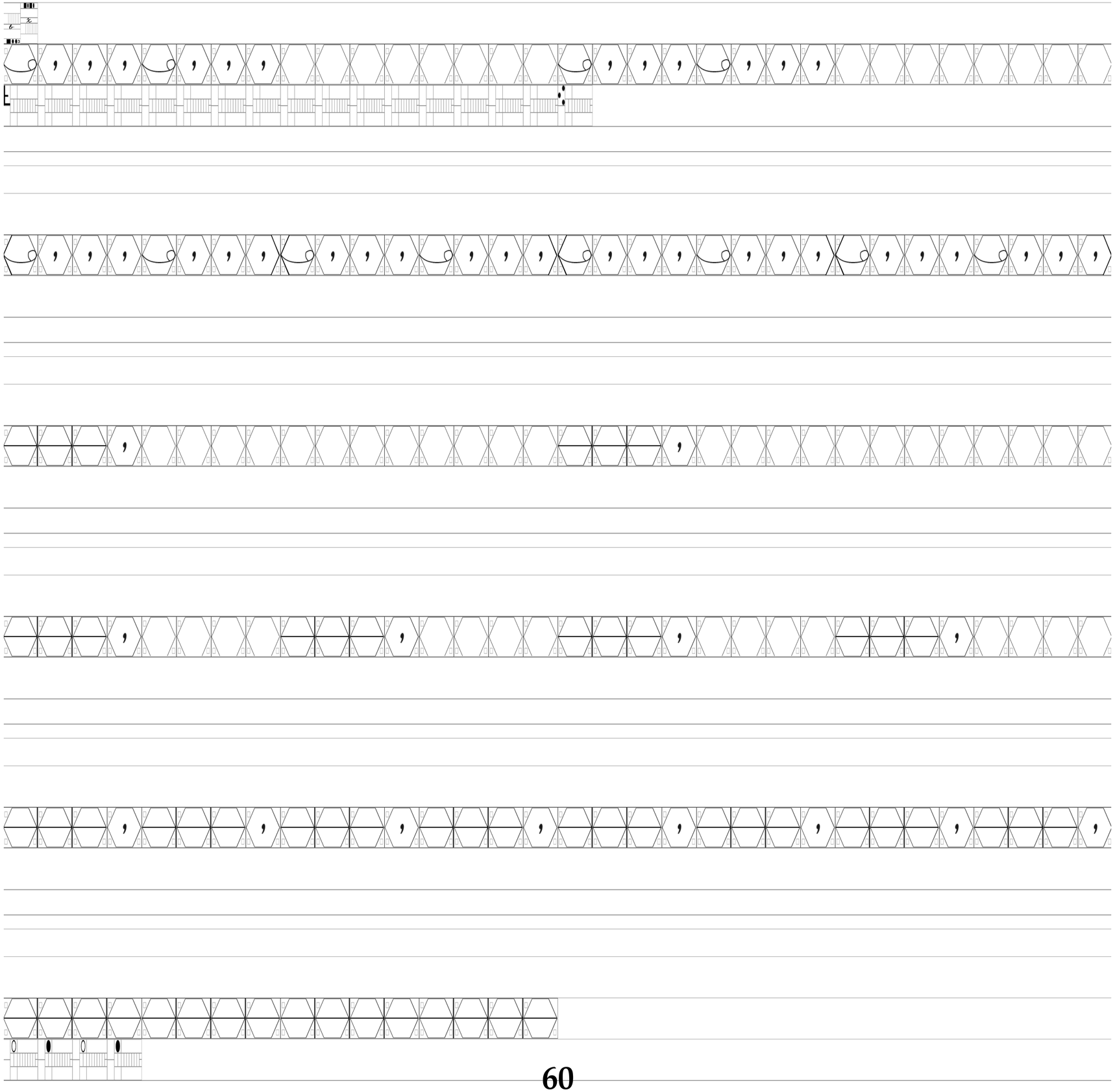








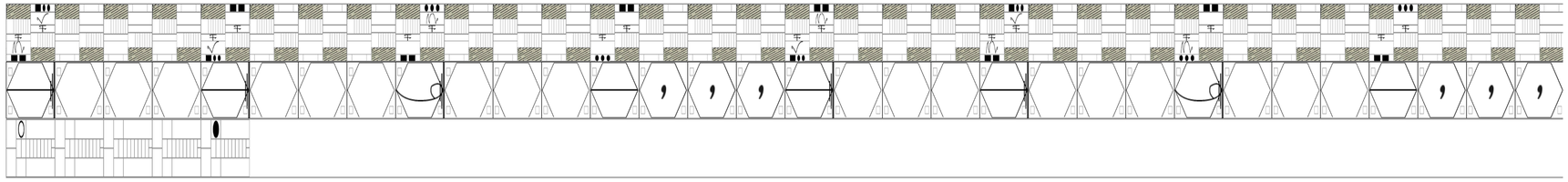
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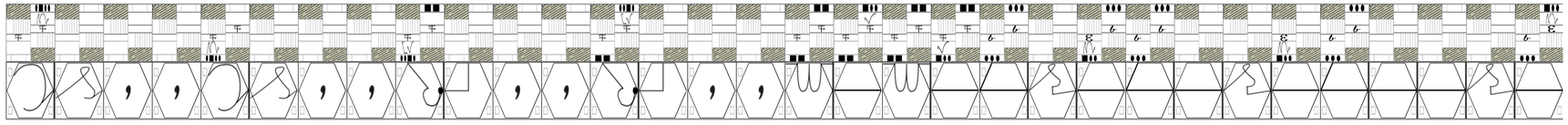


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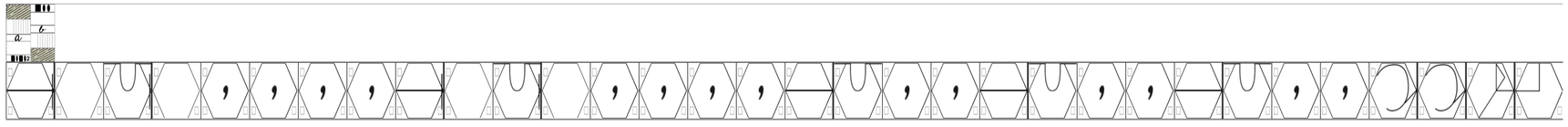


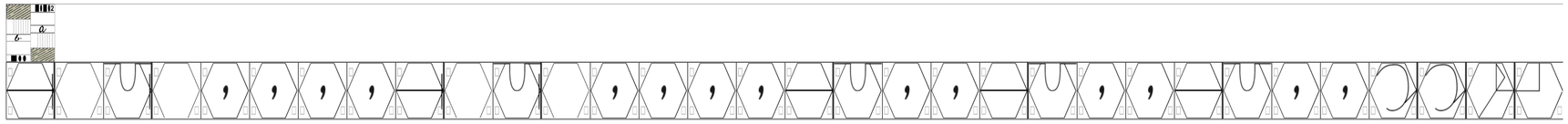
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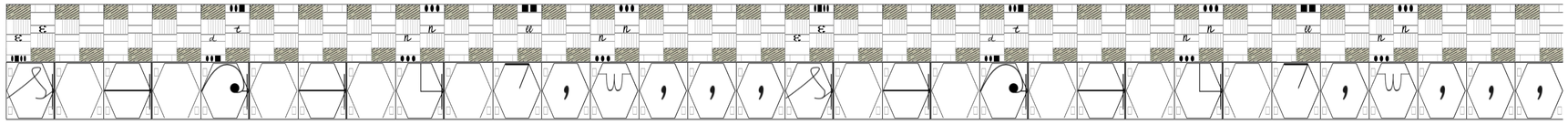


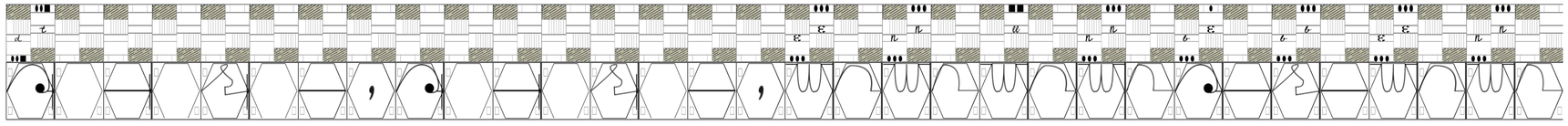


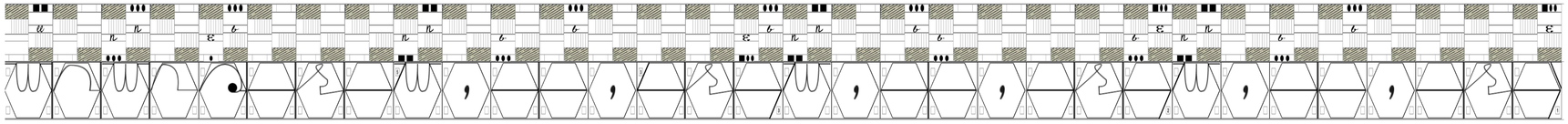
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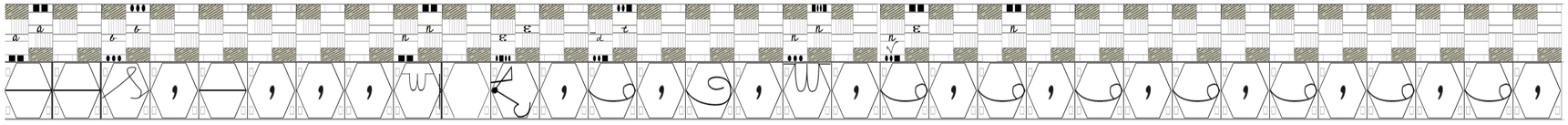


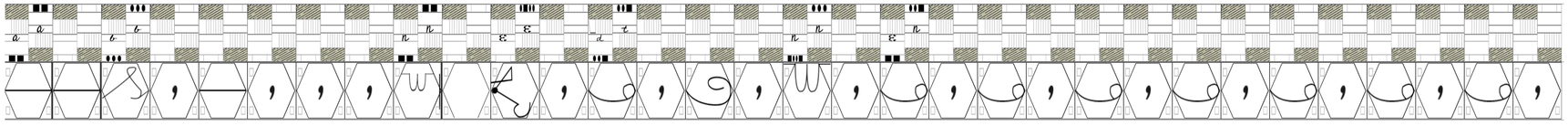


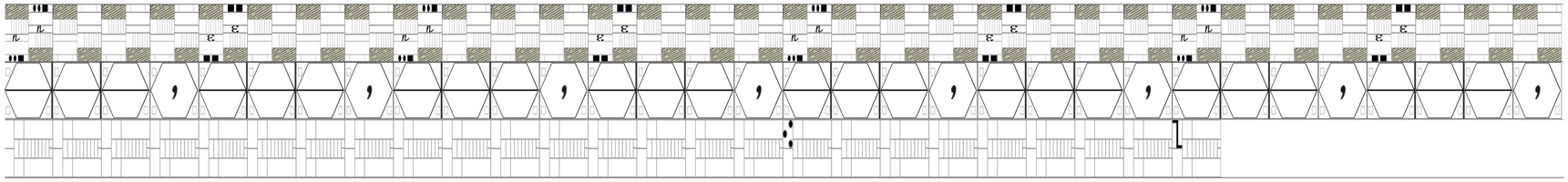


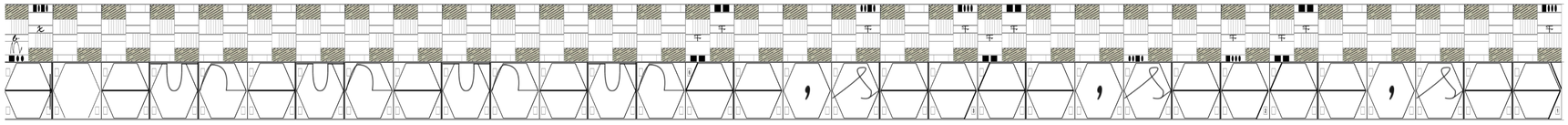


Korvai Three

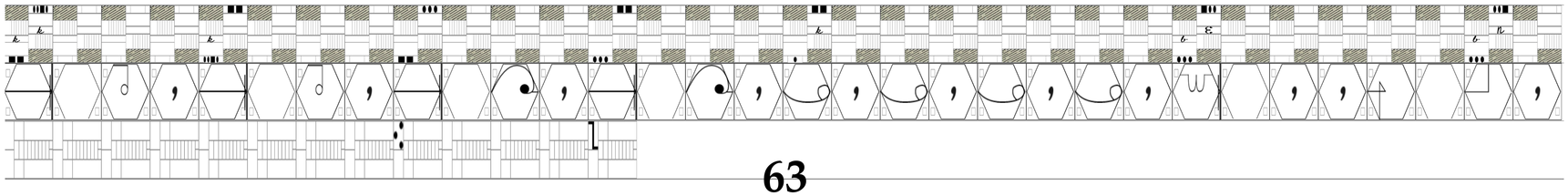


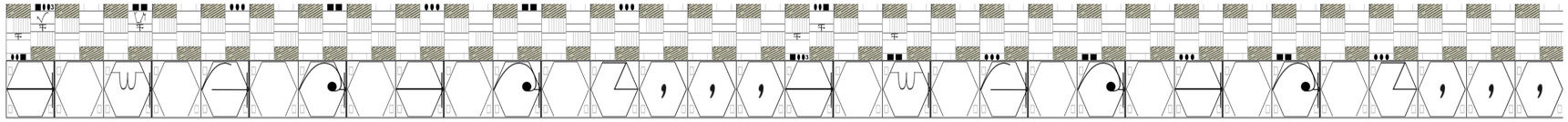


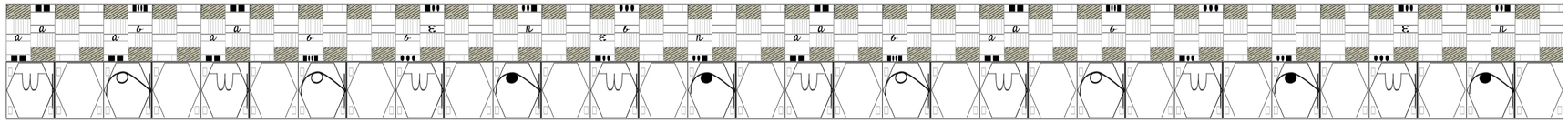


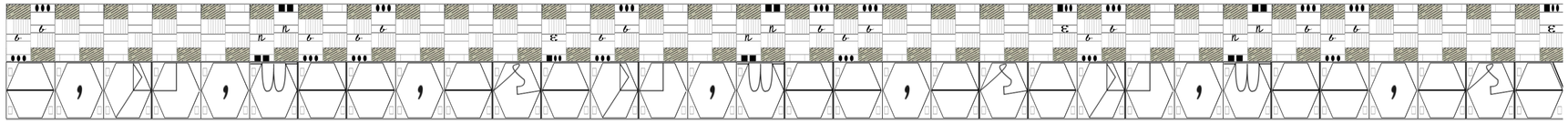


Korvai Four

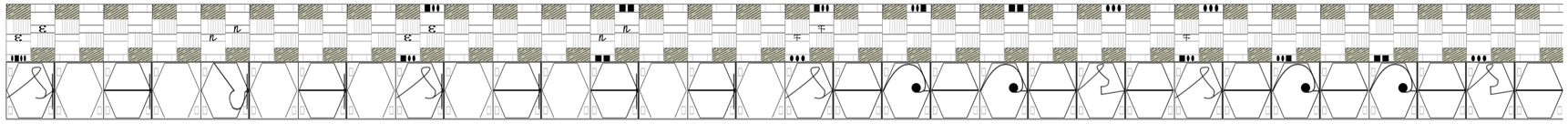


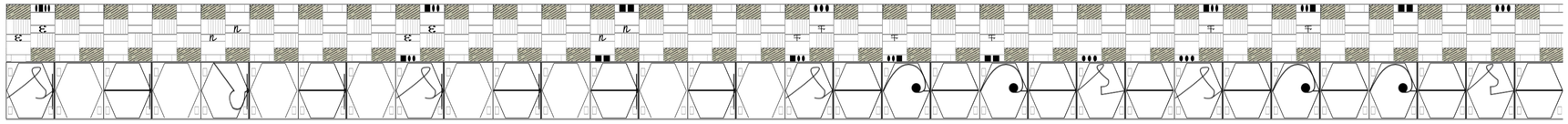


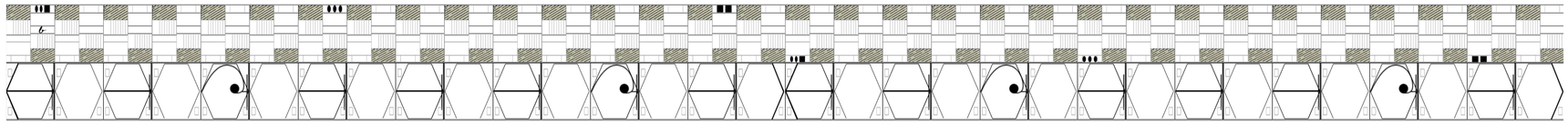


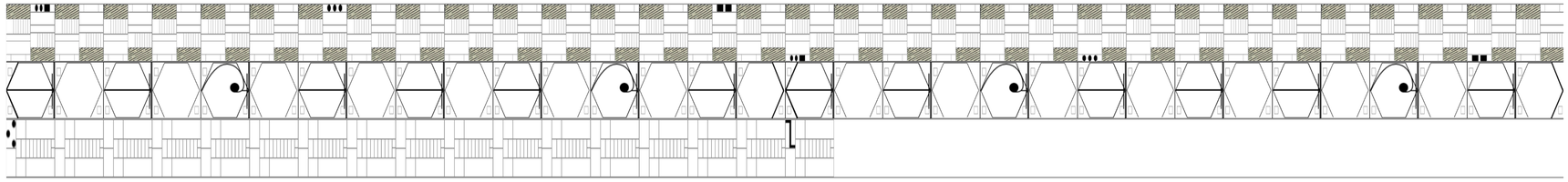


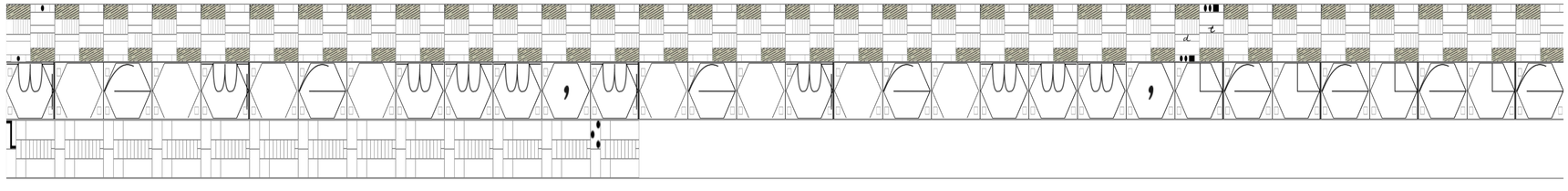
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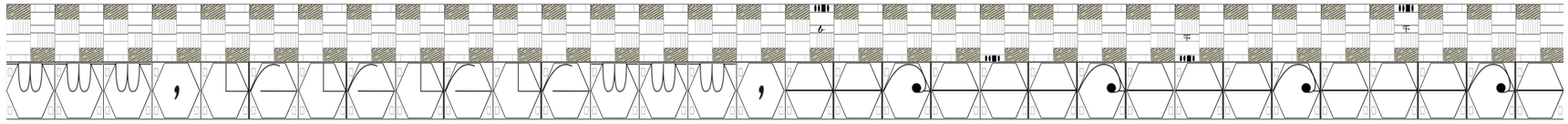


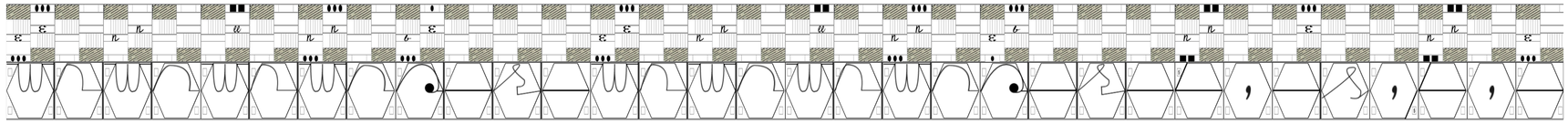


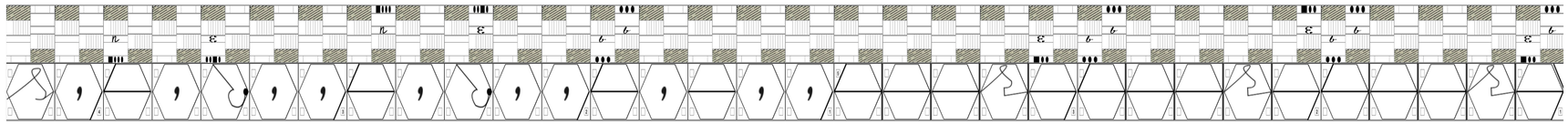




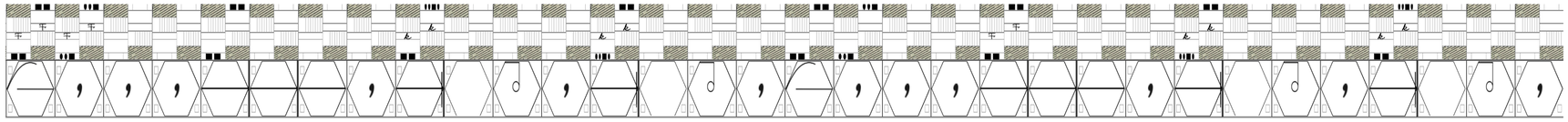


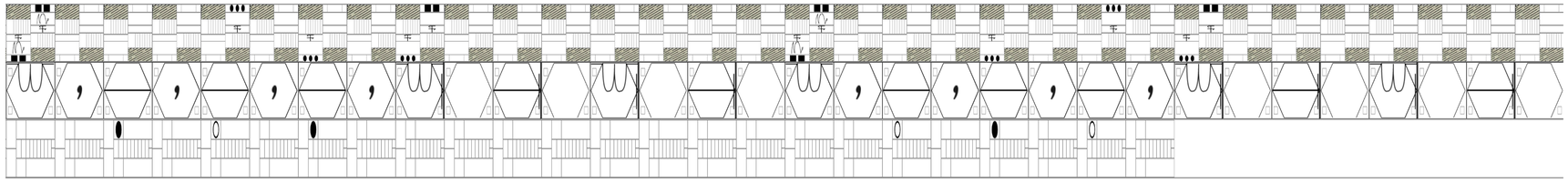


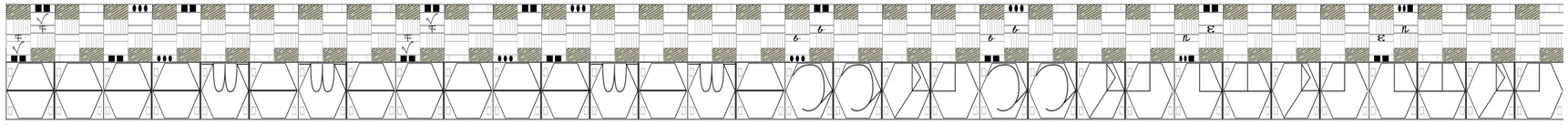


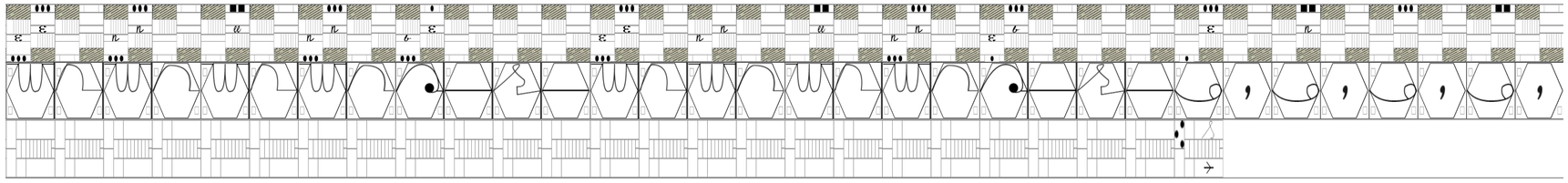


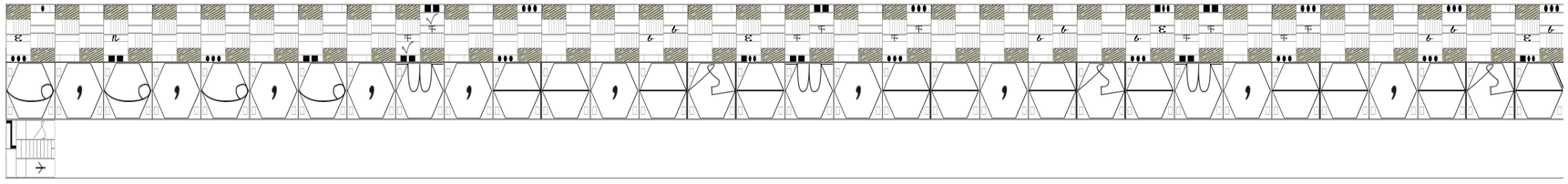
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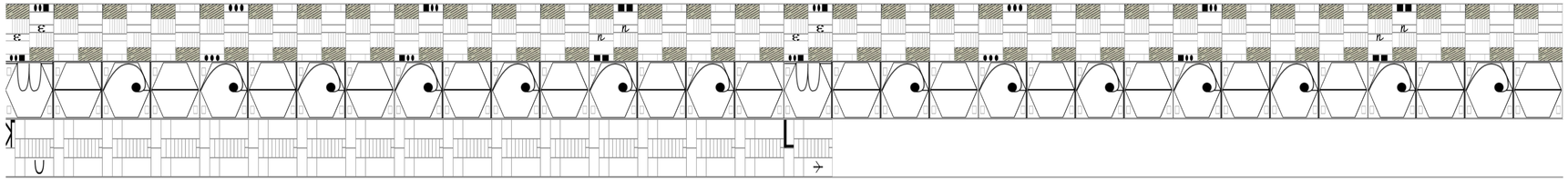


