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Some Important terms in Kathak with definition.

1. Tatkaar:

The dance syllables that are produced from footwork are called Tatkaar. In Kathak dance the main syllables of Tatkaar are: Ta Thei Thei Tat, Aa Thei Thei Tat. Kathak dancers usually perform many variations of Tatkaar such as Kadhi Tatkaar, heal Tatkaar, Vazan Tatkaar etc. The dancer stamps out the tala with the feet to the accompaniment of the percussion instrument which is either the tabla or the pakhawaj.

2. Chakkar:

Chakkar is an extraordinary feature of the Kathak dance style. The dancer takes 3, 9, 27, 81, 108 or even more pirouettes or chakkars at a time. Rhythmic accompaniment is provided by the tabla or the pakhawaj.

3. Padhant:

Padhant means recitation. Normally dancers recite the tabla bol followed by the toda bol before dancing. This helps the musicians set the laya.

4. Sum:

Sum is the first beat of an aavartan. Kathak Dancers returning on the "Sum" after completing a time cycle. Sum is accented more than any other beat. Sum is denoted by the sign 'X'. Any tukra or paran culminates on the first beat of the tala — the sum which is usually a graceful pose or stance taken by the dancer. Each dance movement or tala starts from the sama.

5. Nrityahasta: This pose shows the nrityahasta or hand gesture which is one of the stances taken to show the sum on arriving at the sum.

6. Taali:

Taali is also called Bhari. Taali means clapping. Besides "Sum", each taal has beats where you clap. Example, in Teen Taal, you clap on the 1, 5 and 13th matras.

7. Khali:

Khali is also called "Phank". The word khali means empty. Khali is the rest point of a Tal. The Tabla player stops playing left Tabla on the syllables of Khali. Khali is denoted by the sign "0".

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8. Matra:

The smallest unit of time in music is called a matra or quantity. A group of Matra forms a rhythm. Generally one second is called a Matra. But the artist determines the duration of the Matra according to his song or lyrics. A taal is divided into Vibhags or parts. Each Vibhag has a set of beats which are called 'Matras'. Matras are division in a time cycle. For example; the constant interval between the seconds is Laya, the time which measures sixty minutes is Tal, and the seconds are the beats or matras.

9. Vibhag:

The divisions of a Taal are called Vibhag. The sign for Vibhag is a small straight vertical line.

10. Aavartan:

A cycle of any taal is called an Aavartan or an Aavriti.

11. Laya :

The movement of time in singing, playing and dancing is called Laya.. Laya is a continuous movement in space of time. There are three types of Laya

- 1) Vilamita Laya - When the rhythm is very slow, it is called Vilamita Laya.
- 2) Madhya Laya - The moderate or medium tempo.
- 3) Drut Laya - When the rhythm is fast, it is called fast rhythm.

Chaugun: Fourth speed. Four bol or syllable in one beat. or four times the speed of the basic time cycle. For example: 1 2 3 4 5 6 7 8.

Dugun: Double speed. Two bol or syllable in one beat or double time the speed of the basic time cycle. For example: 1 2 3 4

12. Hastak: The hand movements in Kathak are called Hastak.

13. Kathak Nritya:

Kathak is one of the leading forms of Indian classical dance. Kathak is a North Indian classical dance form. This ancient art of India derived its name "Kathak" from "Katha", the art of story telling. (For more on Kathak, please read History of Kathak).

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14. Aamad:

Aamad is a persian word, which means an “entrance”. This piece is danced in the beginning of the performance and is composed of the characteristic patterns of Natwari bols, which are the basic syllables of Kathak dance.

15. Salami:

The word “salami” literally means salutation. This is an Urdu term which was used in the Mughal period meaning salutation. In the Mughalcourts, the dancer first saluted the King before commencing his or her performance. While performing salami, the dancer honors the audience by saluting it in a special manner. Salami is performed in the beginning of the performance. This is an Urdu term which was used in the Mughal period meaning salutation. In the Mughal courts, the dancer first saluted the King before commencing his or her performance. The dancer is seen here in the salaami pose.

16. Taal:

Tal is a very important concept in Classical Indian dance and music. Tal is a group of certain beats. The scale of measuring time in dance is called taal. Taal is a group of quantities. Different rhythms are formed from the group of different quantities. Such as Ektaal, Jhaptal, etc. A taal is divided into Vibhags or parts. Each Vibhag has a set of beats which are called 'Matras'. Sometimes even if there is equal volume in the rhythms, they are different because there is a difference in the division of the quantities or Matra and the clap empty. Tal is a measurement of time which calculates the number of beats utilized in certain time period. It is said that Bharat Muni discovered the 32 kinds of Tal in a song of a lark.

