CHAPTER - VI

Choreography of tillanas

"अज्जिन्ध कोष्ठ यस्य बाजिकं सर्वं वादमयम्।
आहार्य चन्द्रतारादि तं नमः सात्तिकम् शिष्मृः।"
Abhinaya Darpanam

The above sloka forms the introductory piece of Nandikesvara’s famous work “Abhinayadarpana”. The sloka means, “I bow down to Lord Siva whose body forms the entire world, whose speech prevails over the whole universe and who has the moon and the stars as his costumes”. Siva is usually represented as the Lord of Music with the lute and sometimes as the dancer carrying the lute as stated by S.R.Murthi in his book Nataraja—Lord of Dance (p-7). The theory that music and dance are inseparable ie.one cannot be separated from the other, is established by the following adage.
Natyam is considered as the fifth veda. The Natya is believed to have been promulgated by Lord Brahma with the materials available in the four Vedas. He took the Patyam—the text to be spoken in dramas from the Rk veda; geeta or song from the Sāmaveda, action or abhinaya from the Yajur veda and rasa or sentiments from the Atharva veda. He then taught this fifth veda to Bharata with instructions to hand it down to his one hundred sons to be popularized on the earth over the years and to be carried over from generation to generation.

It is to be considered that dance is at once the most primitive and the most sophisticated form of art. Before the advent of languages as a vehicle for expression of ideas, the primitive population might have used the movement of body and limbs to communicate one another the sentiments of joy and sorrow. Man began to speak and to paint only after he started dancing.

India now has several classical dance styles each of which can be attributed to a particular geographic region of the country. It is to be presumed that a uniform system of classical dance was predominant in the entire country. The present classical styles developed as products of growth of time and regional culture. Each style is adorned by a thread of mythological unity, the same basic aesthetic principles and technical features. The prominent classical
dance styles in India are Bharatanatyam, Mohiniyattom, Kathakali, Kuchipudi, Odissi, Kathak and Manipuri.

Among the Indian dances, it is Bharatanatyam and Bharatanatyam alone which fully incorporates the pattern and form of Karnatic music for perfection and enhancement of its attraction. The Bharatanatyam repertoire was brought to its present form more than a hundred years ago by the four eminent dance masters and musicians of Tanjore known as the Tanjore Quartette. This repertoire has been arranged in such a way as to depict clearly the Nritta (footwork) and the Nritya (abhinaya) aspects of Bharatanatyam.

A traditional Bharatanatyam repertoire generally constitutes the following items:-

1. **Alārippu**

Alārippu is a warming up item to welcome the audience and seek the blessings of the Lord and the Guru. This item belongs to the Nritta variety and comprises in it the movements of the body, mainly the footwork. This piece constitutes a number of concentrated and elementary rhythmic patterns. The movements begin from the neck, eye and then extend to the shoulders and the arms both in standing and sitting postures ending in a small teerumanam.

No song is usually sung throughout the item; but solkettus or dance syllables are repeatedly rendered in single, double and quadruple speed. The solkettus
are usually in the form of tatakaras like “tam titta tai ta tai” sung in Ghana ragas like Natta, Gambhira natta or Arabhi. Of late, the vocalist sings verses from Thiruppugazh when the nattuvanar renders the solkettus. Abhinaya has no scope in this item. The important adavus figuring in this item are Nattadavu, Mandiadavu and taṭṭimeṭṭadavu. It is to be stated that in present day Bharatanatyam concerts, alarippu is sometimes replaced by a salutation to Lord Ganapati or Lord Siva by means of a kriti or a composition consisting of jatis and padas. This variation is presumably intended to relieve the audience of the monotony caused by the repetition of the same tatakaras

eg:- Tam tittam tai ta tai tām tittām tai ta tai

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### 2. Jatiswaram

Jatiswaram follows alārippu. It belongs to Nritta category in which the performer weaves several rhythmic patterns. The full sequence of aḍavus is presented in tisra, chaturasra, khanda, misra and sankirna varieties. The jatiswaram has all the angas namely pallavi, anupallavi and charanam; but does not contain any sahitya. The pallavi is sung a number of times when the dancer performs complicated jatis. The basic aḍavus figuring in this item are tattadavu, nattadavu and taṭṭimeṭṭadavu.