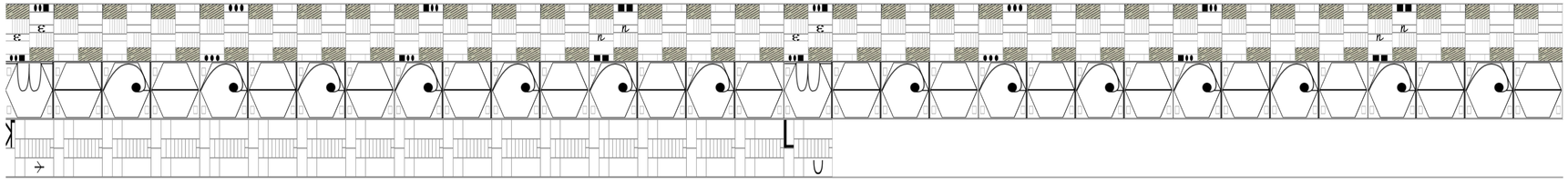


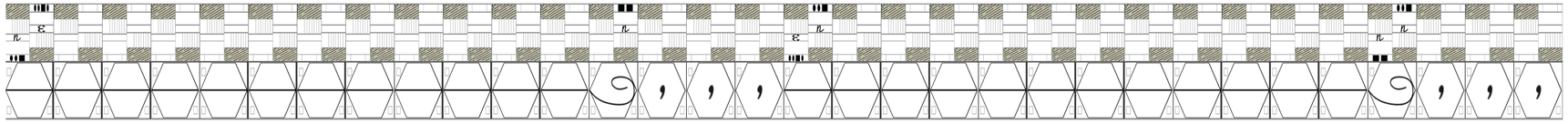


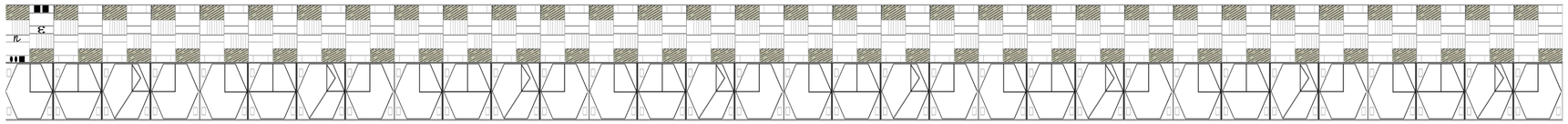


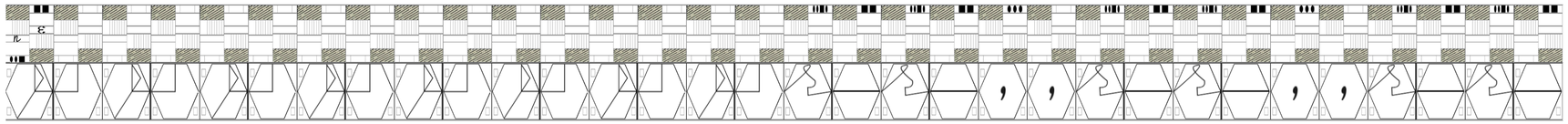
Usi Adavu



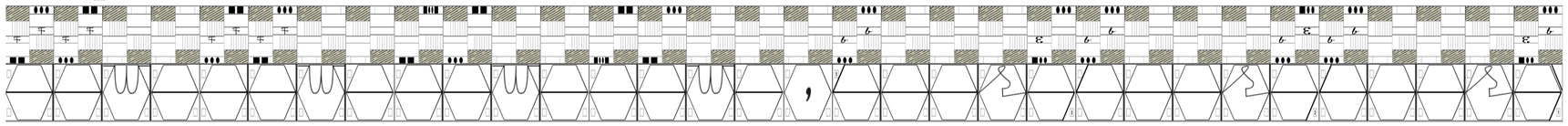








Anupallavi



Ragam : Bilahari

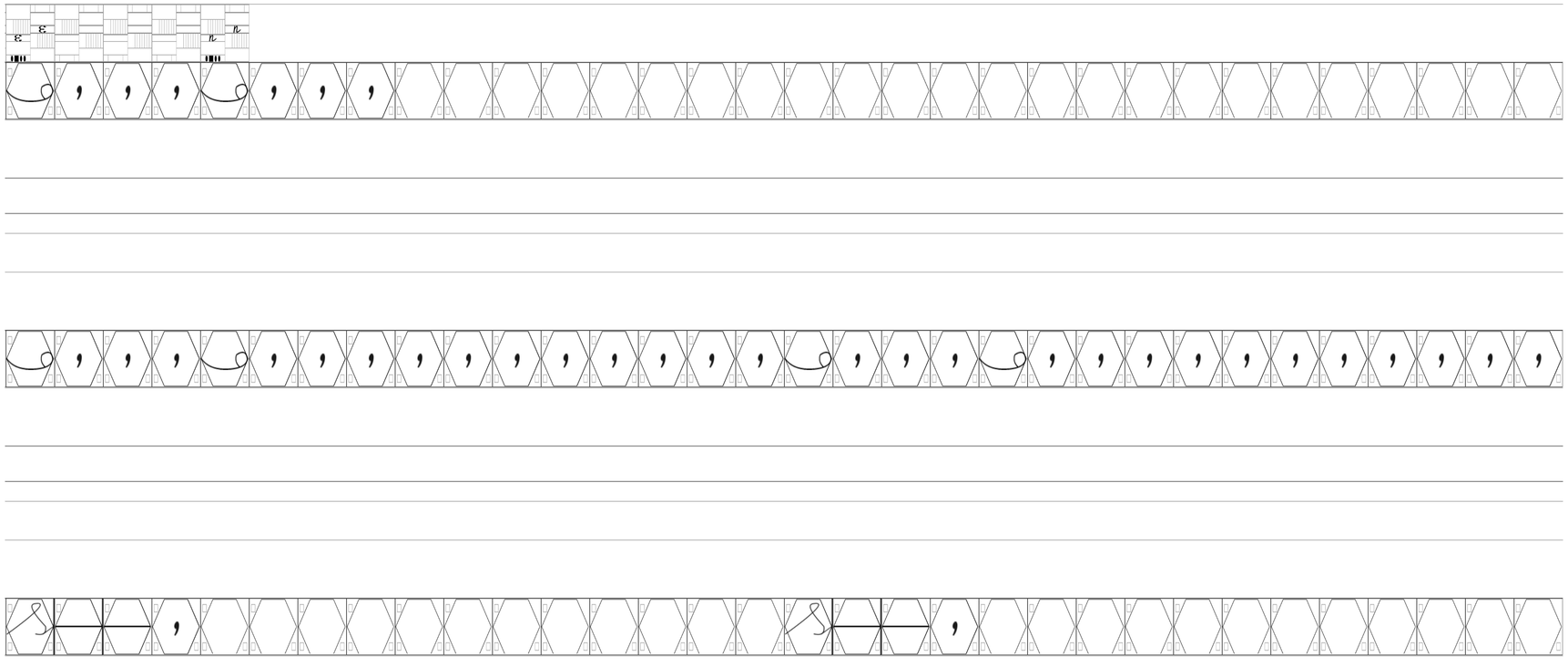
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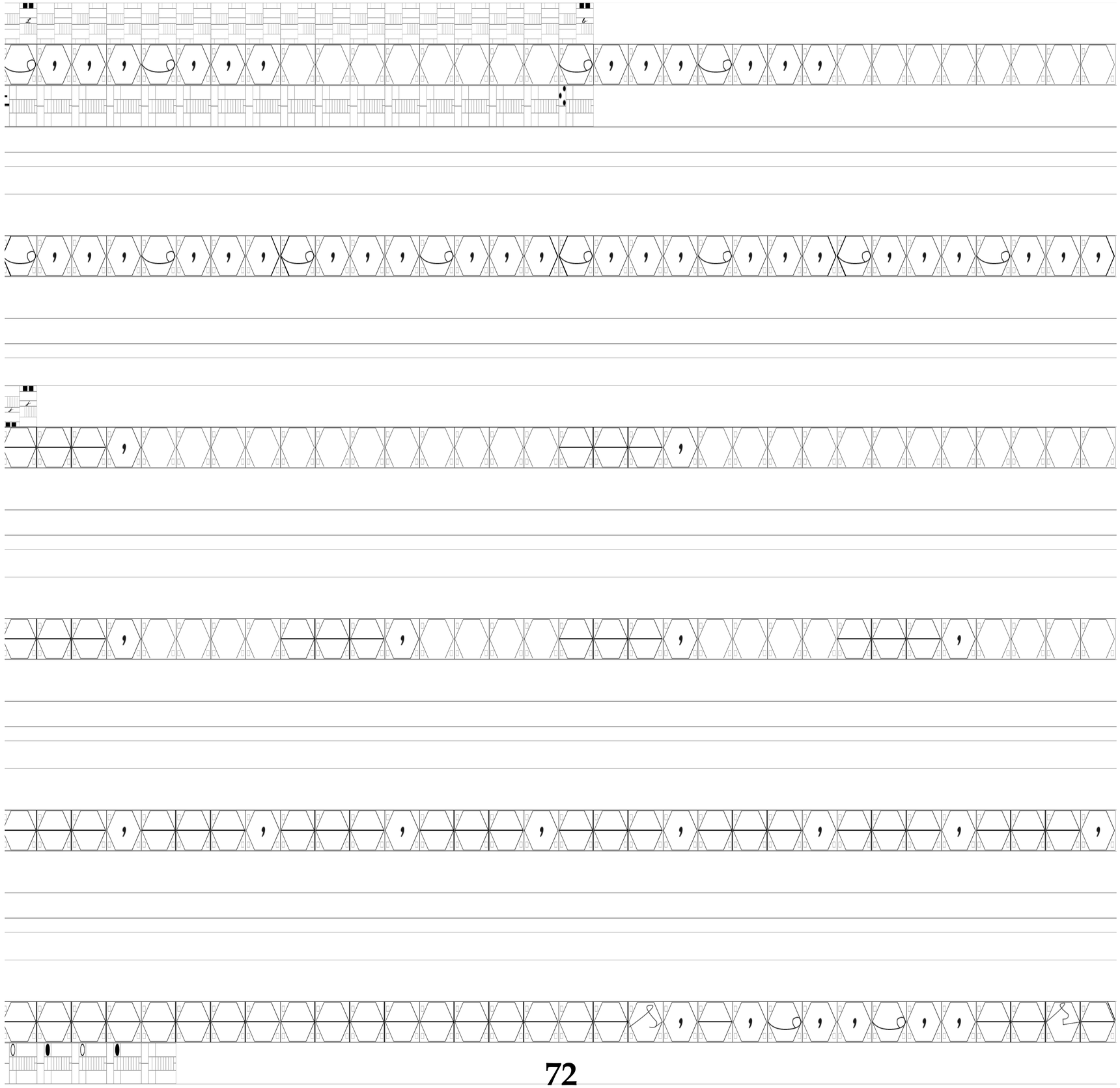




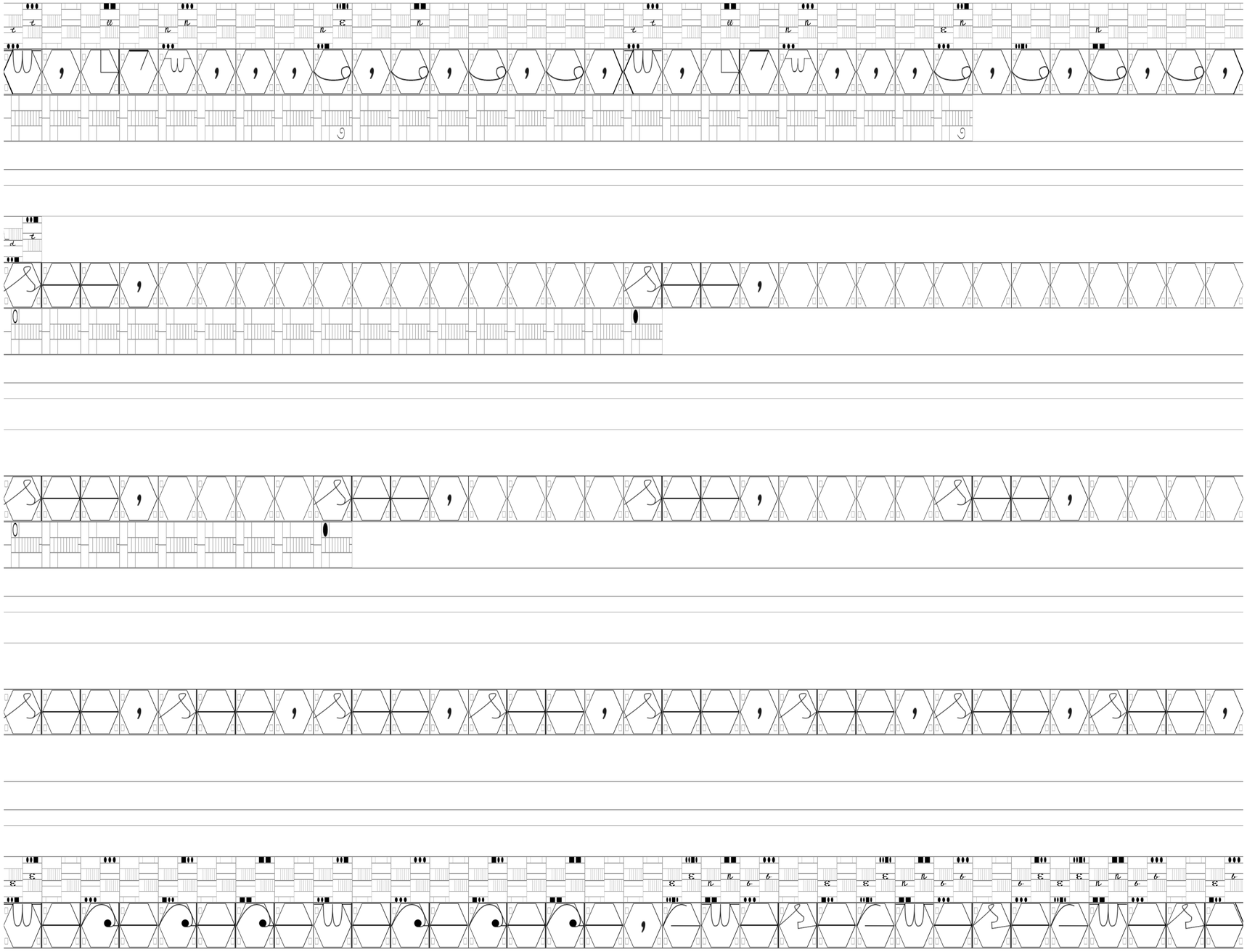
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Mei Adavu Three



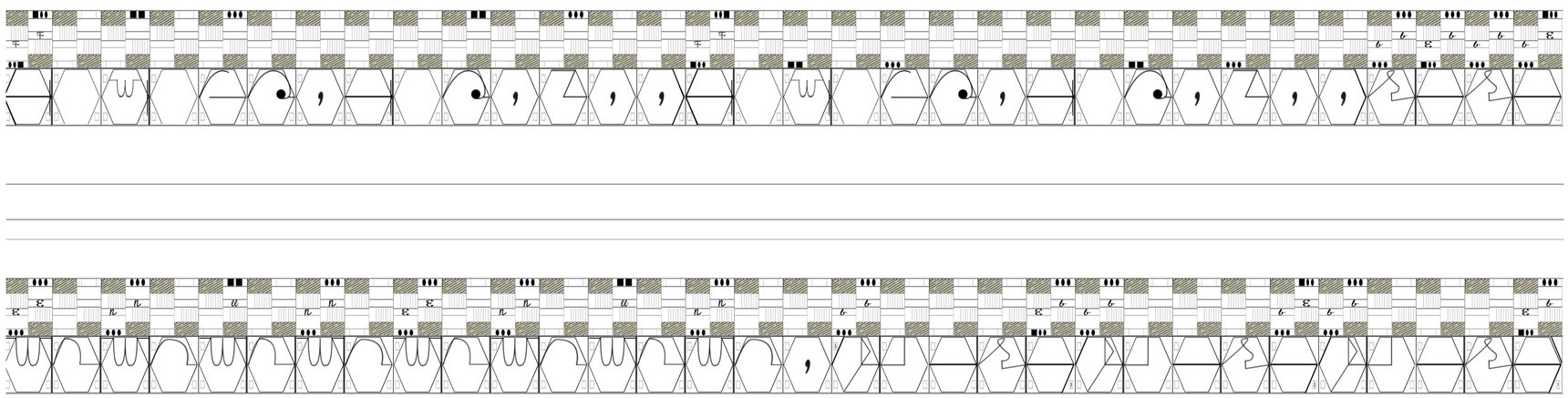
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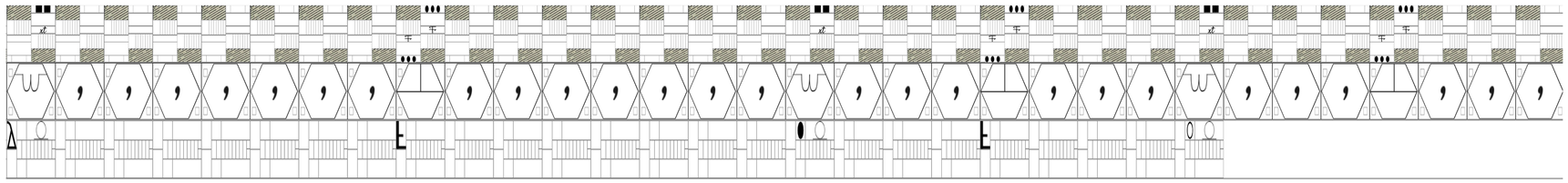


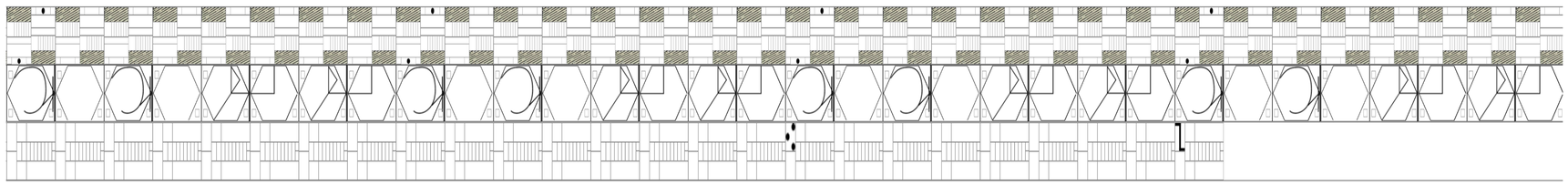
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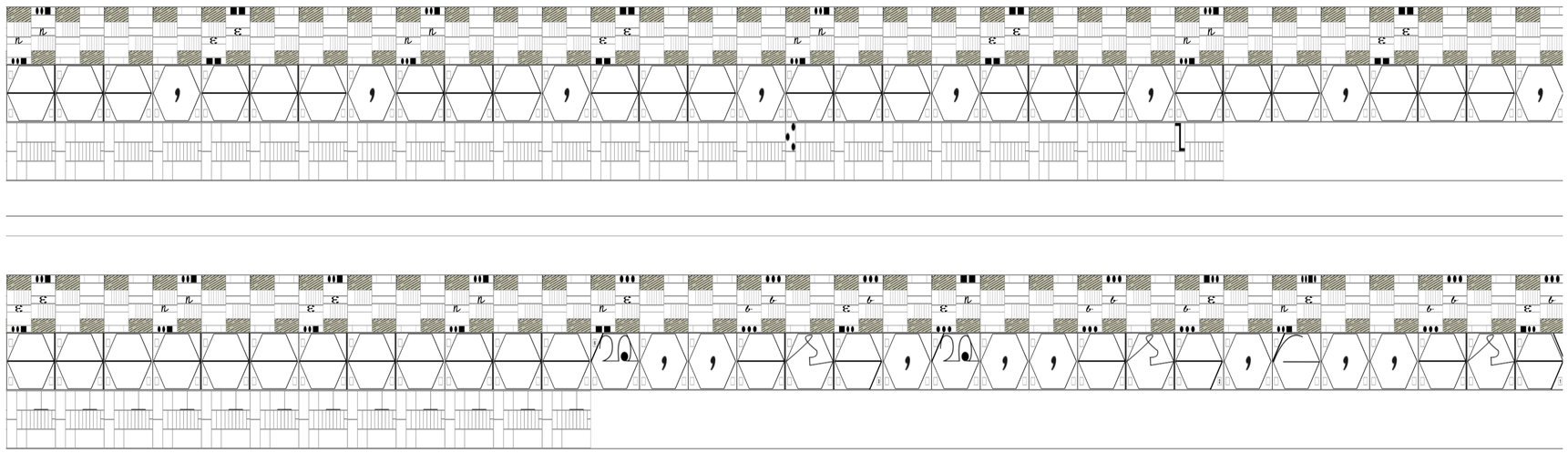