17. Thaata:

Thaata in general means decoration or a graceful attitude. Thaata is a stylized pose, which brings in a line waist, hips, thighs, neck, arms, chest, and feet. The dancer moves limbs of his or her body gracefully in a slow tempo. That is a term used in Kathak for standing. At the beginning of any dance performance, the dancer takes this pose. The word that literally means structure or form. Thaata is a term used in Kathak for standing. At the beginning of any dance performance, the dancer takes this pose. The word that literally means structure or form.

18. Thak :

Slow speed. One beat for every bol. For example: 1 : 1.

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19. Theka :

The syllables of any Tal played on Tabla is called a Theka of that particular Tal. Theka is a ground for all rhythmic variations and has a character of it's own. It has a significant structural unity

20. Tihai:

Concluding movements or a dance phrase repeated three times.

21. Toras:

Toras are group of the basic Kathak syllables that usually start on sum(the first beat) and after two or more cycles end on Sum. Toras have several varieties of rhythmic patterns.

22. Ghunghat :

This gesture is used to show a nayika covering her face with the odhni or veil. The dancer conveys her shyness by lifting the veil from her face to look out.

23. HASTAK:

In Kathak dance, the movement of hands with rhythm is called hastak. It differs from mudras because the mudra is confined to the flag while the hastak is the movement of the whole hand. Hastak does not represent any particular meaning or any particular emotion, but in dance Paran Tukde etc. are helpful in dancing. It has developed differently in each household.

24. NATYA, NRITT, NRITYA:

The expression of emotion through Anga movement is called acting. There are three types of acting – Natya, Nritta, Nritya.

Natya-

The imitation of a character or acting according to a story is called Natya. It is also called metaphor because we can see it with our eyes. When a historical character is imitated by a dancer, his gait, manner of speaking, dress etc., then we call it Natya.

There are four types of acting in the drama – Aangika, Vaachik, Sattvik and Aaharya. According to Bharat Muni, the basic basis of drama is rasa and ten types of metaphors have been given giving prominence to different rasas.

Natya is considered to be the best among the three sheep of acting. In Kathak dance, the past sentiments are also considered under drama.

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Nritta - In the distinction of acting, in which there is no place to show emotion but only rhythmic organ operation is called Nritta. In this, organ operations are not done for any meaningful expression, but only for the sake of beauty. That's why it is also called pure dance. It is said that this dance is one of the oldest. Tandava dance of Lord Shiva is also danced. This dance is considered very auspicious, so it is performed in all auspicious occasions. The lyrics, that, param etc. danced in Kathak dance are also forms of dance.

Nritya :- The third distinction of acting is dance. Dance is originated from the coordination of Natya and Nritta. According to Abhinayadarpan, dance is composed of expression of rasa and emotions. According to the rhythm, the display of expressions while operating the organs is called dance.

Of the three distinctions, the art of Nritya is the most attractive and difficult. Because of its rhythm in dance, it is also a part of music.

Natya, Nritta, Nritya, these three are presented separately in each dance form of India.

25. Gatbhav (GAT BHAV) :-

The movement of the dancer is called Gat. This word is a spoiled form of the word Gati(speed). There are mainly two types of Gat– Gat Bhava and Gat Nikas. When the dancer performs all the characters of a story alone, it is called Gata Bhava. Gat Bhava is similar to solo acting. Gat Bhava developed in the Jaipur Gharana of Kathak dance.

It comes under Natya, in which acting is also shown with rhythm. The dancer mostly chooses mythological stories. Some famous plots are Panghat Leela, Kaliya Daman, Govardhan Dharan, Draupadichiyar Haran etc. The dancer presents the image of the heroine heroine with the reflexes and performs a very captivating emotion, then it is called Gat Bhava.

26. Chakkardar Toda :-

When anyone comes to Sam after dancing the whole three times a Toda, then he is called Chakkardar. There are two types of Chakradays – breathless Chakkardar(Bedam) and breath (damdaar)Chakkardar. When the tode is stopped for a while before and after the second while dancing thrice, it is called a Damdaar Chakkardar and when it is done three turns with no breath, it is called a breathless or Bedam Chakkardar. Many people also call Chakkardar as Trichakki.

27. Ghunghat :

This gesture is used to show a nayika covering her face with the odhni or veil. The dancer conveys her shyness by lifting the veil from her face to look out.

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28. Arti :

The dancer commences the performance with a stuti, an invocation to God. In this picture, the dancer is seen offering arti to the Lord. The sacred lamp, diya is held in the right hand and the left hand holds the bell, the ghanti.

29. Pushpa (Flower):

This is a double hand gesture depicting a flower, or specifically a lotus. The hands meet at the wrist and the fingers are spread out.