Eg:-

<table>
<thead>
<tr>
<th>Beginning words</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\ddot{s};\ddot{r},\ddot{s},n,$</td>
<td>Sankarabharanam</td>
<td>Tisra ekam</td>
</tr>
<tr>
<td>$\ddot{s};n,d,p,$</td>
<td>Kalyani</td>
<td>Triputa</td>
</tr>
</tbody>
</table>
3. Sabdam

Sabdam is the third item of the Bharatanatyam repertoire and it is used as a preface to abhinaya. This item introduces to the audience the two aspects of the dance namely nritta and nritya. The text generally describes the qualities of an idealised hero. The language used is either Telugu or Tamil set in ragamalikas which usually commences with Kamboji intended to create a heroic mood.

eg: - Commencement of the text           Hero referred to      Tala
      Kannanai dinam                      Vishnu                  Misra chappu
      Āyar seriyar                         Krishna                Misra chappu

4. Varnam

This item is the most dominant one in the repertoire. Out of the two types of the varnams, namely, tana varnams and pada varnams, only the latter is put into use in dance concerts. Pada varnams are always rendered slowly enabling the dancer to depict a host of bhavas. They have sahitya in each section providing the themes which the dancer depicts through gestures. They have a tight rhythmic structure and has alternate sequences of abhinaya and nritta. The nritta portion comprises jatis and teerumanams and is full of vitality and energy. The abinaya portion combines abhinaya with footwork and ends in tattimetṭu

eg: - Beginning words        Raga       Tala           Composer
     Roopamu juchi              Todi       Adi            Dikshitar
     Swāmi nān unden            Nattakkurinji Adi Papanasam Sivan
     Nee inda mayam             Dhanyasi    Adi Papanasam Sivan
4. Padam
Varnam is followed by padam. It belongs to the nritya group. It is a sort of denouement which slackens and softens the high pitch and leads on to lyrical pieces dealing with divine love or separation. The dancer decodes the story by his/her acting, gestures and movements. Each time the singer repeats the verse, the dancer interprets it with varied expressions and gestures. The dancer enacts, interprets and visualizes the images and the scenes of the theme with his/her abhinaya, dance and facial expressions. The padam has been found most suited for the expression and depiction of the deepest and most delicate shades of srngara rasa.

eg:-

<table>
<thead>
<tr>
<th>Beginning words</th>
<th>Raga</th>
<th>Thala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teruvil varāno</td>
<td>Kamas</td>
<td>Rupakam</td>
<td>Subbarama Iyer</td>
</tr>
<tr>
<td>Ninnu jūda</td>
<td>Punnagavarali</td>
<td>Triputa</td>
<td>Kshetragna</td>
</tr>
</tbody>
</table>

5. Javali
Javali also belongs to the nritya group. It is perhaps derived from the Kannada word “Javadi” meaning “a kind of love poetry”. It is sung either in medium or fast tempo. Like in pada the dancer performs abhinaya to the sahitya. In javali, the abhinaya will be simple as it is without sanchari bhavas.

Eg:-

<table>
<thead>
<tr>
<th>Beginning words</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parulanna māta</td>
<td>Kapi</td>
<td>Rupakam</td>
<td>Dharmapuri Subbarayar</td>
</tr>
<tr>
<td>Itu sāhasamulu</td>
<td>Saindhavi</td>
<td>Adi</td>
<td>Swati Tirunal</td>
</tr>
</tbody>
</table>
6. Tillana

Tillana is the final item of the Bharatanatyam repertoire. It is a nritta item balancing the alārippu at the other end of the scale of the performance. What the dancer had introduced in alārippu is fully developed here. Tillana gives scope for rhythmic variations and creates an atmosphere of final crescendo of pure nritta.

In tillana, the emphasis is on footwork. It is a vigorous number requiring exquisite execution of intricate steps/korvais in three speeds and five gatis (3, 4, 5, 7, 9). It is an attractive item with a number of alluringly sculpturesque poses and variegated and scintillating movements in geometric patterns designed in straight lines, triangles, diagonals and even in semi circles executed with grace and elegance. The characteristic finale of these korvais are in the form of arudis.

Eventhough the musical structure of the tillana consists of pallavi, anupallavi and charana, the main stress is on pallavi which the artist elaborates performing adavus beginning with Mey adavu. Mey adavu is a set of slow and graceful movements which add immensely to the beauty of the piece. Tillana offers different kinds of korvais for adavus in which tisram, chaturasram, misram, khandam and sankirnam are interwoven. These five aspects are reflected sometimes in a single korvai or in a combination of korvais.
Tillana begins with the movements of the eye and the neck and then rises in tempo with the dancer keeping space. It is then followed by Mey aḍavu. The artist performs about three or four mey aḍavus and on its completion he/she gives it a finishing touch with Uchi aḍavu. He/she then moves on to korvais, to the singing of pallavi followed by anupallavi. The korvais are structured according to the swaras in anupallavi and the performance is not as elaborate in anupallavi as in pallavi. The artist repeatedly performs pallavi a number of times while anupallavi is not repeated so often.