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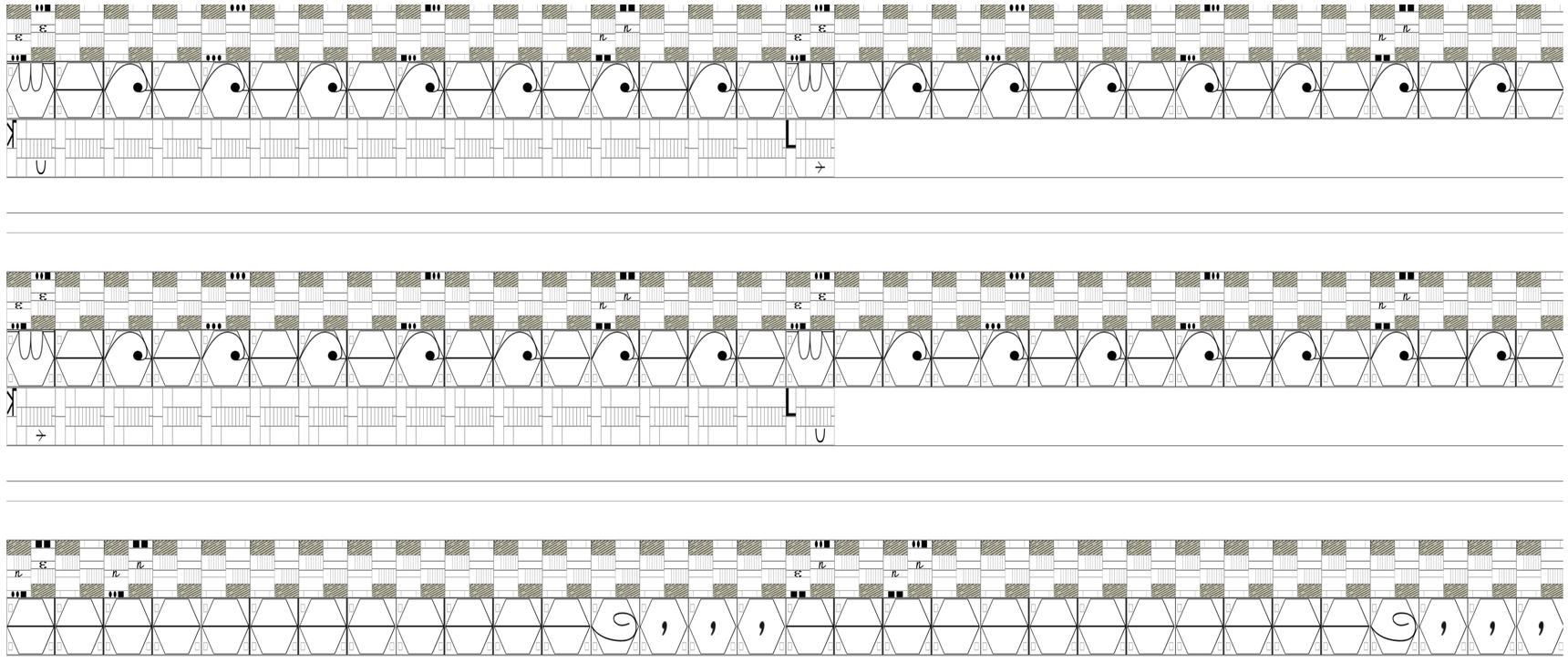




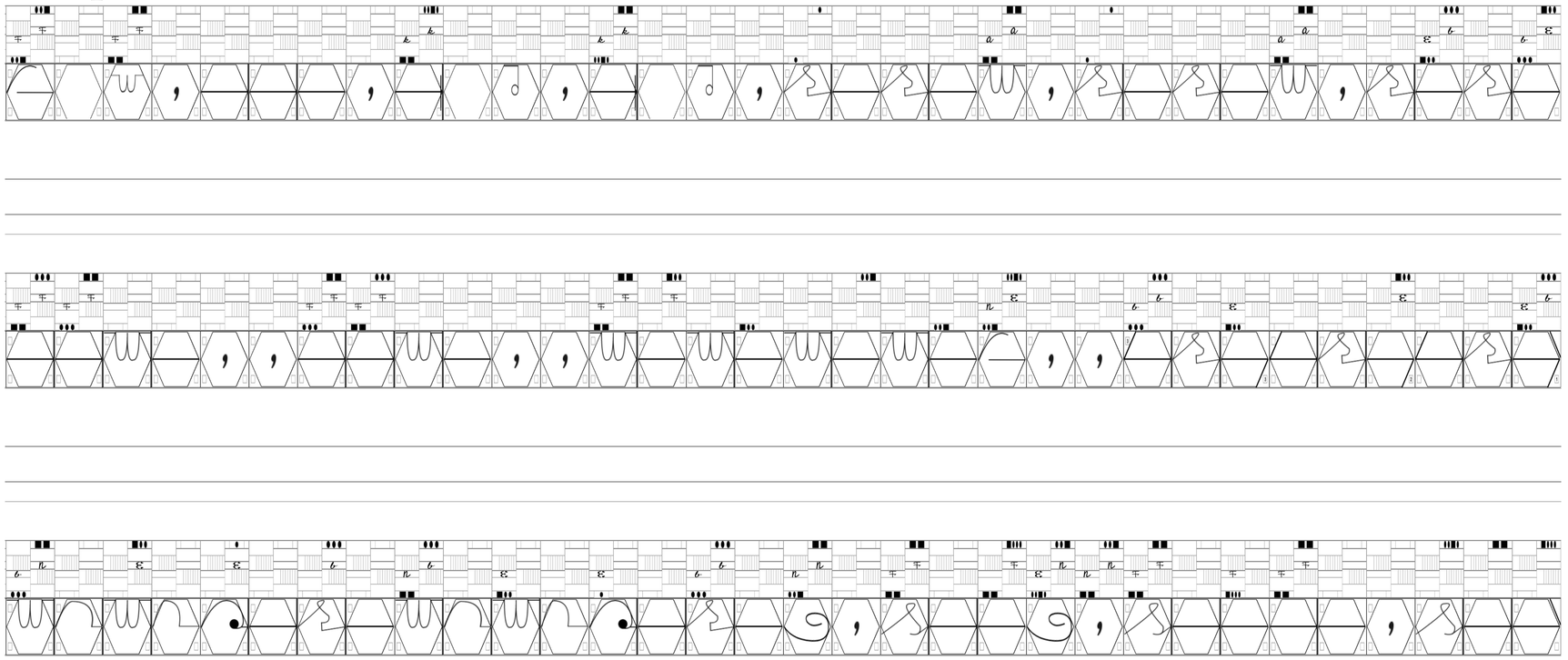




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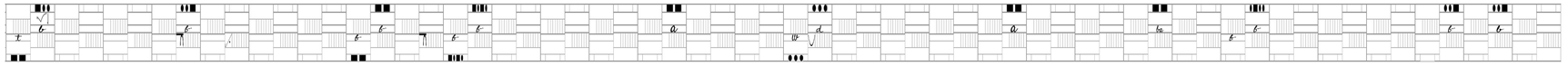


Anupallavi



Sahityam

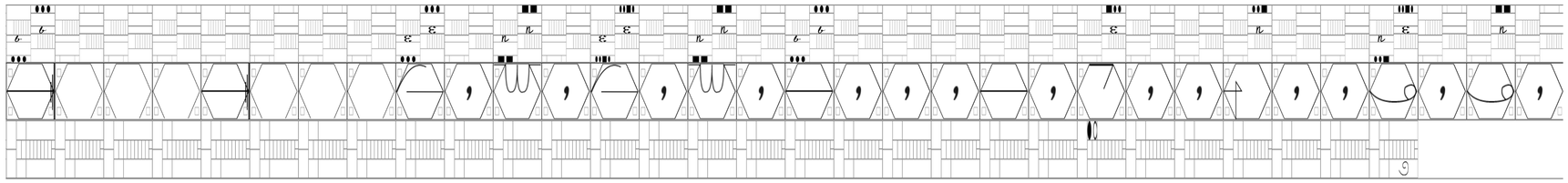
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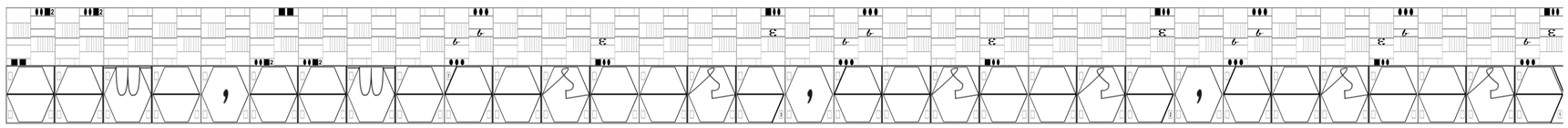


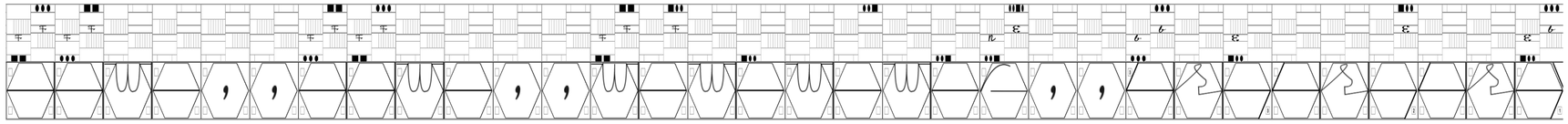
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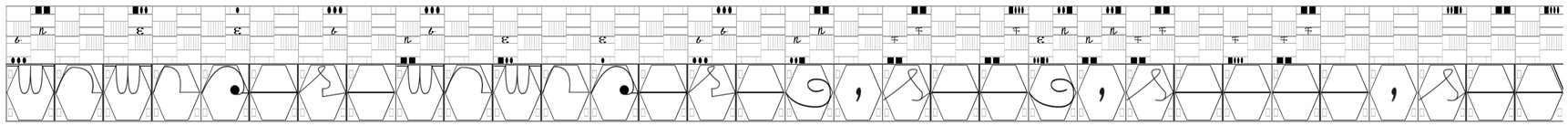


Charanam





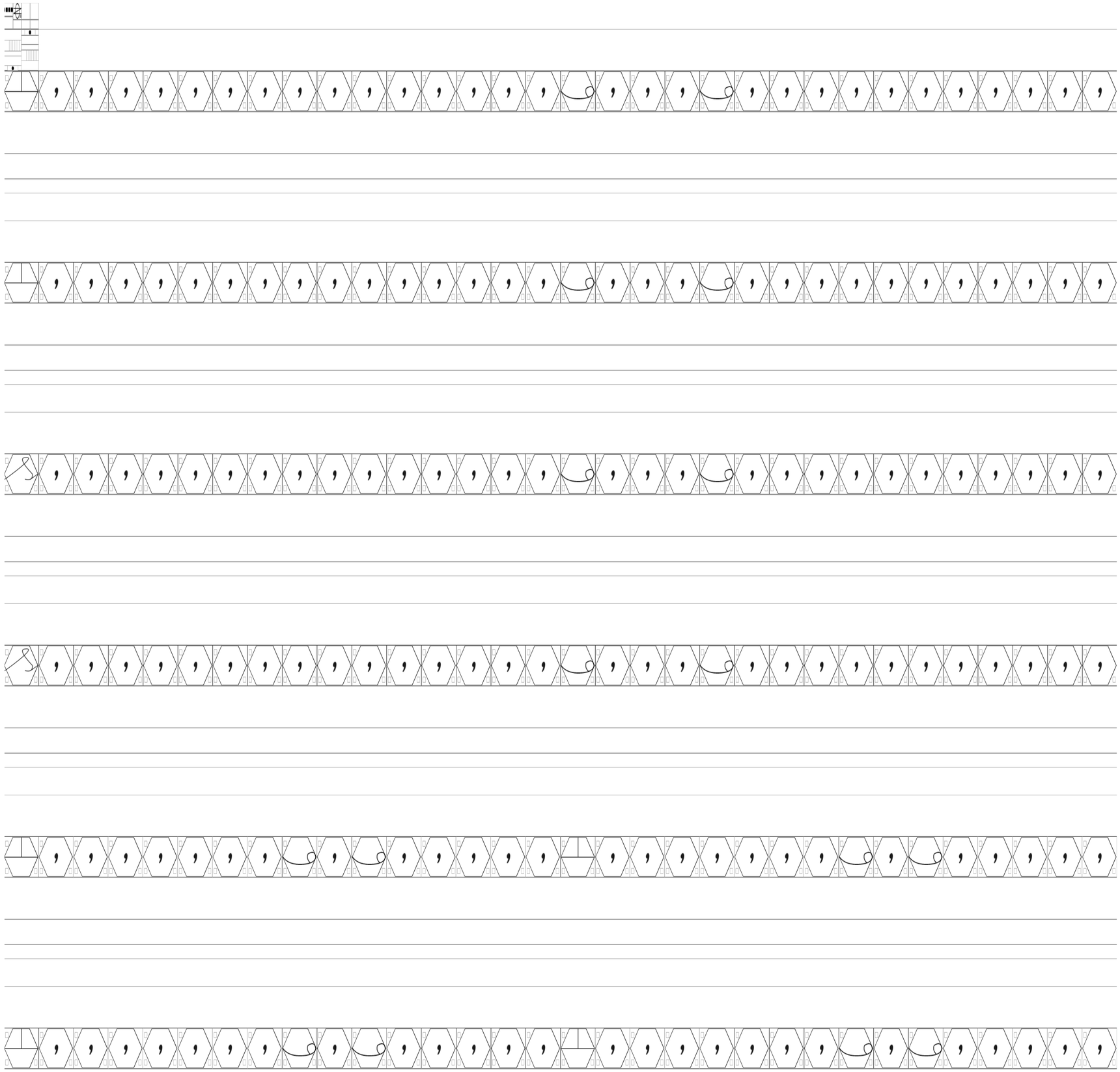


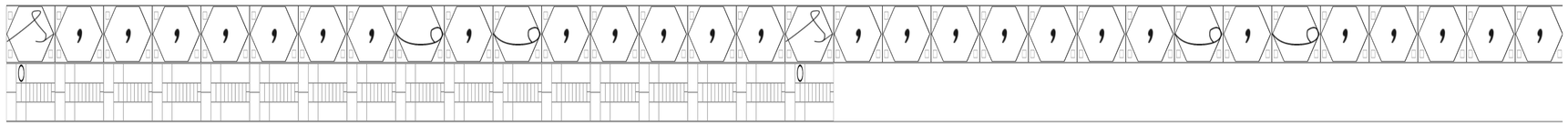


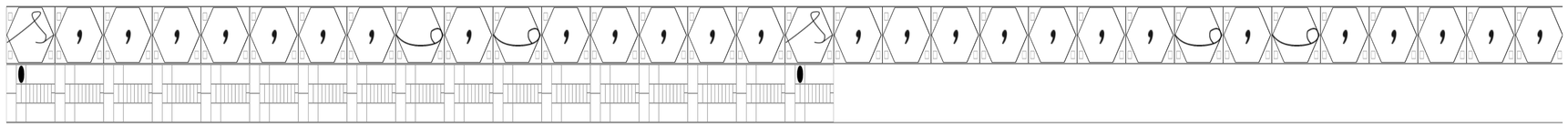
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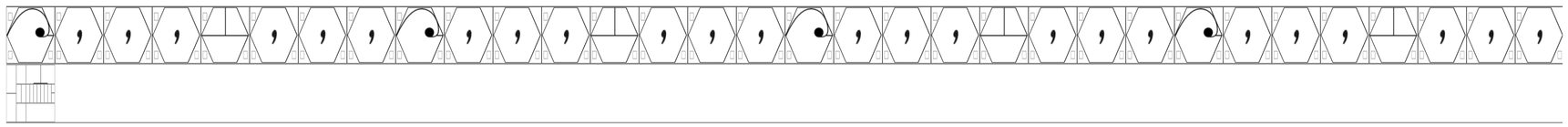
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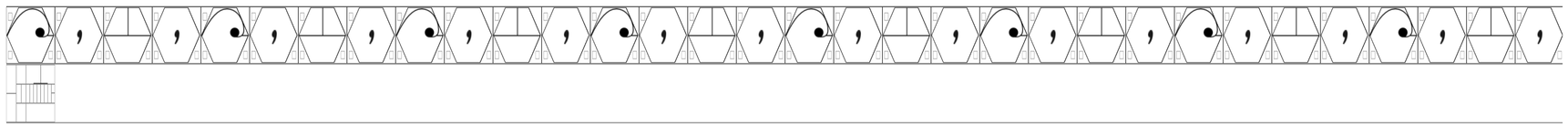
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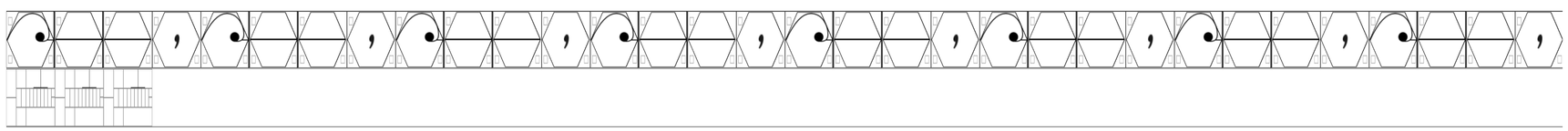


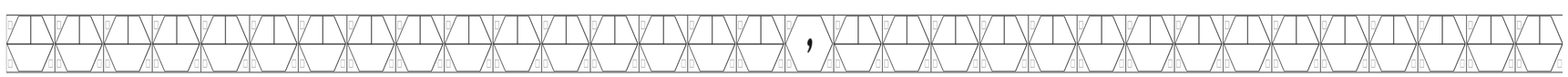






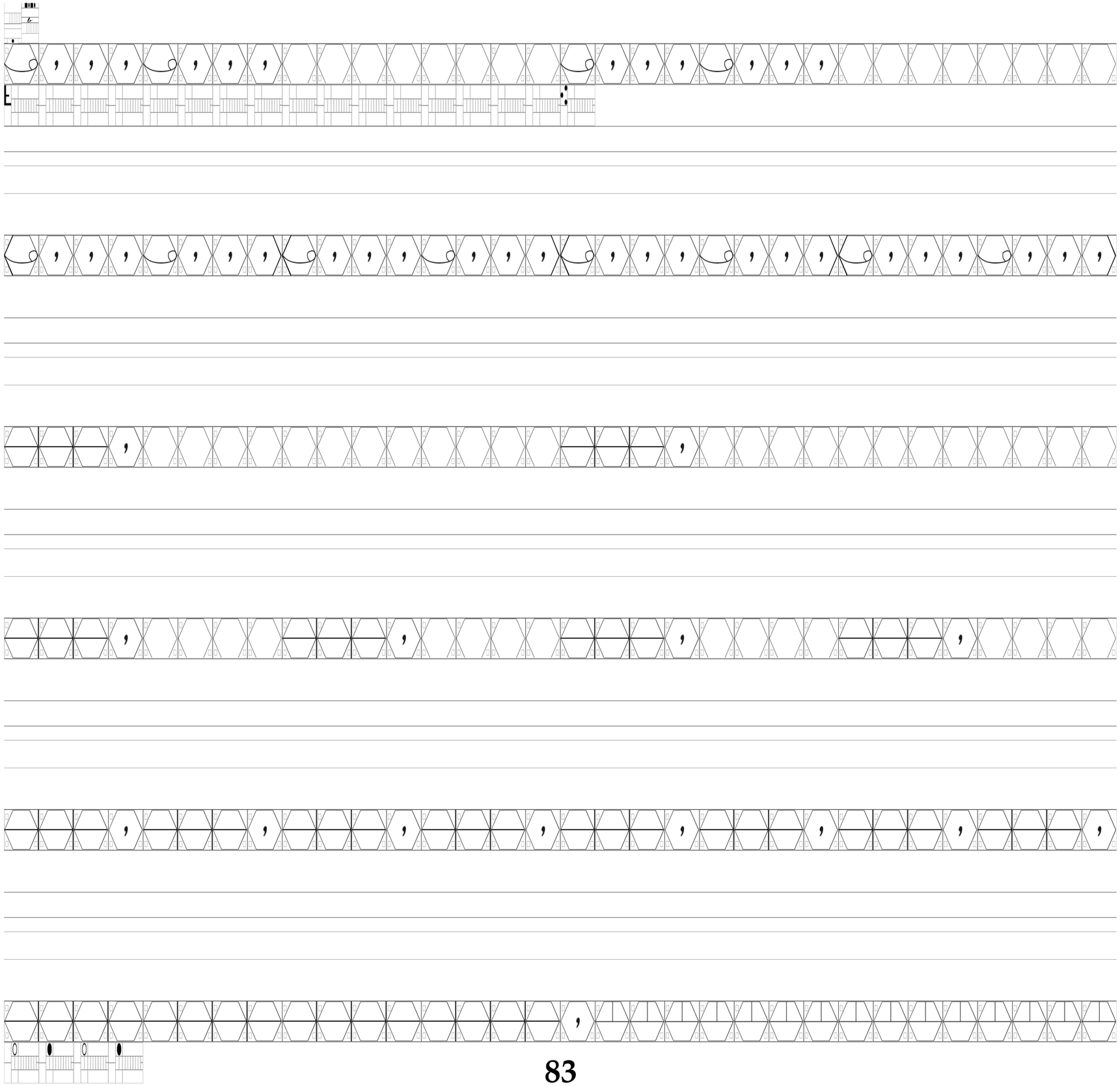




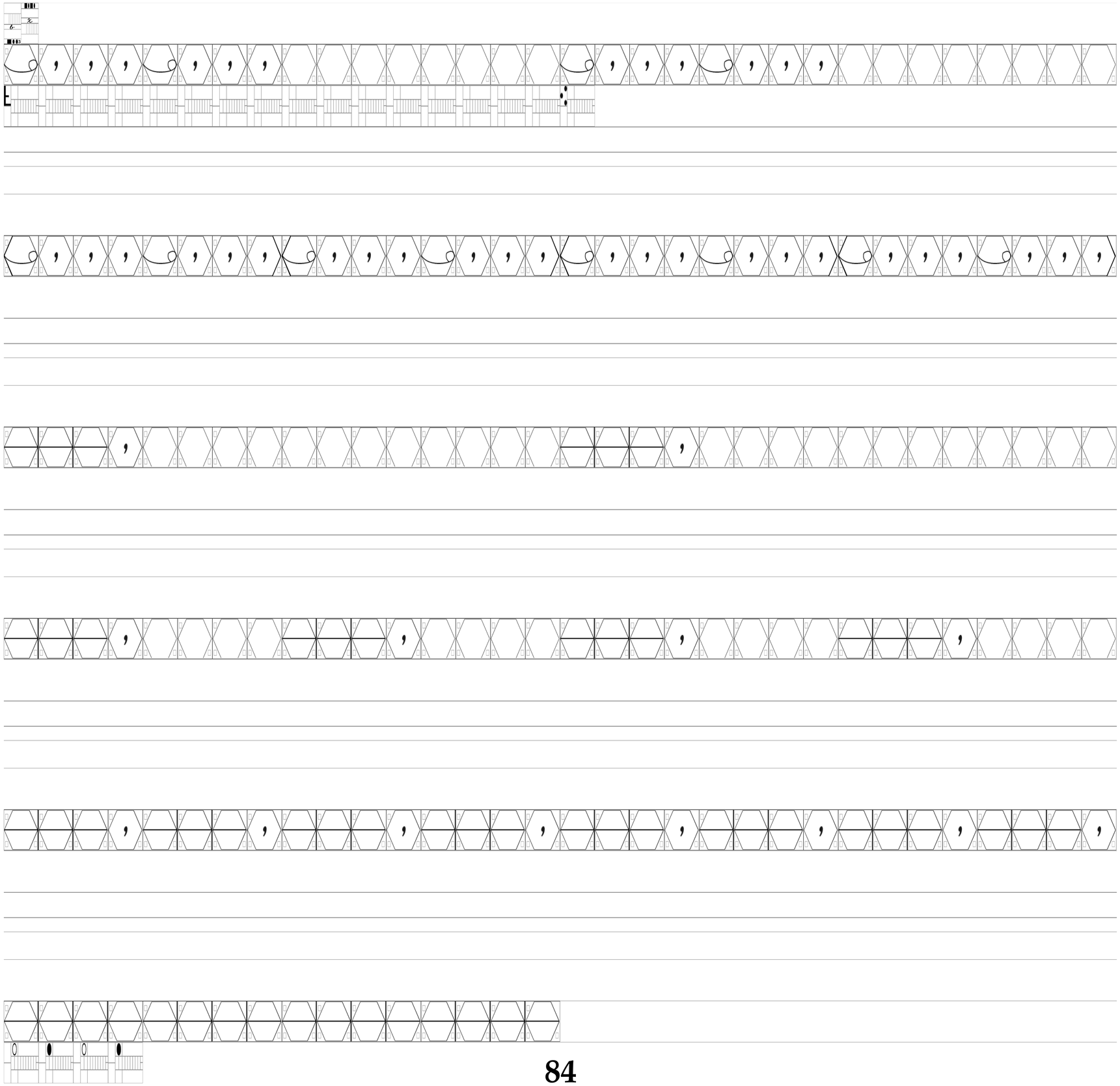


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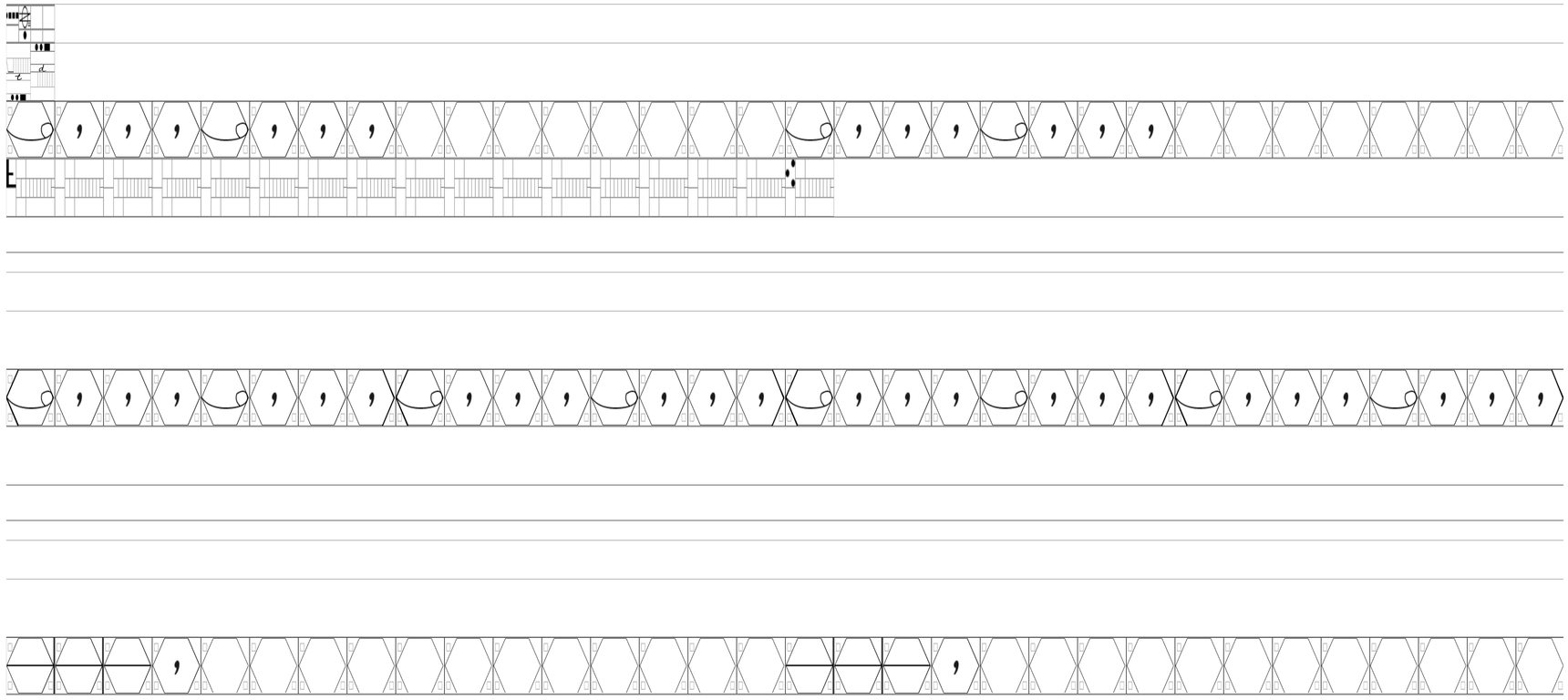
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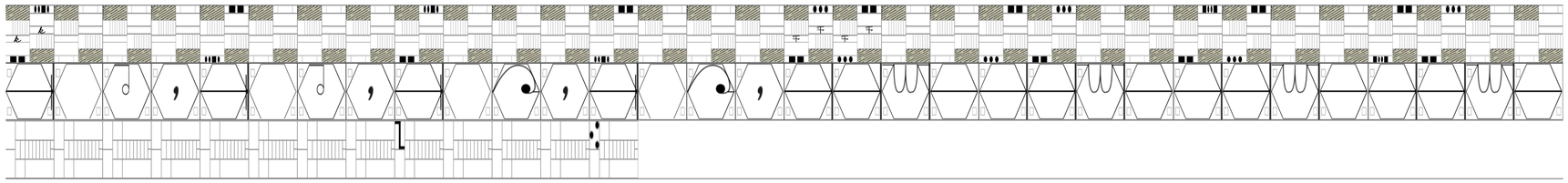
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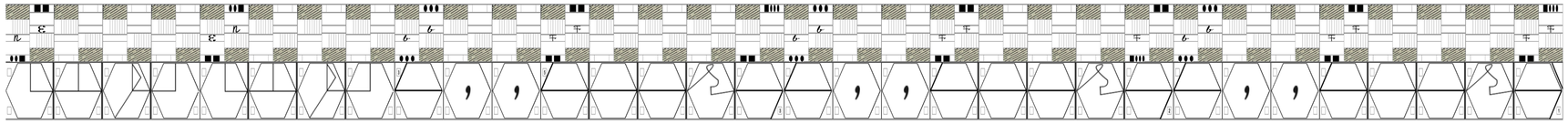


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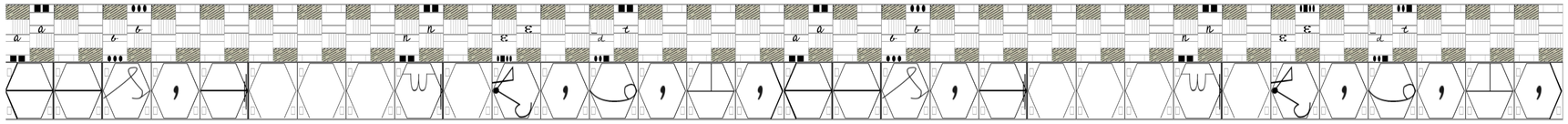


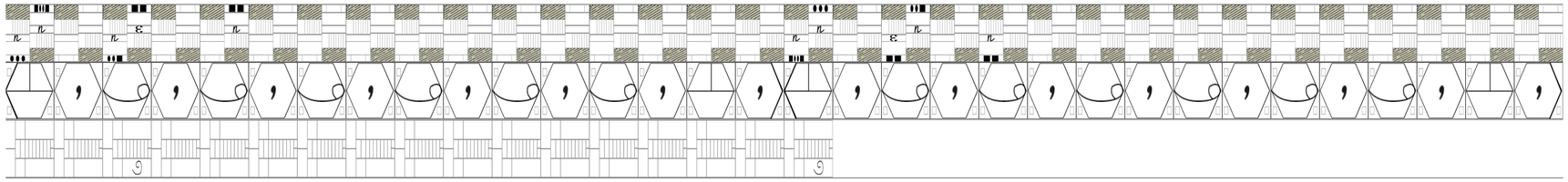
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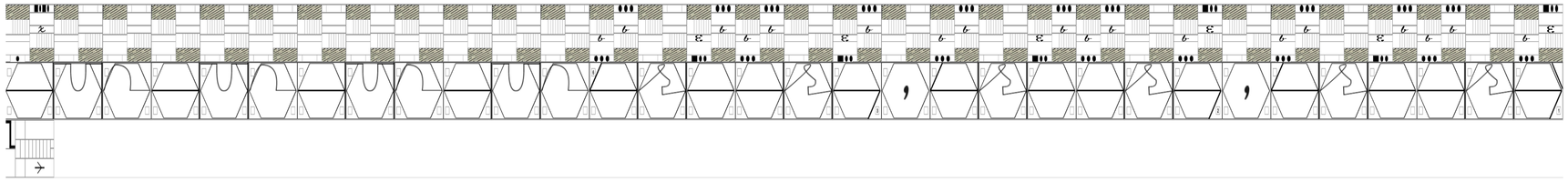




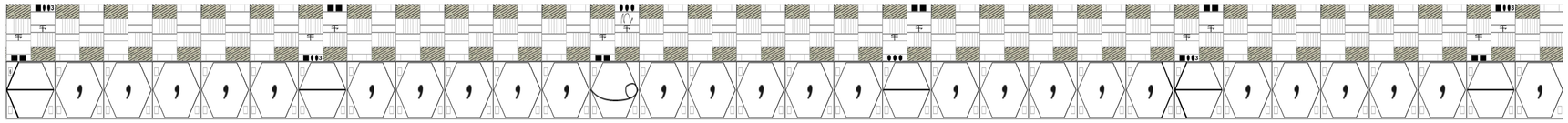
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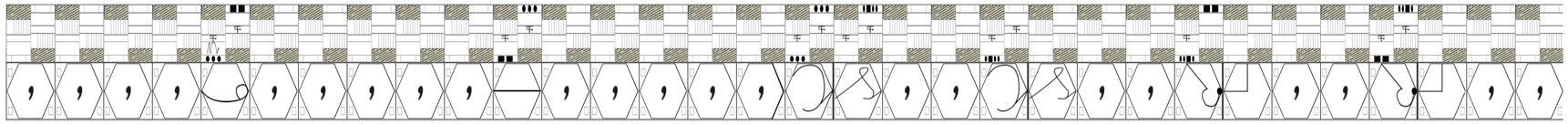


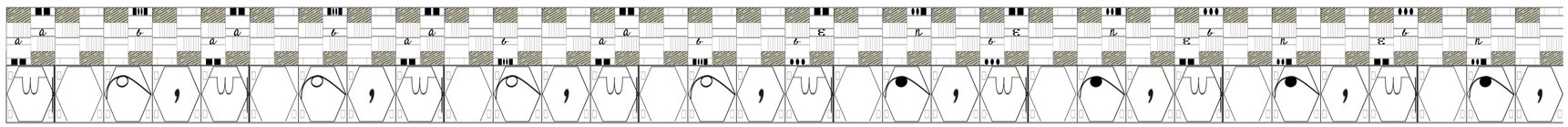


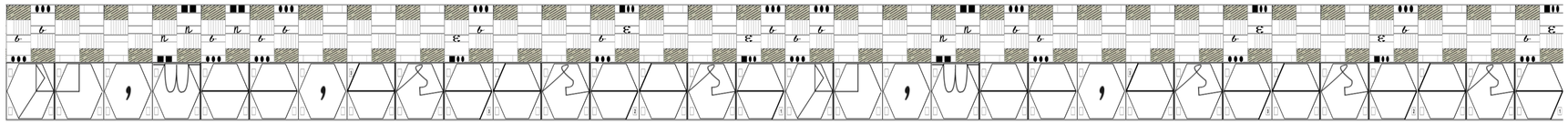


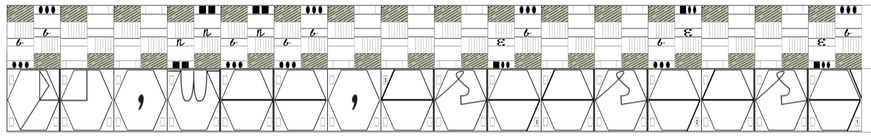
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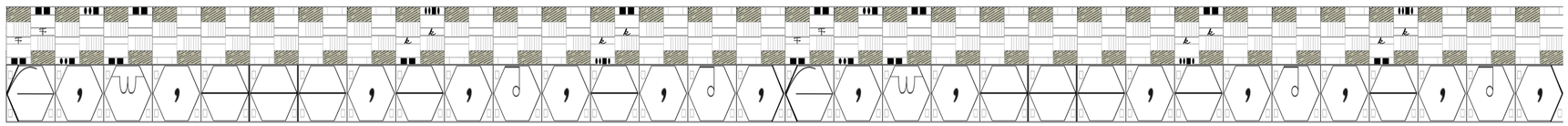


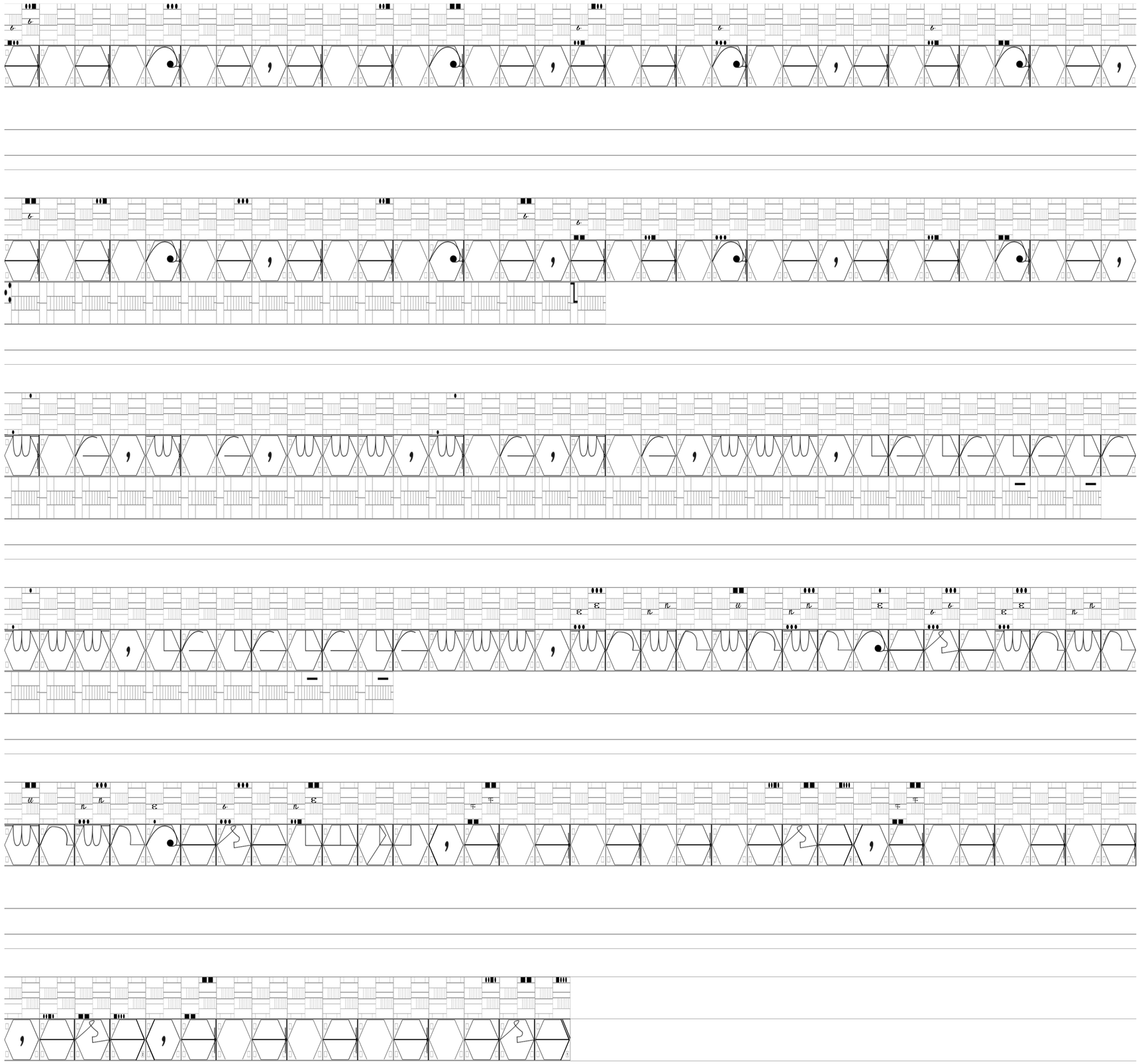




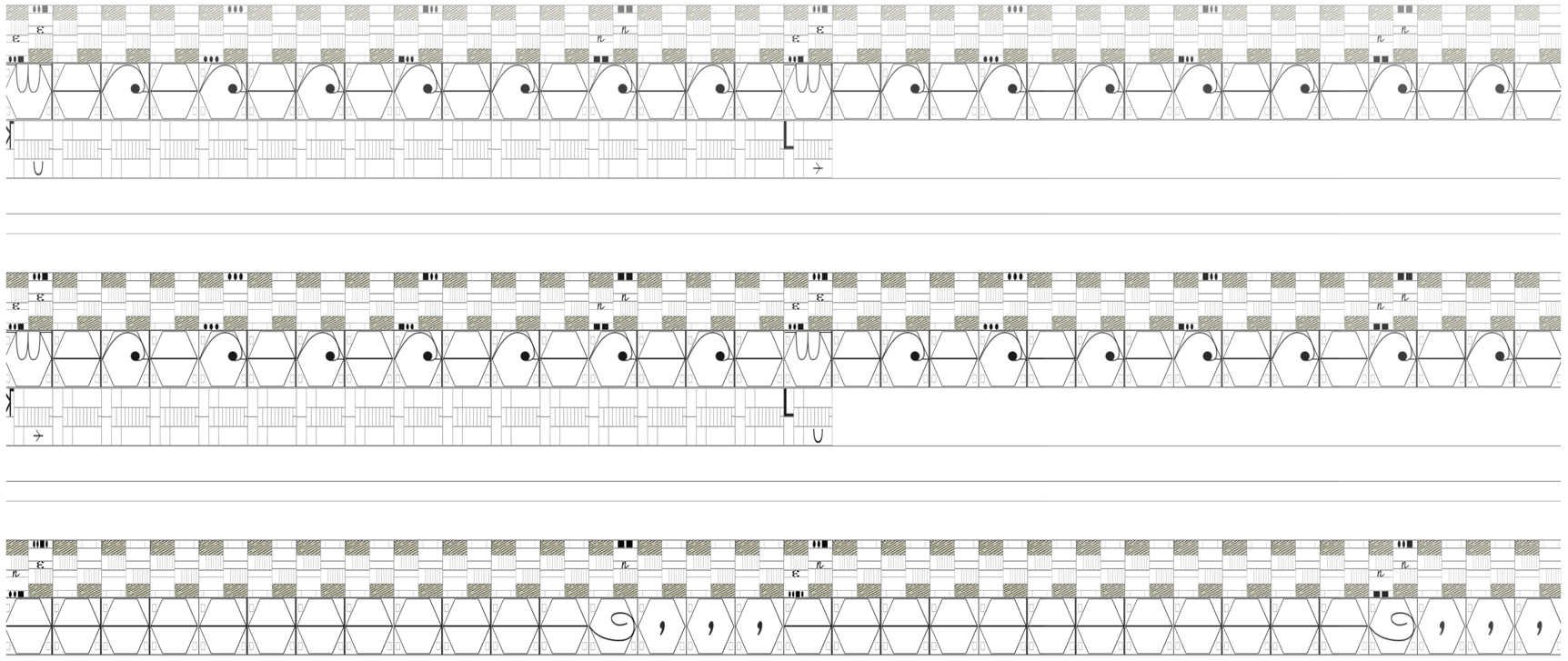


Korvai Four

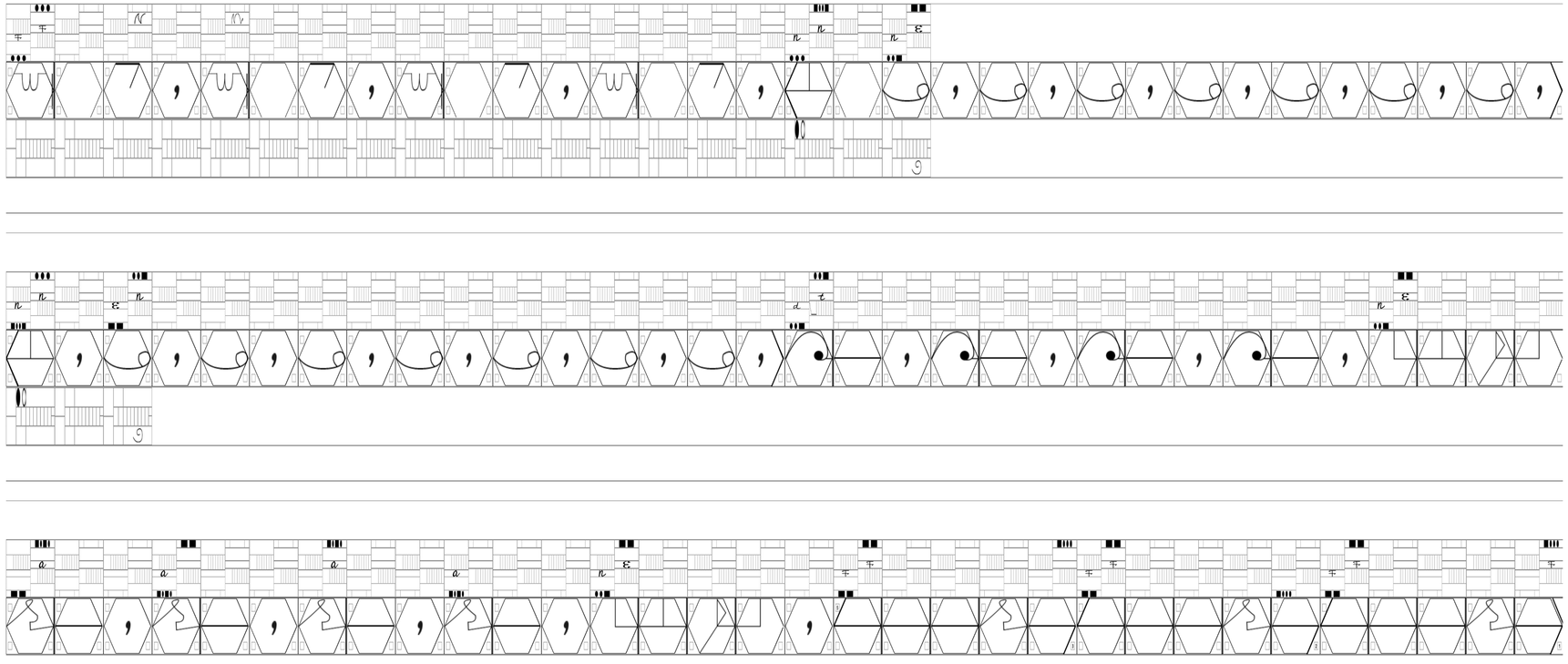




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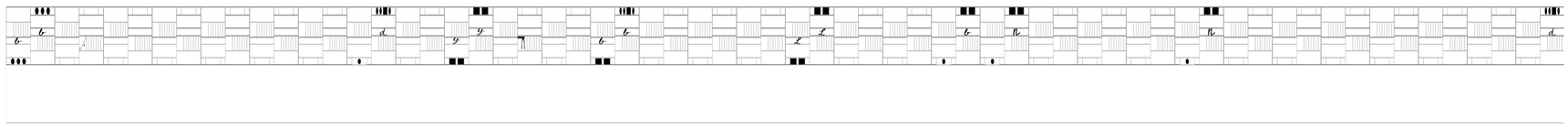


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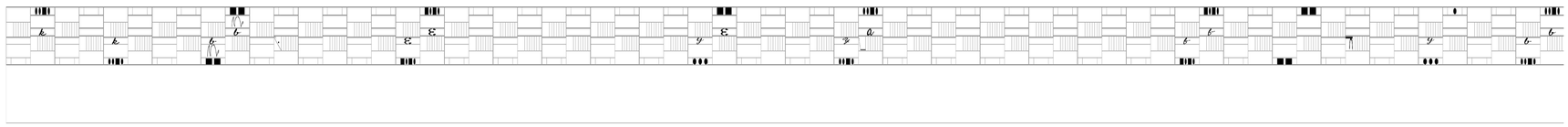


Sahityam

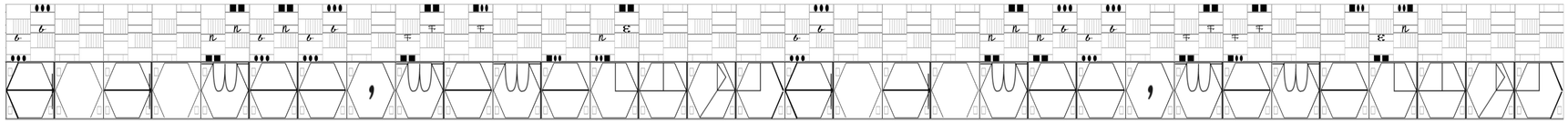
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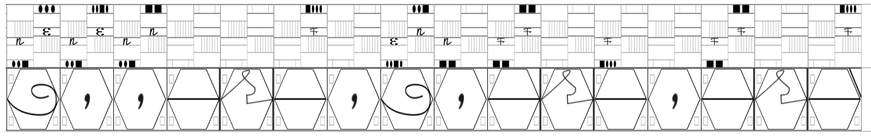


MA	RI	MA	RI	EN		THO		PA	LU	KI		TI	VI	NA	M	MA	PA	SU	PA	TH	E	SW	A	RU	NI	R	A	NI	KO	M	MA



Charanam

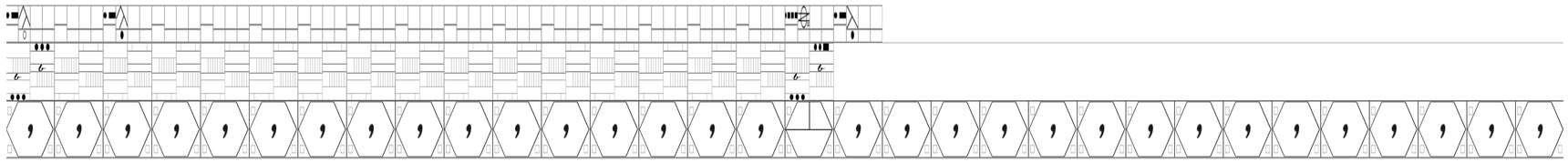


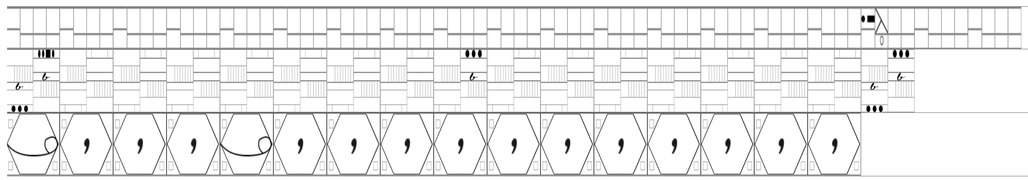


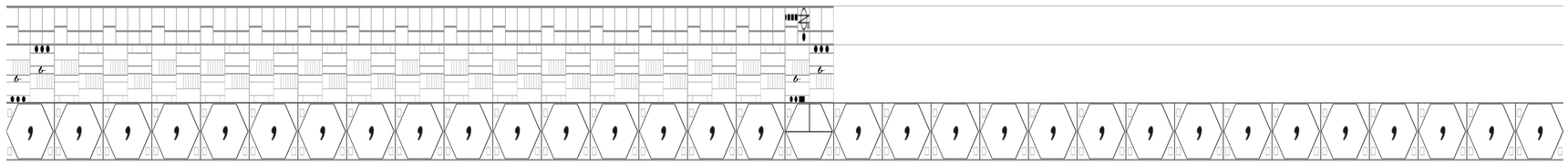
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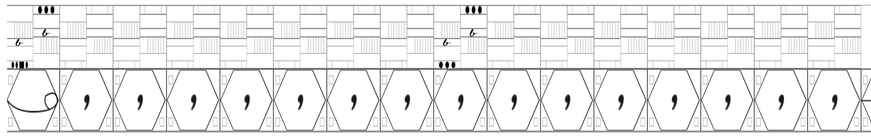
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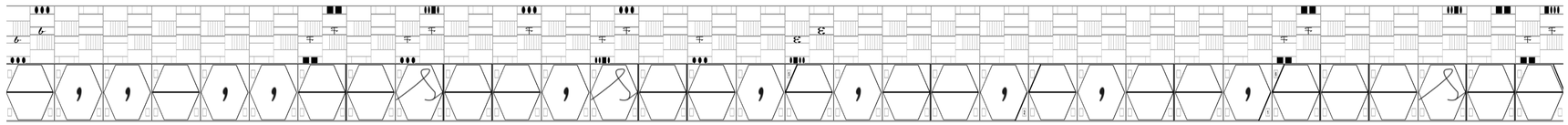
Mei Adavu One



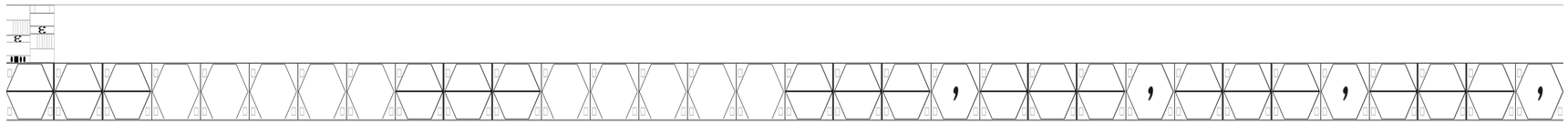


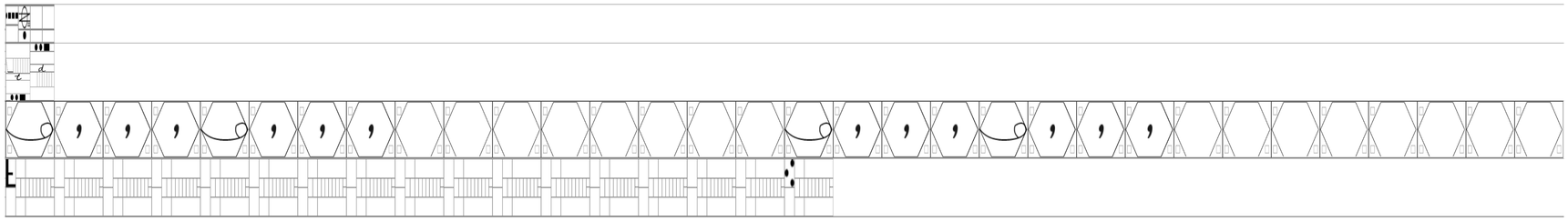


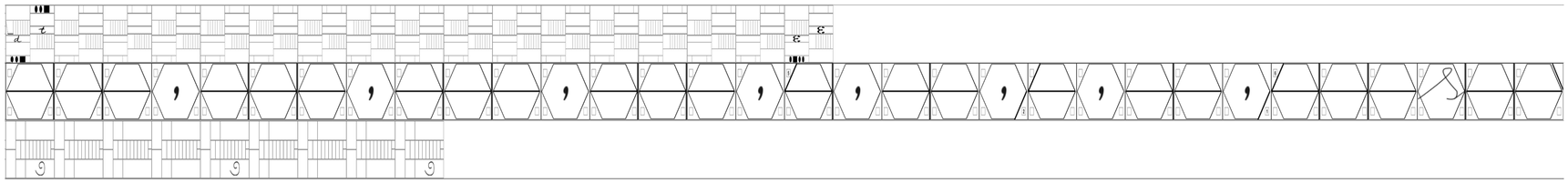


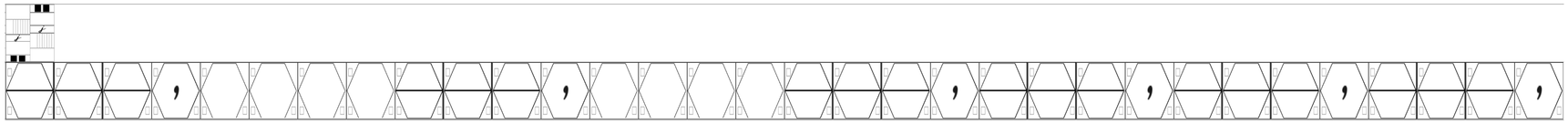


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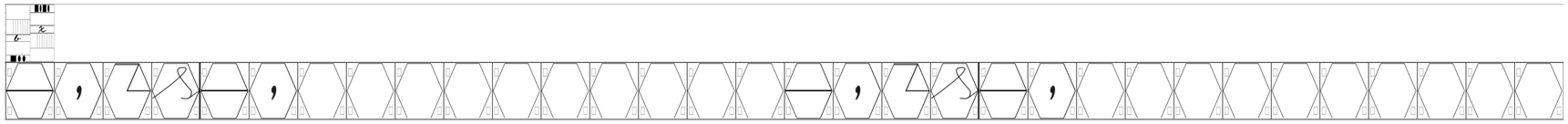


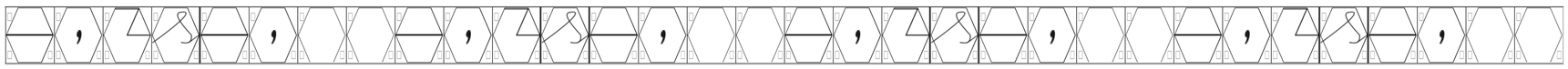


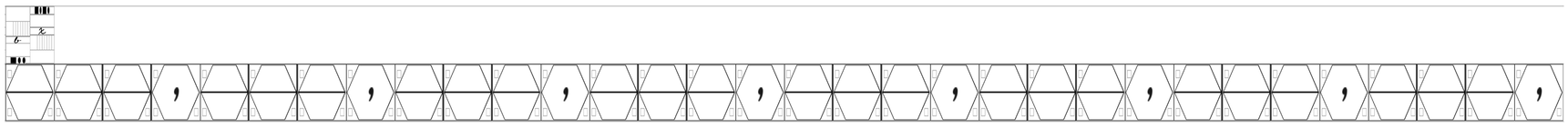




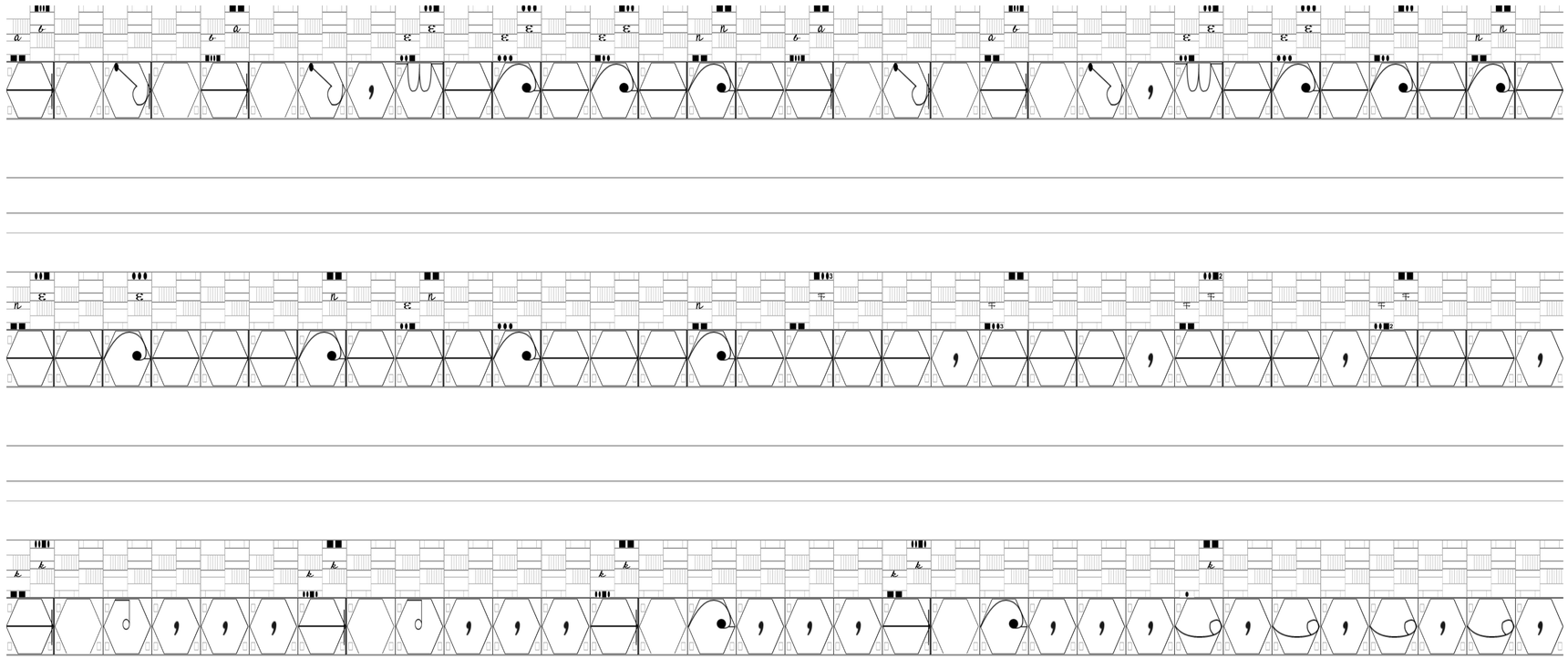
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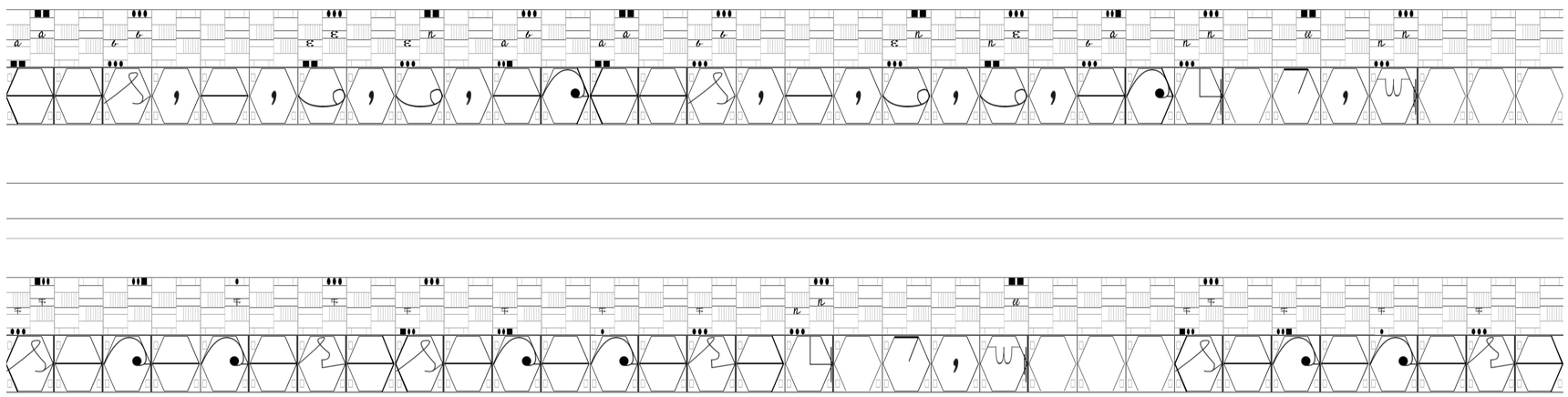


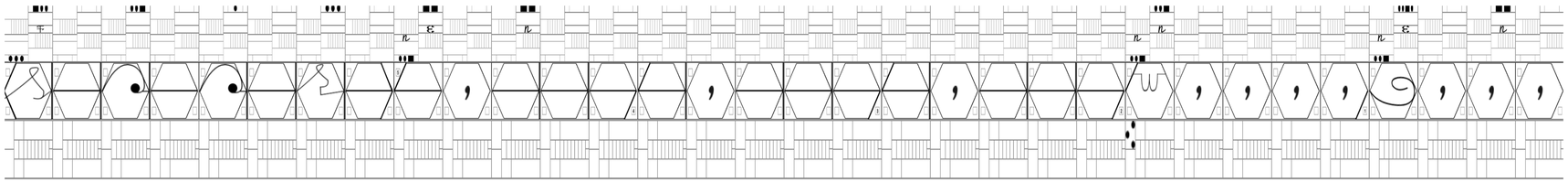


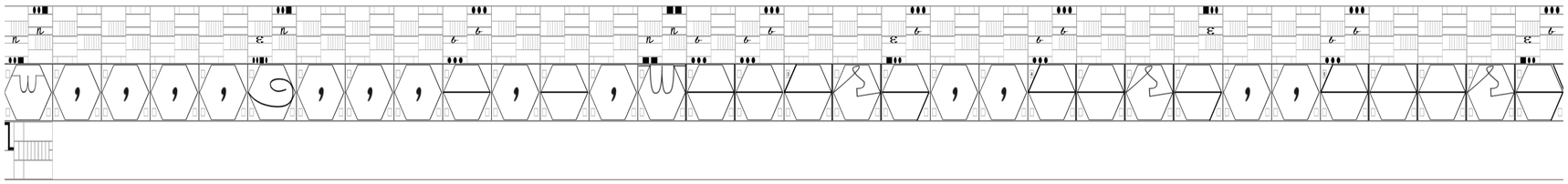
Korvai One



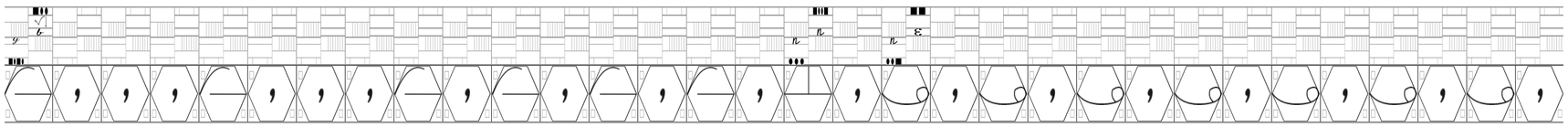
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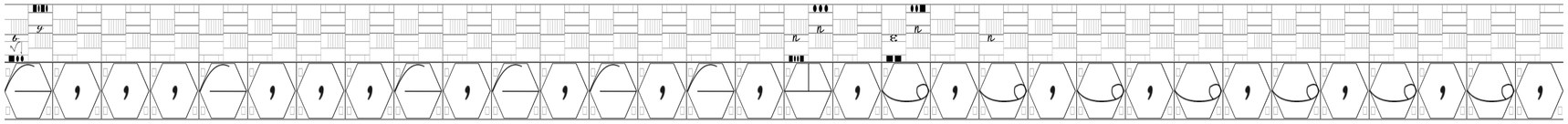


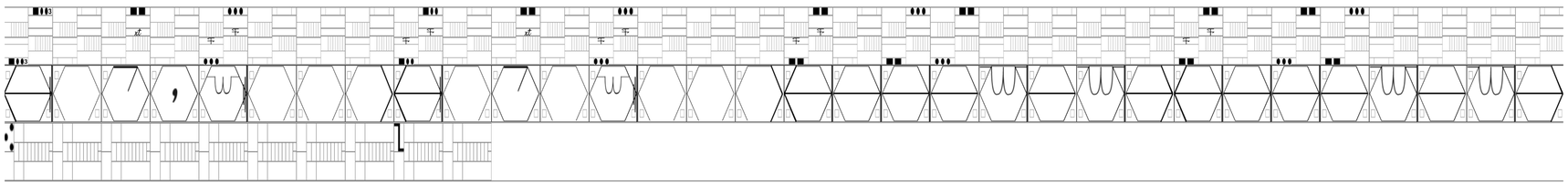


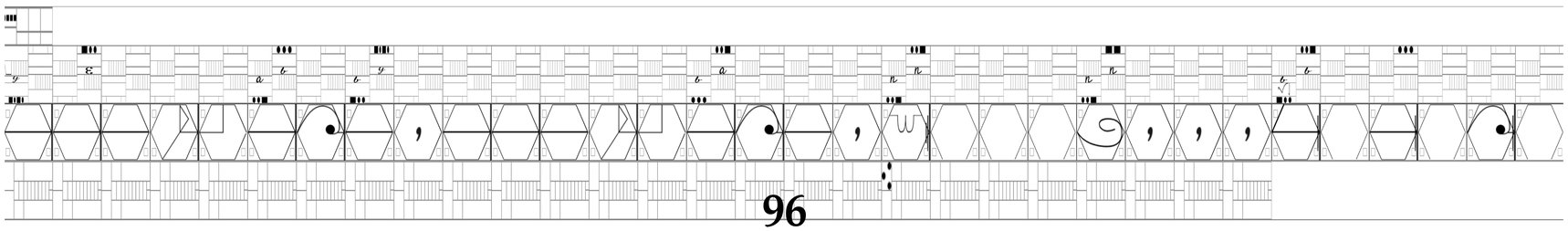


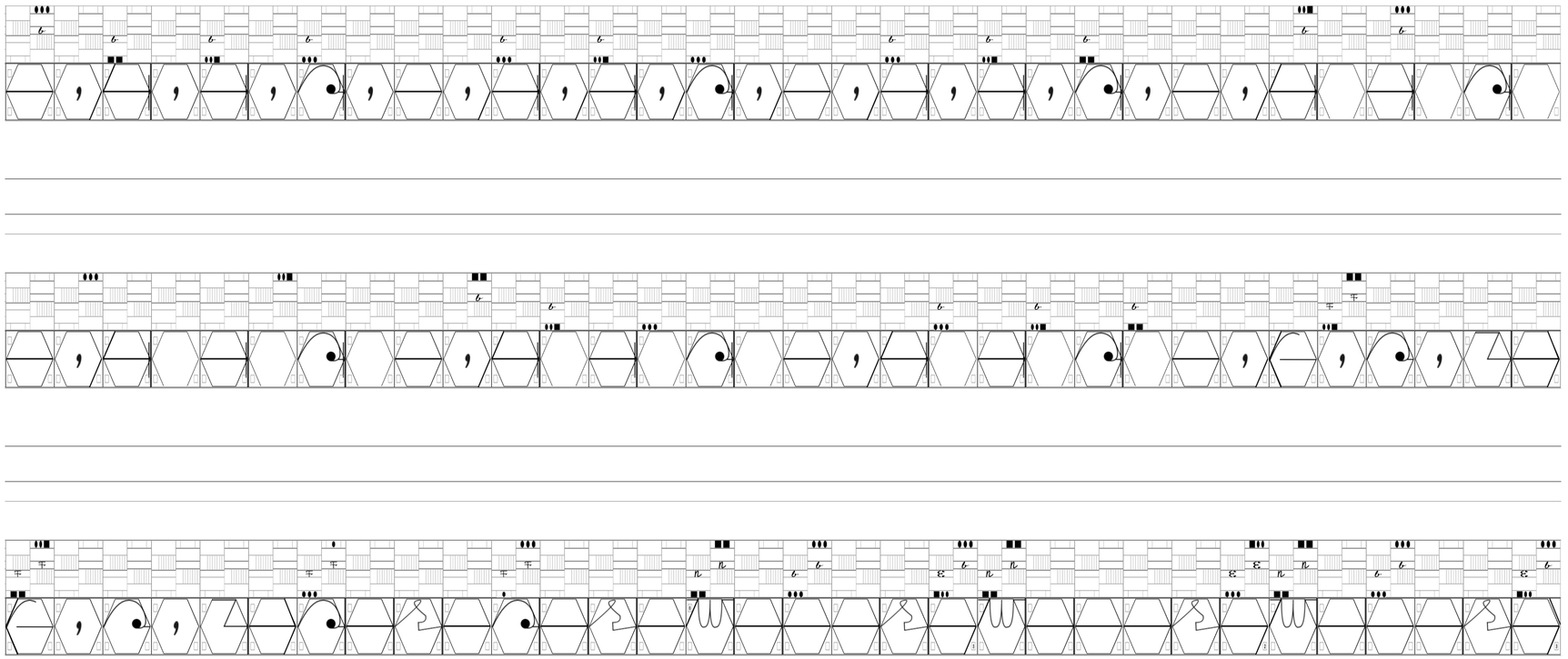
Korvai Three



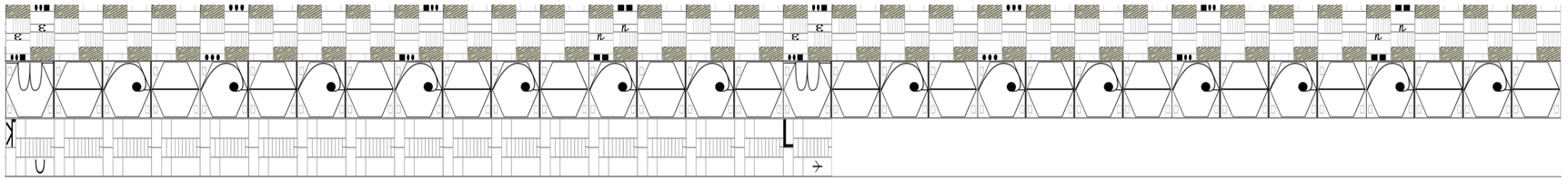


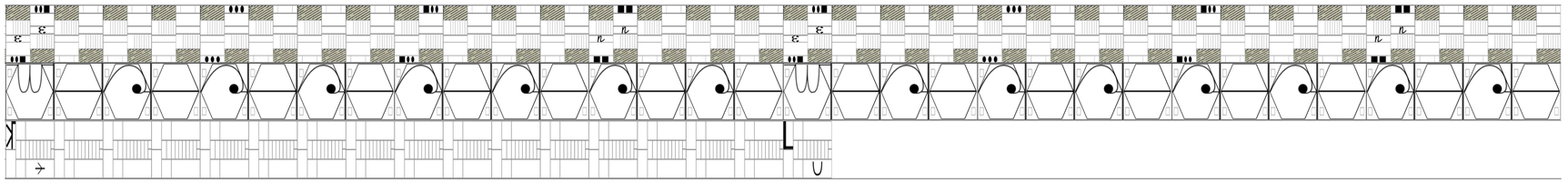


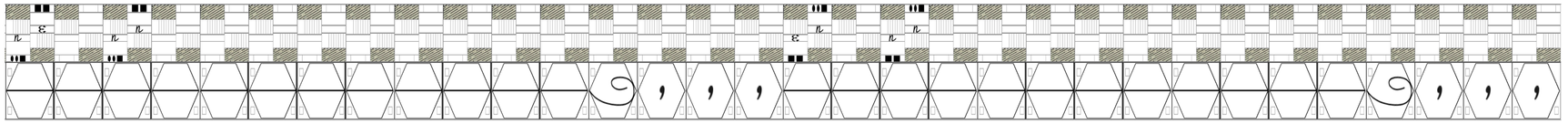


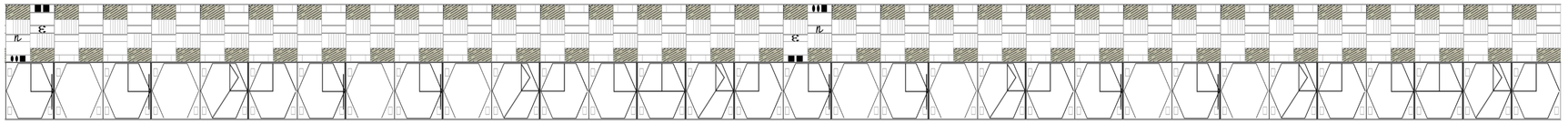


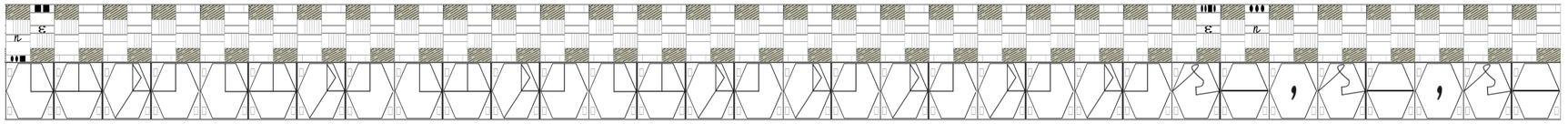
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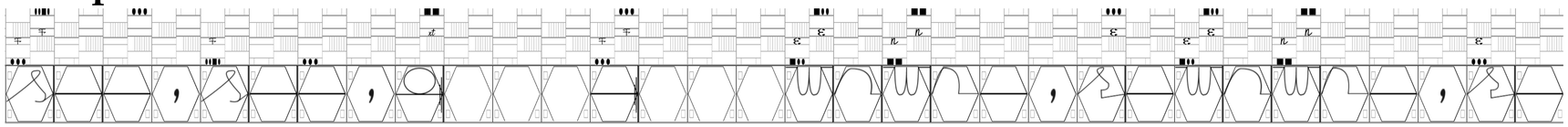


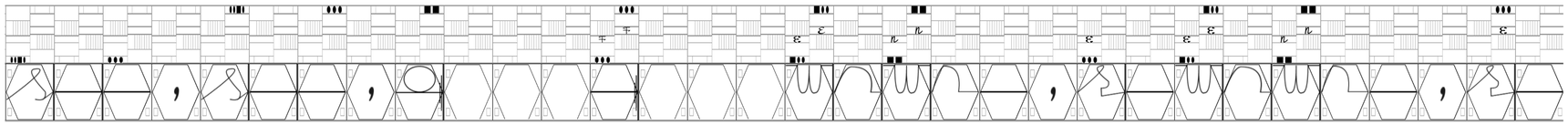


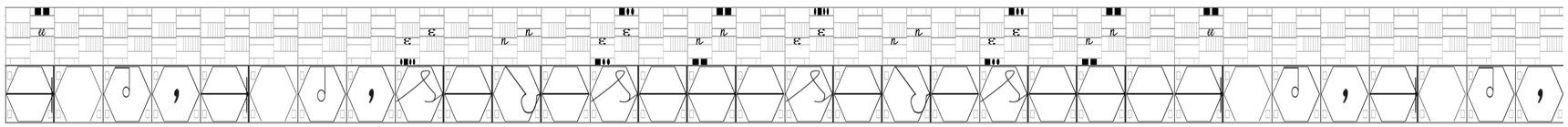


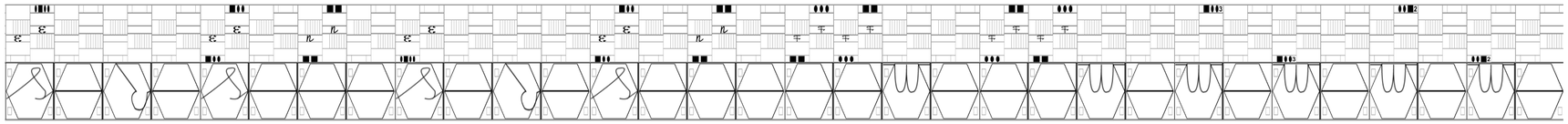


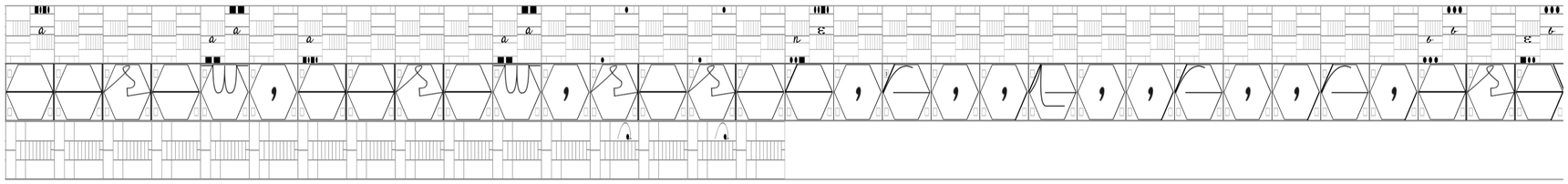
Anupallavi











Sahityam

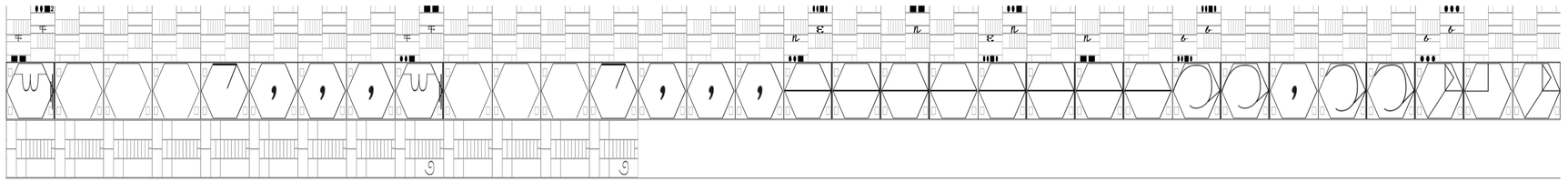
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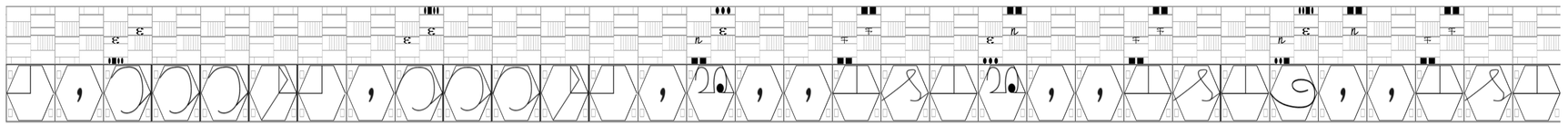
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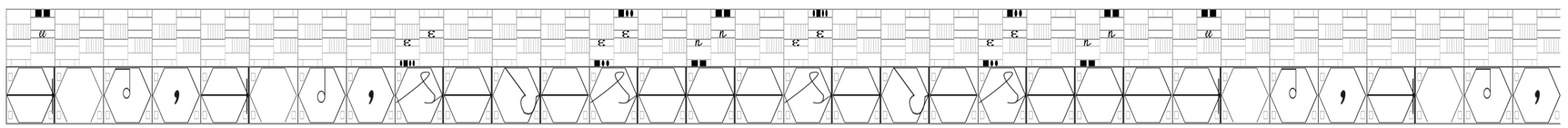
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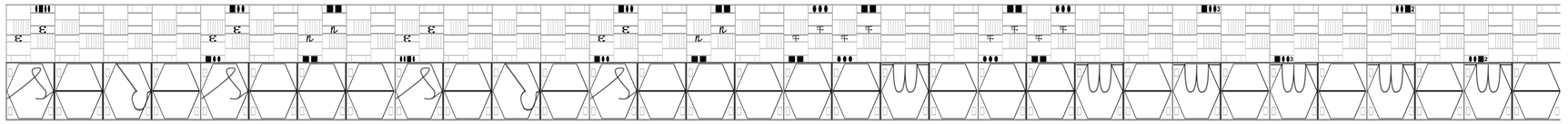
CHE , E , TO , , MA , J , JA , , , TI , , , AT , TU , EE , TA , TA , MEH , SAN , , , BRA , , , MO , DA , M , BU , RA , SH , EY , , , , , ,

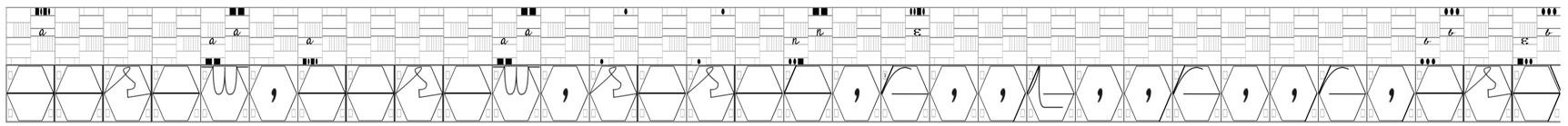
Charanam







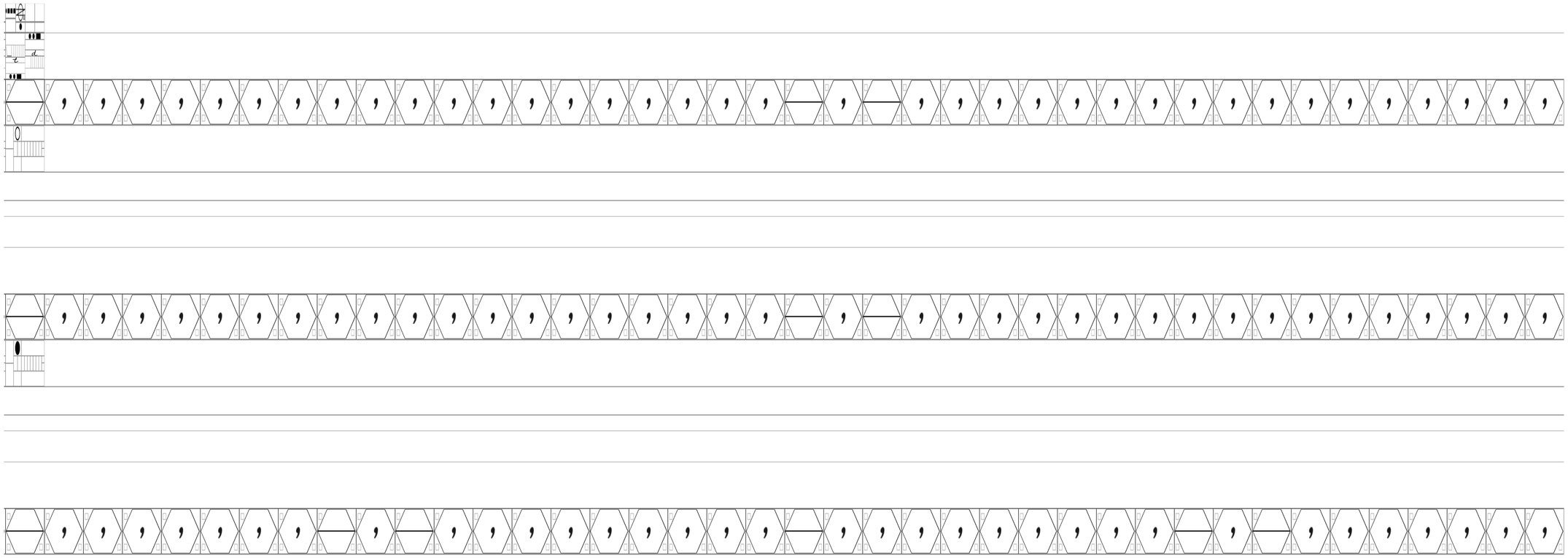




Ragam : Hindolam

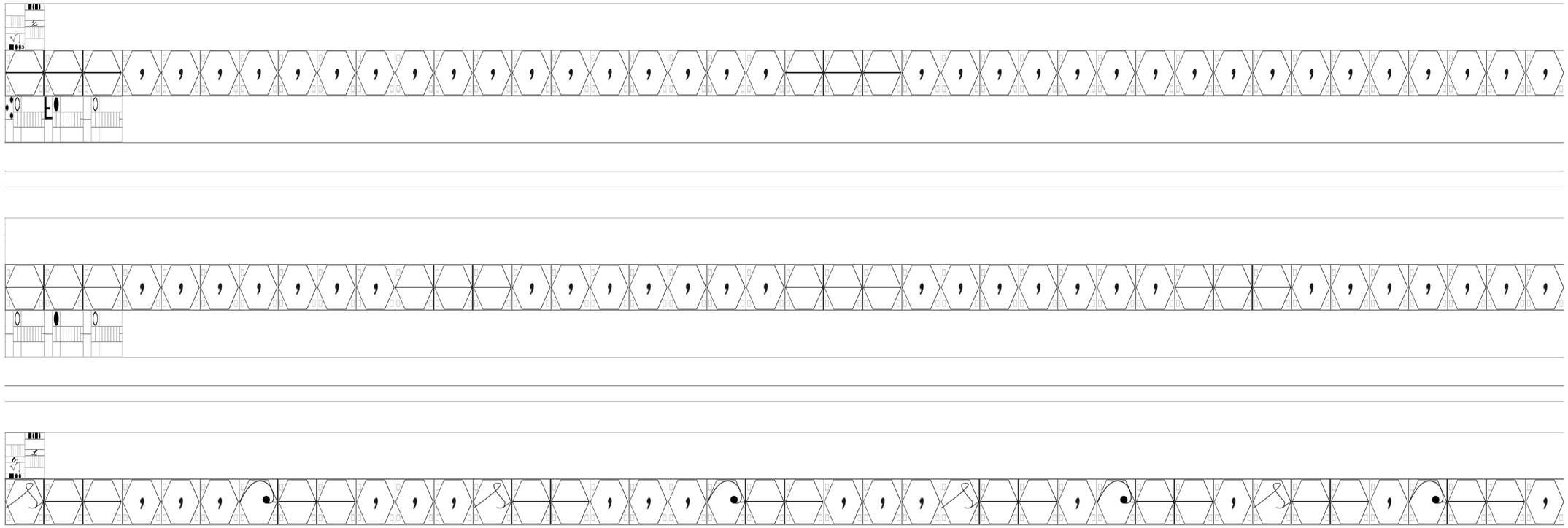
Thalam : Kanda Ekam

Mei Adavu One

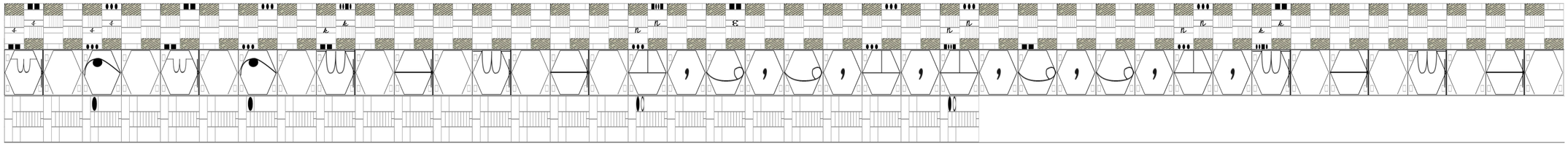


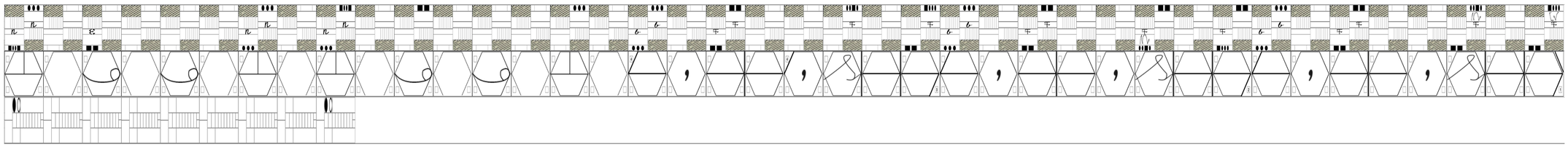
Mei Adavu Two

Mei Adavu Three

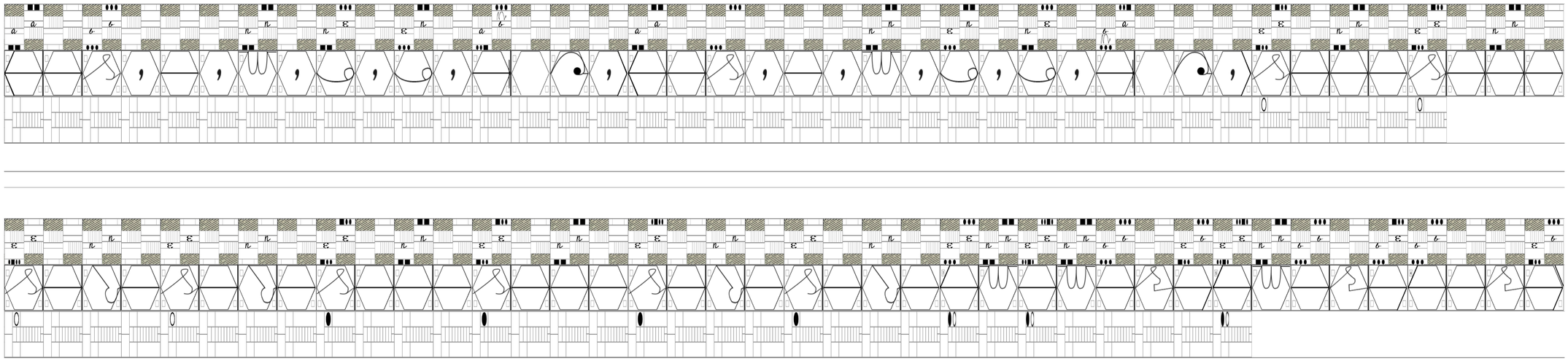


Korvai One

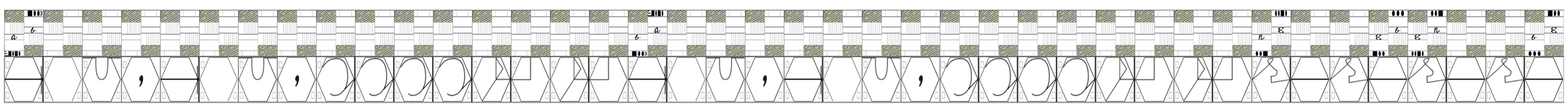


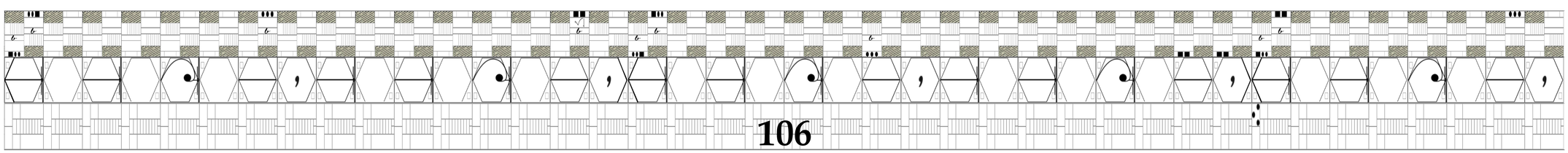


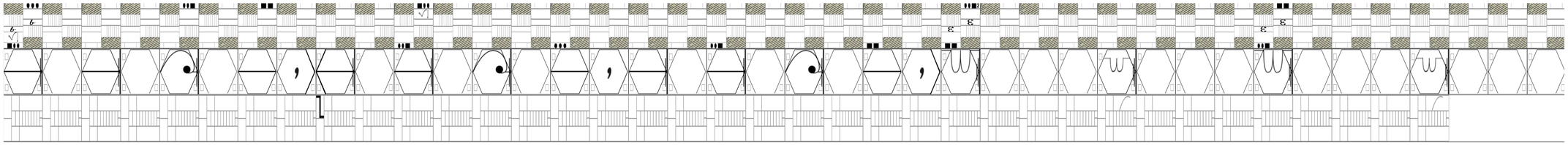
Korvai Two

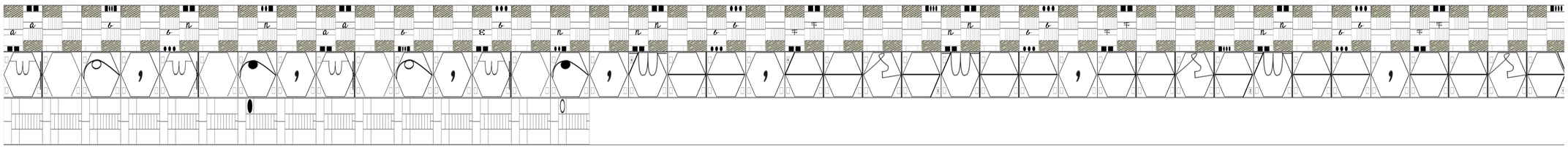


Korvai Three

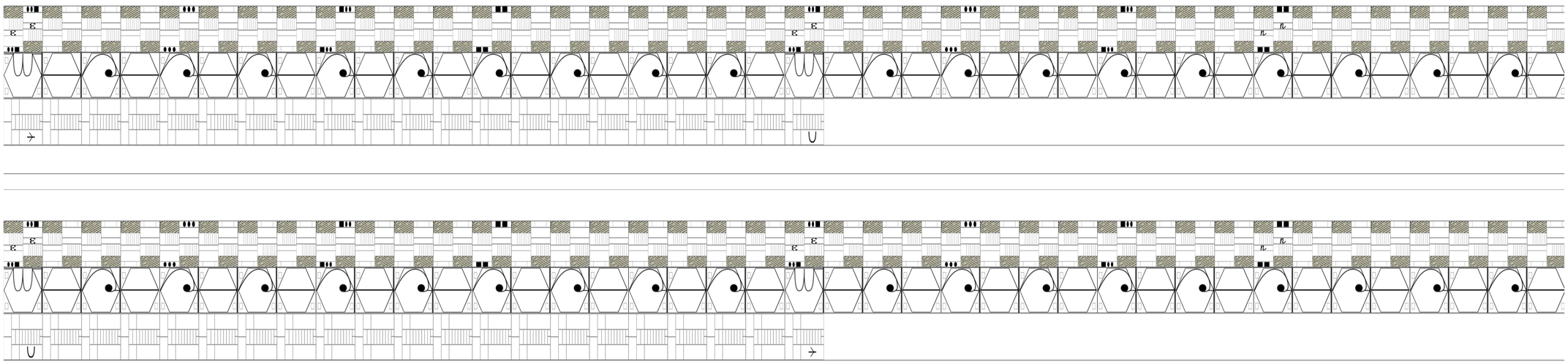


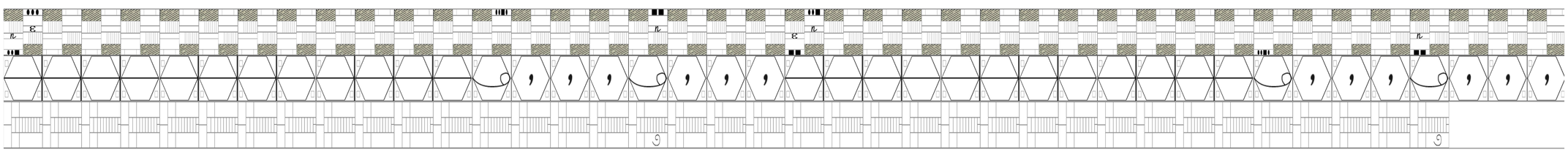


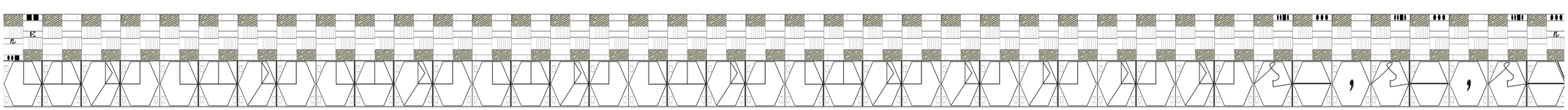




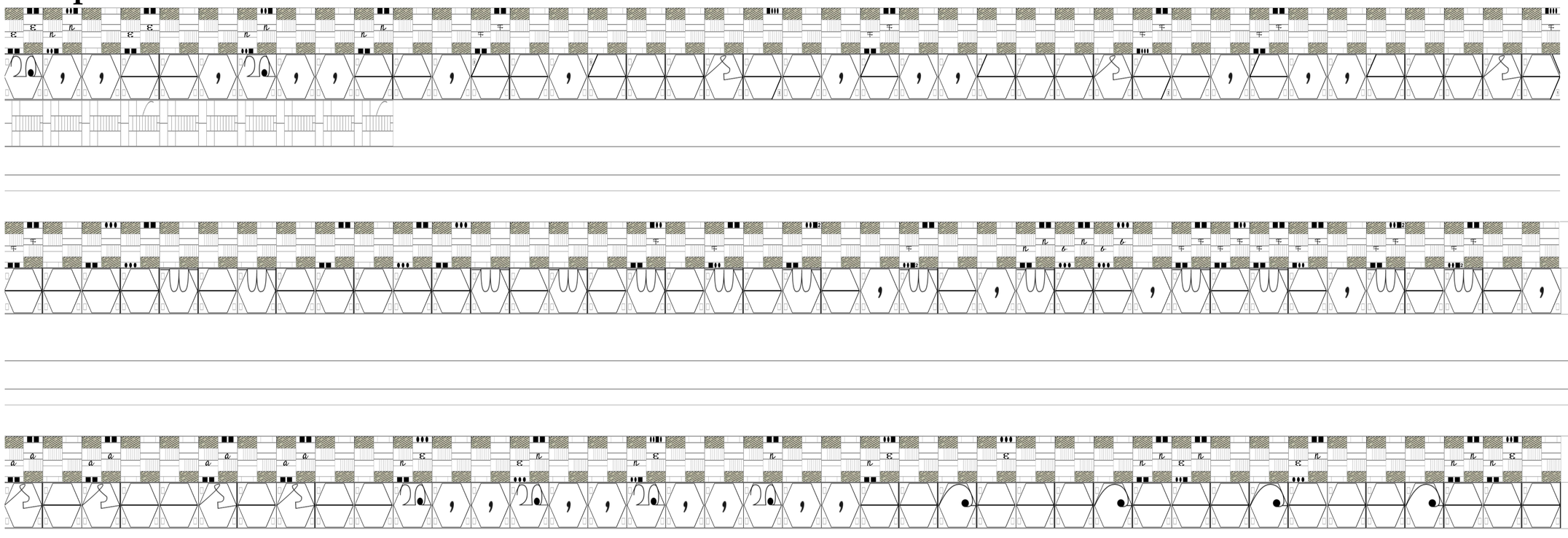
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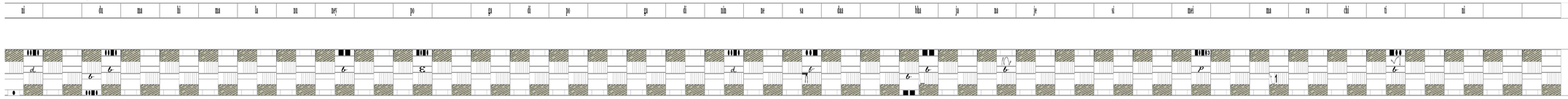


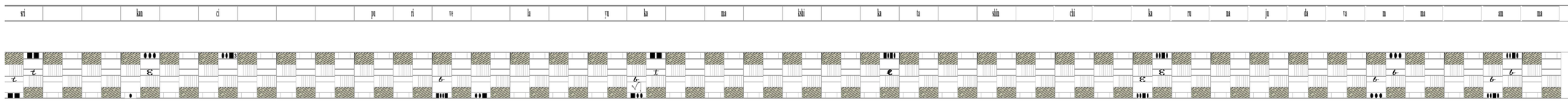


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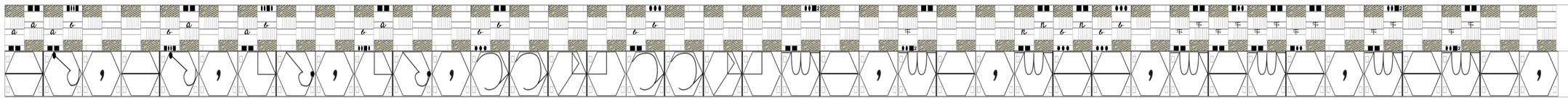


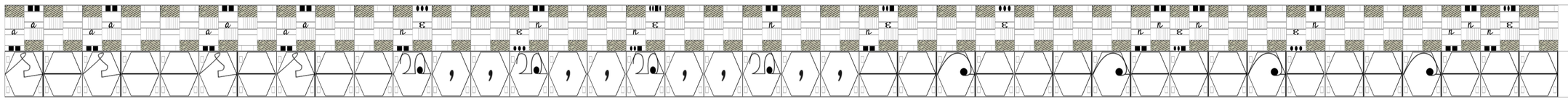
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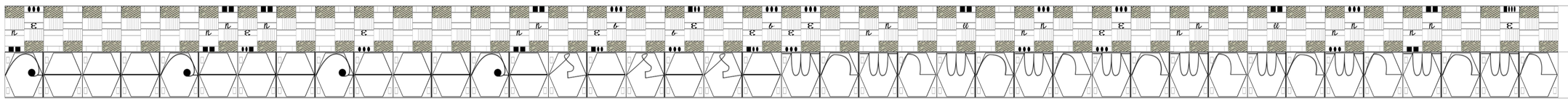


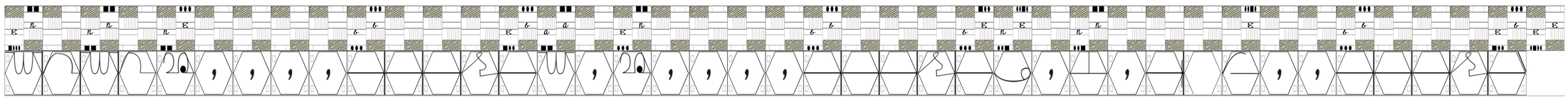


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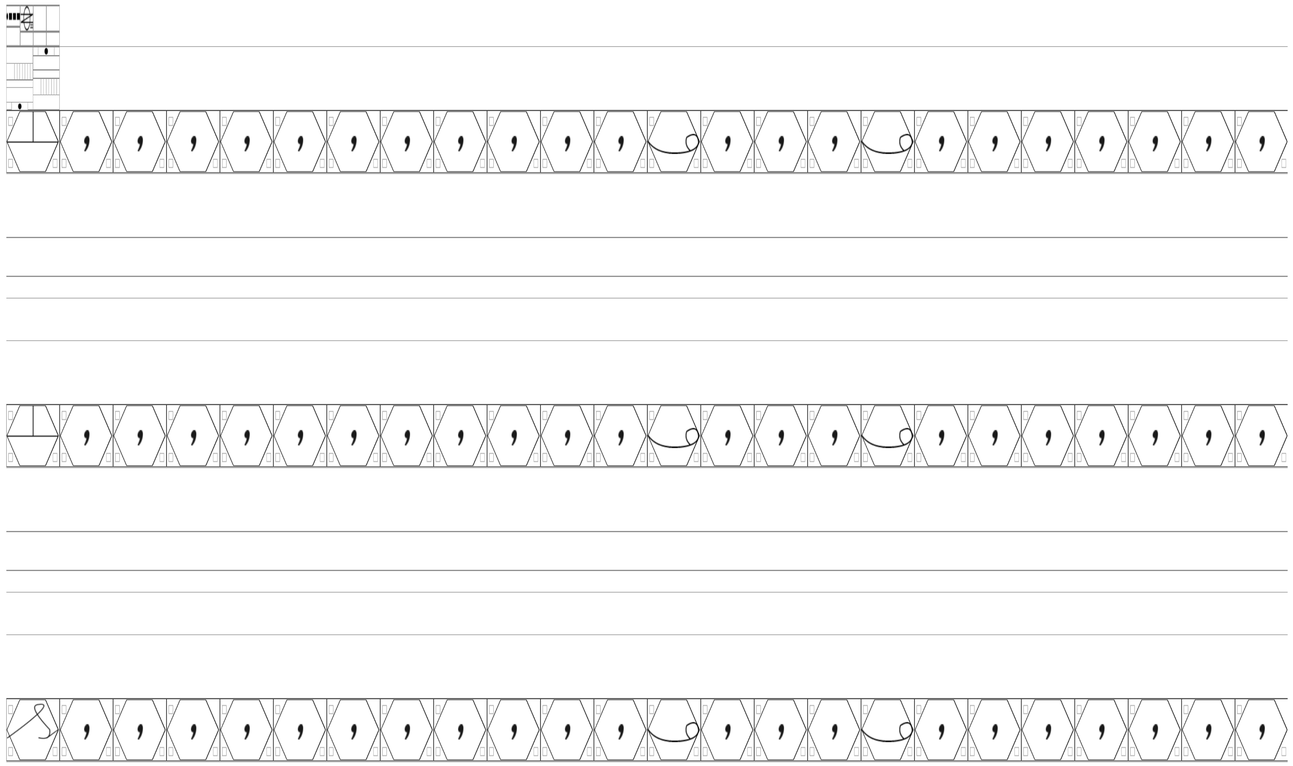


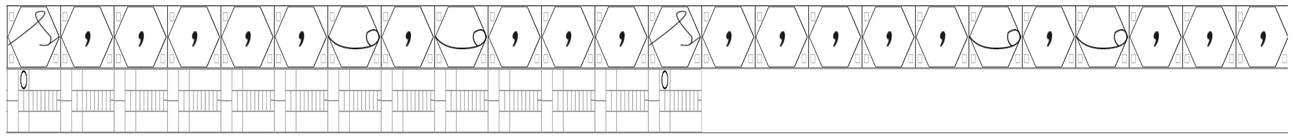


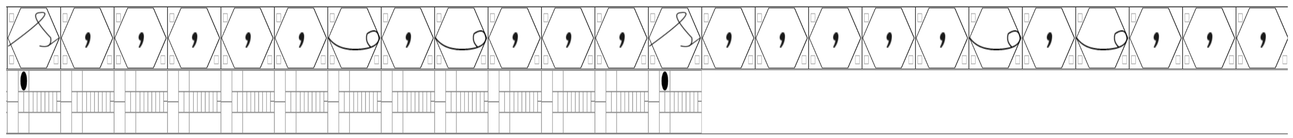
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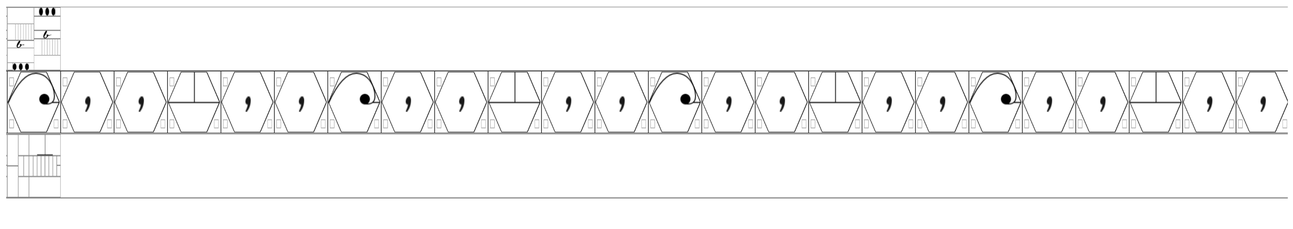
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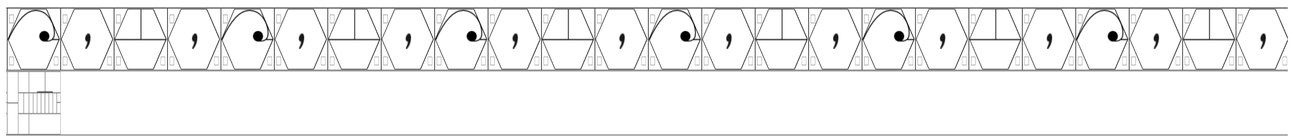
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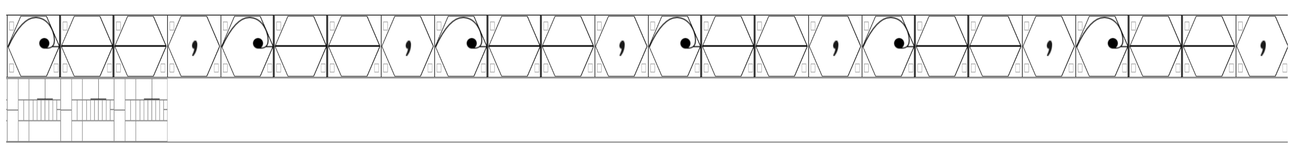


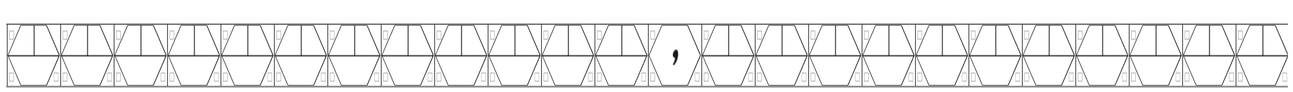




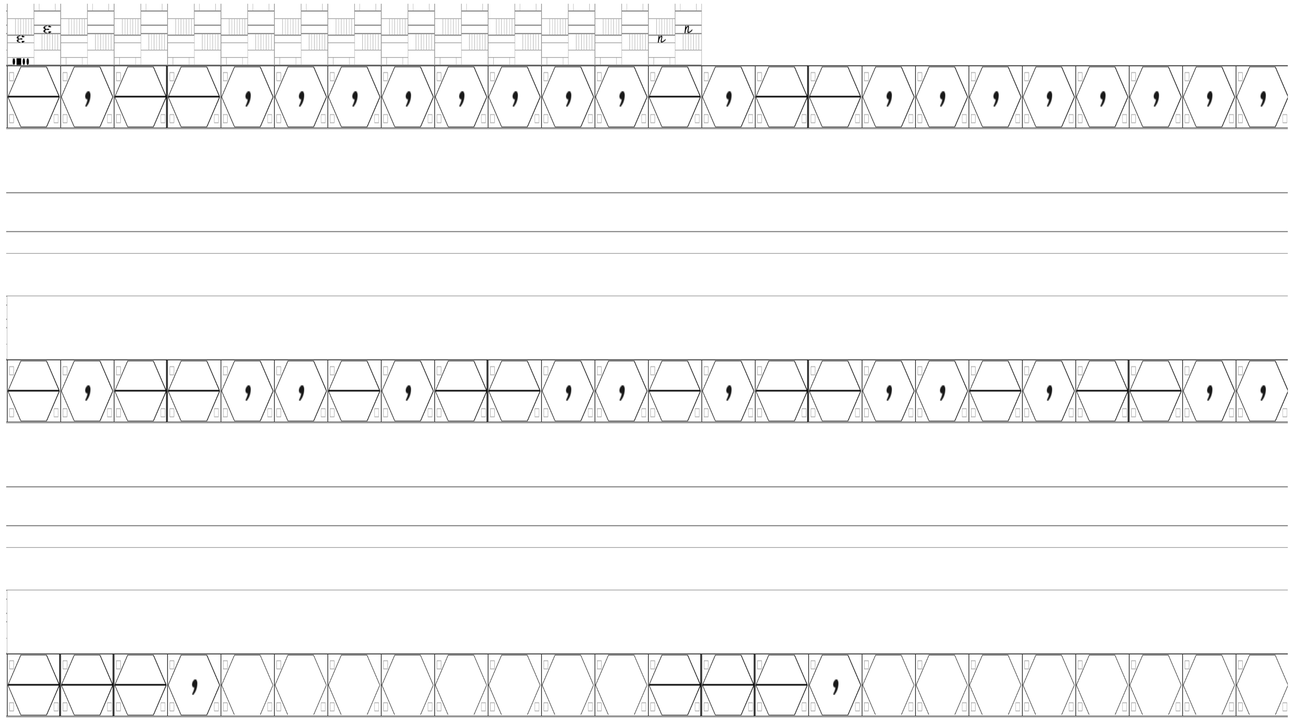




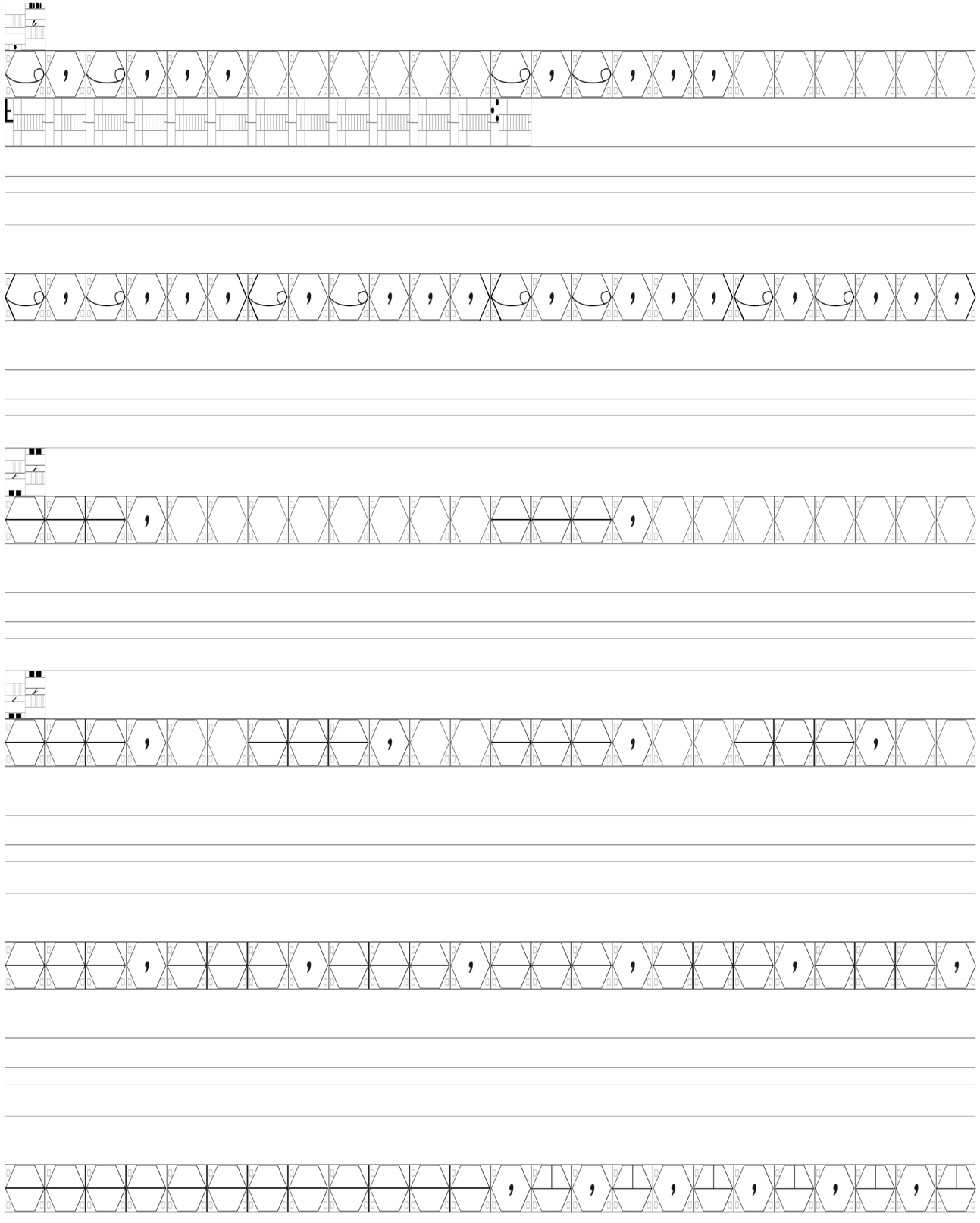




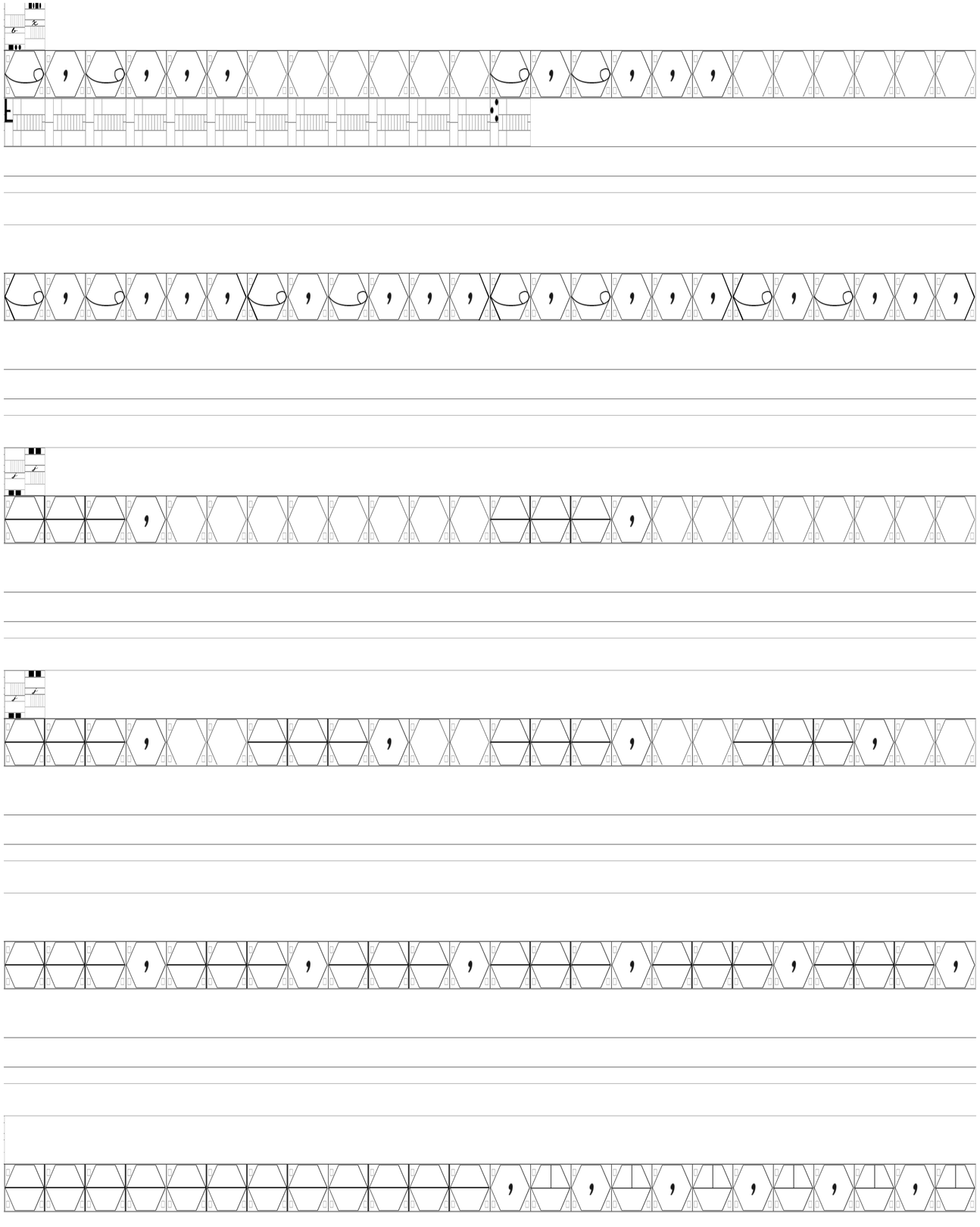
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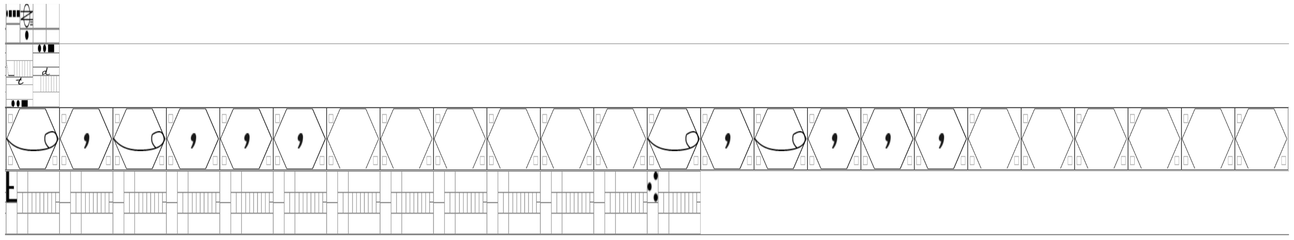
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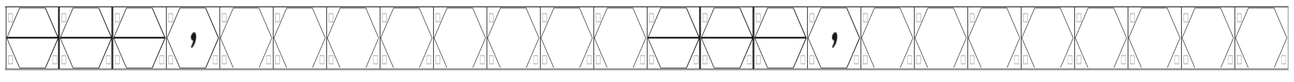
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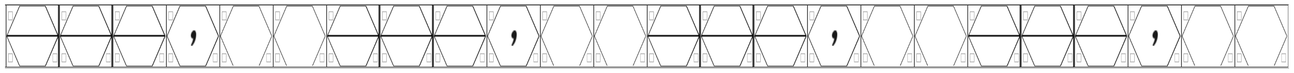


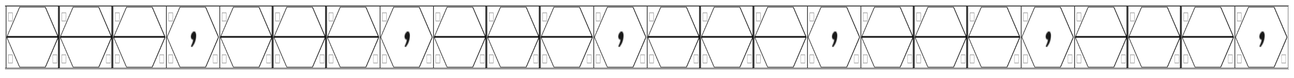
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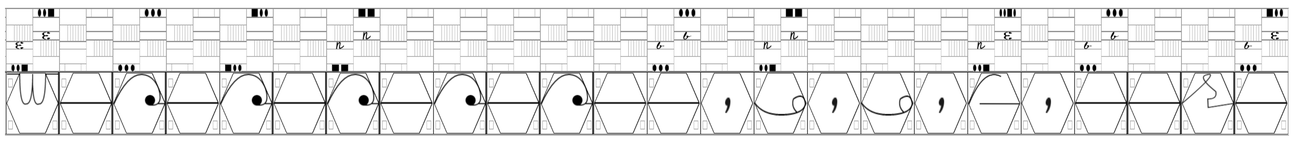




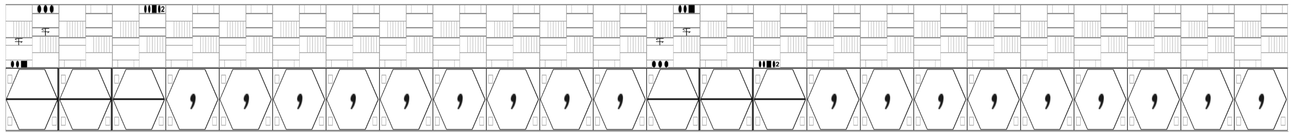


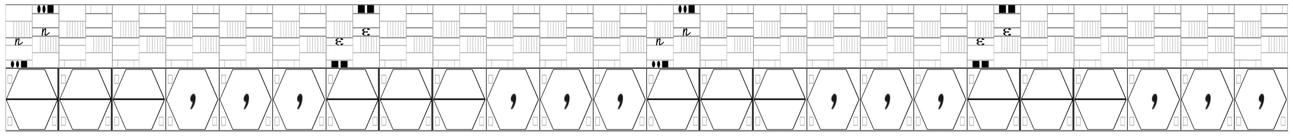


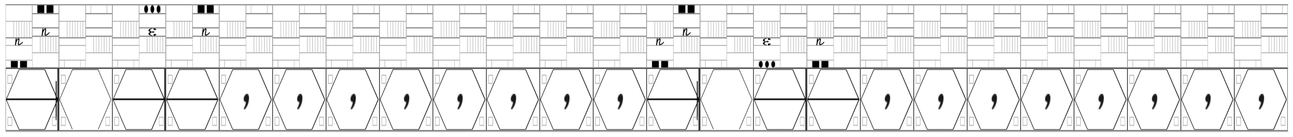


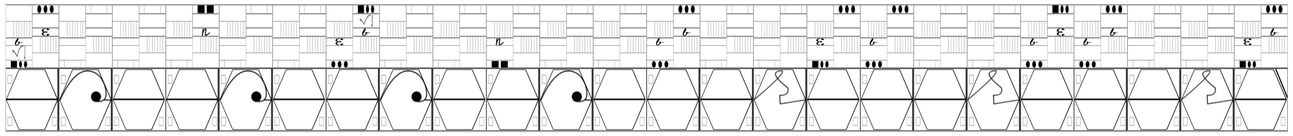


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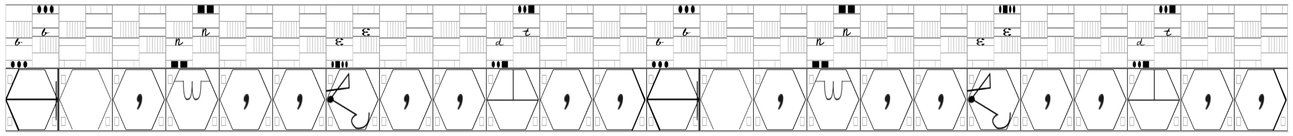


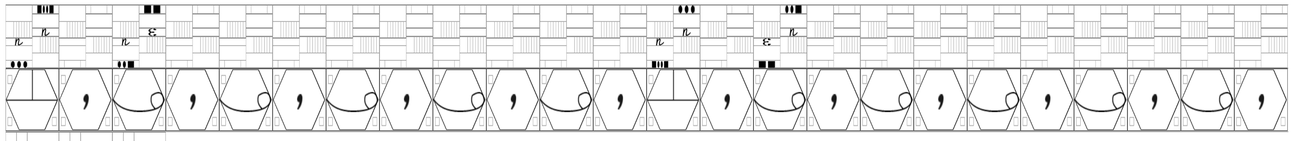


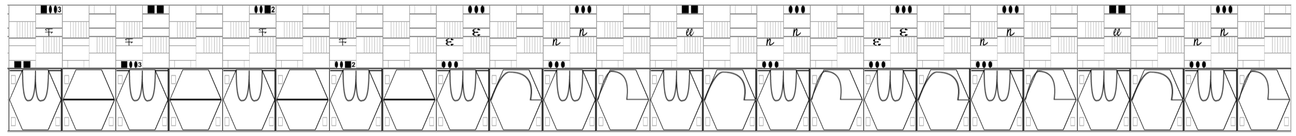


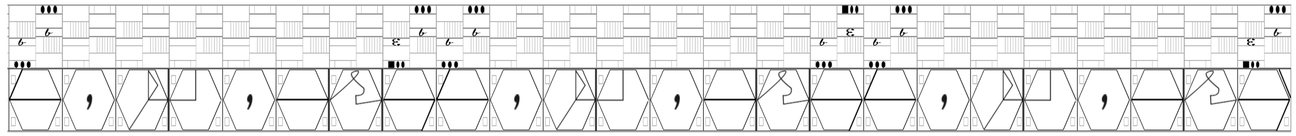


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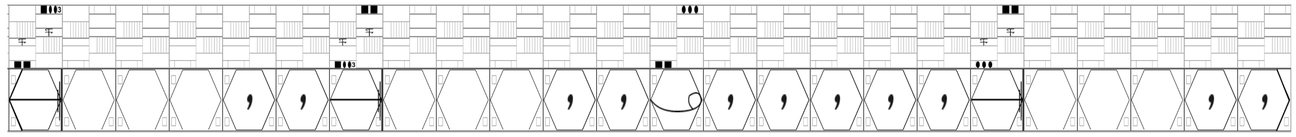


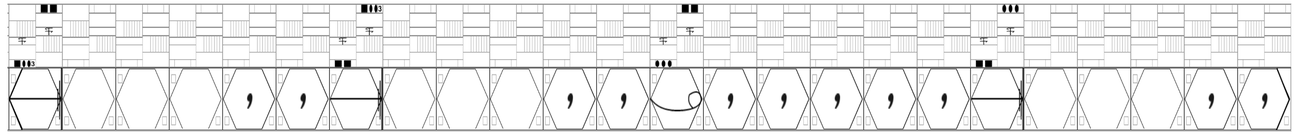


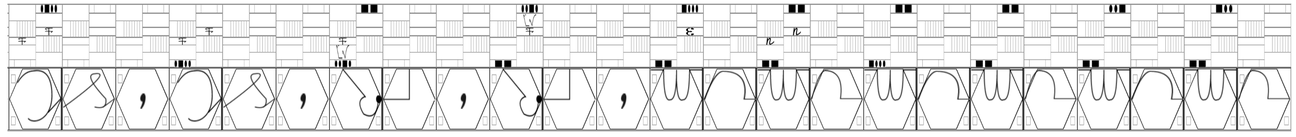


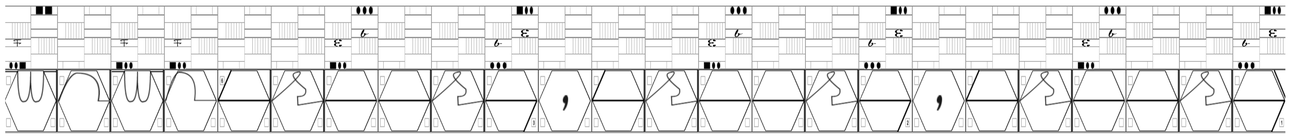


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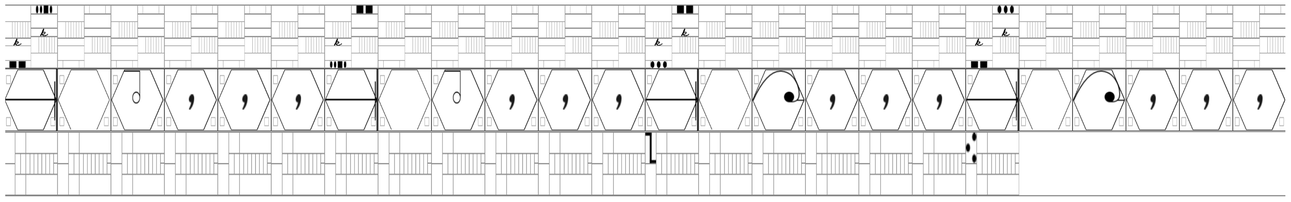


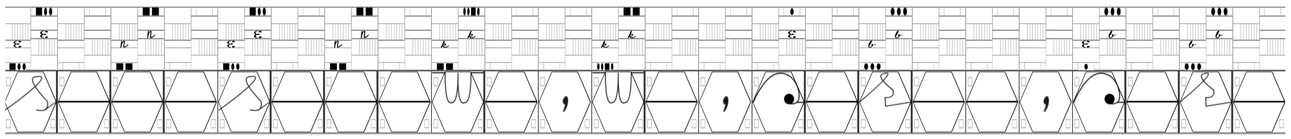


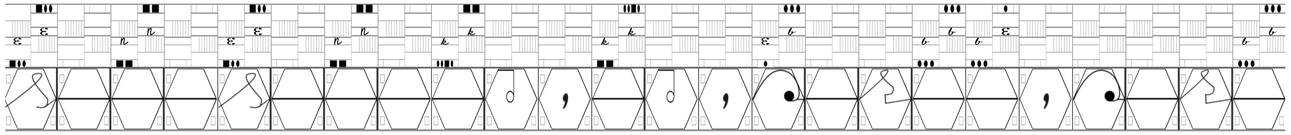


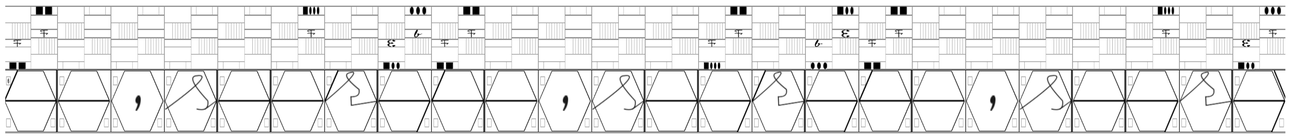


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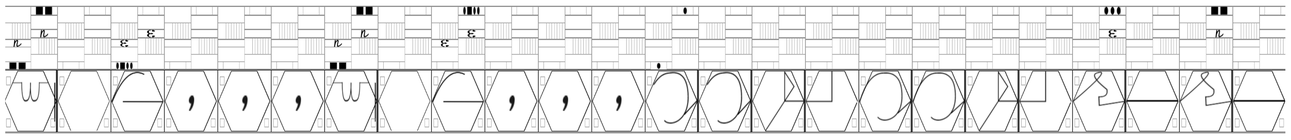


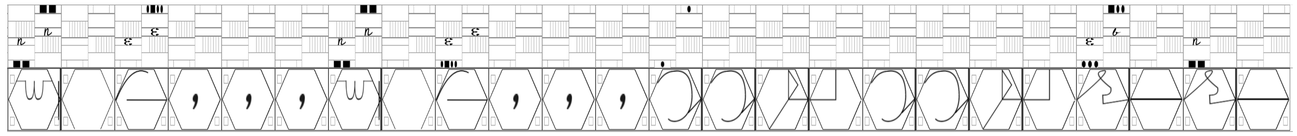


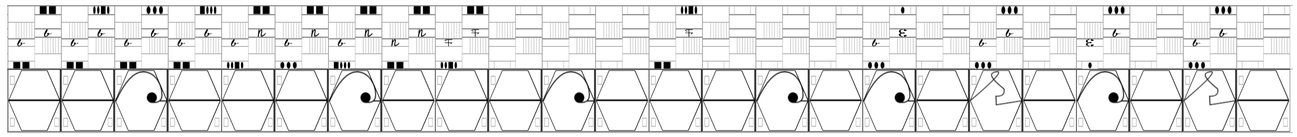


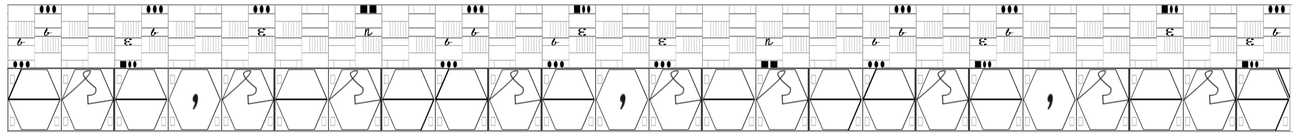


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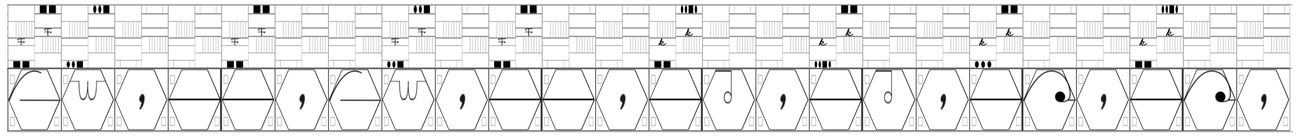


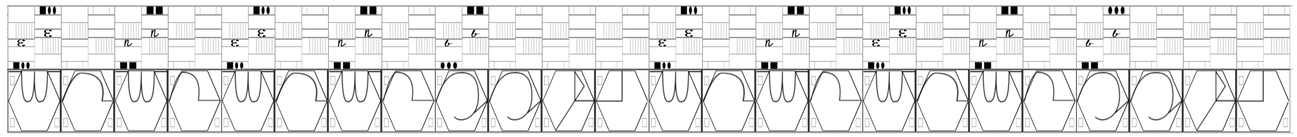


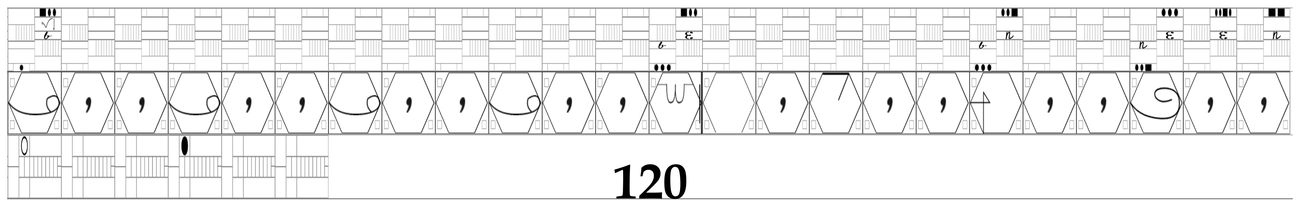


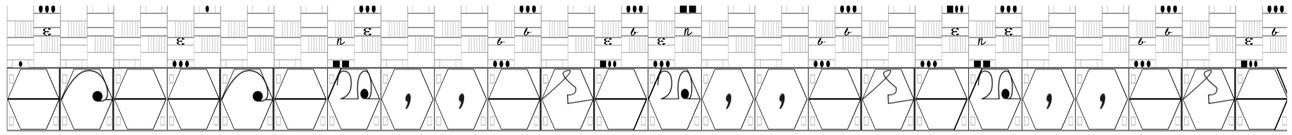


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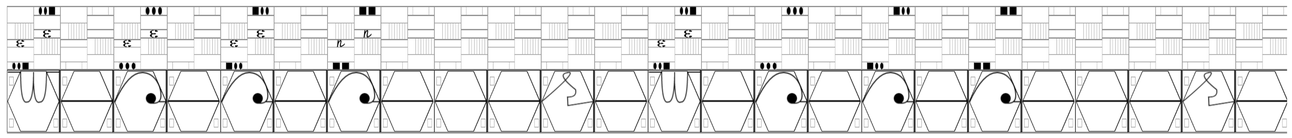


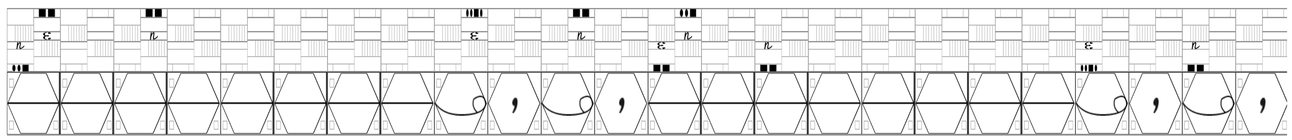


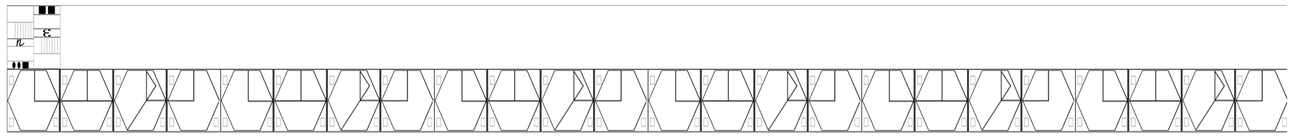


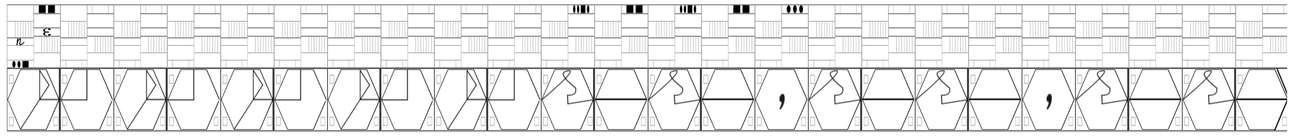


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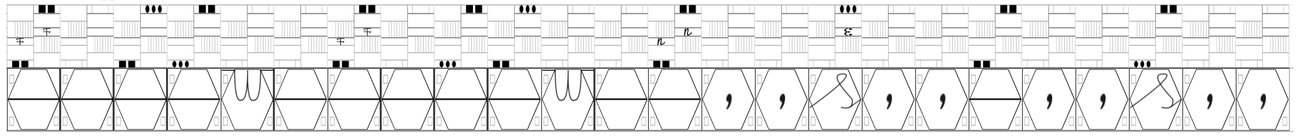


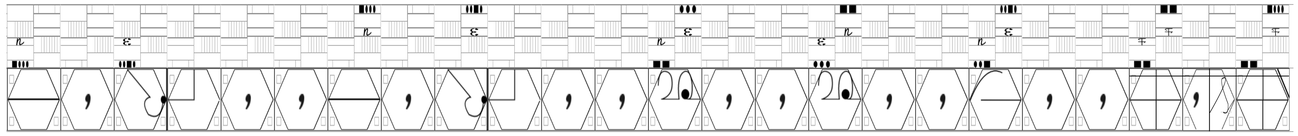






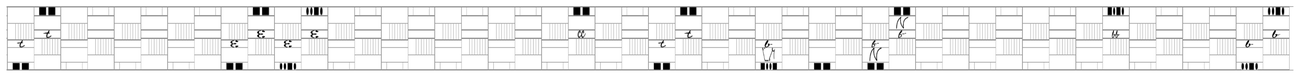
Anupallavi





Sahityam

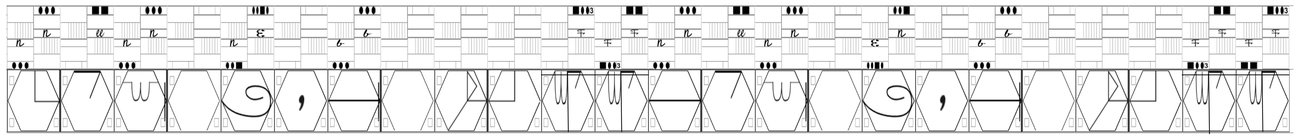
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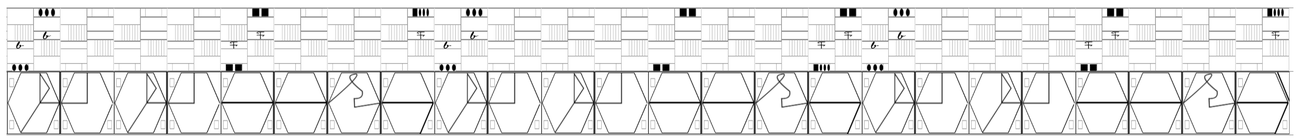


SRI	,	HA	RI	VA	RA	DA	DU	RI	TA	HA	RA	SRI	,	RA	GHU	VA	RA	MA	M	PA	,	LA	YA



Charanam





A note

I thank my wife Smt Sumithra Vasudev for being patient, understanding, and helpful during my research. My sons VS Sankrant and VS Tejas have helped me in this project. My niece Kum Pravara has designed the artwork for this submission. Smt Rohini both my sister and a mentor is a pillar of support in my Natyagraphy endeavor. My mother-in-law, Smt Padmaja Vasudev, has always been resourceful, promptly guiding me with her in-house library. The students of RMV College in particular Mr. Abhishek helped build the application that empowered Natyagraphy to go digital. My brother Mr. Murali and his colleague Mr. Selva extended their help which enabled the completion of the task during these testing times of COVID 19. I thank my dear students Smt Soumya Tilak Seshadri, Smt Vidya Muthulakshmi, Smt Padma Srirangan, Kum Sunanda, and Kum Riha Giri for having proofread this document. I profusely thank my parents who have supported in spirit to make this journey happen in reality.