Charanam contains sahitya more often in the form of couplets in praise of the Lord or the King. The artist elaborates on the couplets bringing out the deeper ideas and feelings expressed in them. If there is a madhyamakala cholkettu after the sahitya, the artist performs a korvai for it. Otherwise, the anupallavi is sung once again and the korvais performed earlier are repeated. The cycle comes to an end with the singing of the pallavi and performing to it once again. Finally, the dancer ends the number at a fast tempo either with an arudi in a sculpturesque pose or by a quick exit.

**Nritta**

Nritta is defined in Sangita Ratnakara as that which consists mainly of body movements and is devoid of abhinaya. It refers to the pure form of dance comprising footwork and the movements of limbs, neck, head etc. It conforms to the rhythm or beat or tala and is intended as a delineation of graceful artistic movements. It does not seek to convey any meaning. It is therefore performed either to the utterance of jatis, korvai, teerumanams etc. or to the singing of simple notes or swara combinations which are repeated a
The basic unit of nritta is the adavu. It is a co-ordinated pattern of the feet, knee, torso, arms and the hands. The movements are gracefully executed by the different limbs moving in unison with one another. Each group of adavus introduces a latent aspect of movement. Almost all the adavus are performed in ardhamandali position. Adavu has three constituents, namely, sthana, chari and nritta hasta. As defined by Bharata, sthana represents the body posture, chari, the movements of the feet and nritta hasta, the movements of the hand. In ancient Sanskrit language, adavu is known as Karana. Bharata has mentioned 108 karanas in his Natyasastra, which are combinations of the above three constituents.

Two kinds of cholkettu are employed in adavus. The tatakara cholkettus namely “taiha taihi”, “taiyyum tatta taiyyum tāha”, “dhittittai”, “tā tai tai tā” etc are taught in dance classes. When these adavus are transformed into jatis they are recited in the form of mridanga cholkettus like “tadhimkinatom”, “kitatakatarikātajam” and “jham jham takaṇam”.

The adavus in vogue today are classified into 13 units. Besides their normal nomenclature, these adavus are known after their cholkettus like “tattaitāha adavu”, “ta tai tai ta adavu” etc. The names of the adavus, their special features and the related cholkettus are given in the following tabular form:-
<table>
<thead>
<tr>
<th>Name of the adavu and posture</th>
<th>Special features</th>
<th>Cholkettu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Tattadavu Aramandalam</td>
<td>Raising the foot and then striking it entirely flat on the ground. Normally 8 varieties.</td>
<td>Taiha taihi</td>
</tr>
<tr>
<td>2) Naṭṭadavu Aramandalam</td>
<td>Straightening the foot and then striking the ground. 8 varieties.</td>
<td>Taiyyumtatta taiyyum taha</td>
</tr>
<tr>
<td>3) Tatimettadavu Aramandalam</td>
<td>Striking the foot on the ground, raising the heels and then suddenly striking it flat on the ground, placing the toes firmly on the ground with the heels striking the ground again. 5 varieties tisra (3),chaturasra (4), khanda (5),misra (7 )and sankirna (9)</td>
<td>Takita (3) Takadhimi (4) Takatakita (5) Takitatakadhimi (7 ) Takadhimitakatakita (9)</td>
</tr>
<tr>
<td>4) Mardita adavu (tātaitaita adavu) Aramandalam</td>
<td>Slipping of the right foot forward and striking it on the ground a little apart and then placing the left foot in the swastika position ie the</td>
<td>Tataitaita dhittaitaita</td>
</tr>
</tbody>
</table>
tip of the left foot just behind the right. This can be repeated in all directions interchanging the left and right feet.

5) Charika adavu
Samam, Aramandalam

the feet are slided without raising them from the ground.

6) Kudittumettadavu
Aramandalam

raising of both the legs simultaneously and jumping and then striking the heels on the ground in that position. Entirely meant to bring out the beauty of the jump.

7) Kuttadavu
(tattaitaha adavu)
Aramandalam

constitutes the movement of the tip of the feet with heels up. Normally 4 varieties.

8) Charukkal adavu
Aramandalam

the feet are slided and placed a little apart.

9) Mandi adavu
Muzhumandalam, Samam (in muzhumandalam)

constitutes jumping and then touching the right foot on the ground. Normally of 6 varieties.
10) Paychal adavu (paithal adavu) jumps usually performed in line with “talāṅgutom” recitation.
Aramandalam

11) Sutradavu represents the turning of the entire body in a full circle.
Samam

12) Korvai adavu (Tattaitam adavu) represents the movements of the feet in different positions bound together.
Aramandalam, Samam

13) Makuda adavu used at the closing stages of jati korvai or swara korvai of the dance items namely varnam, sabdam, jatiswaram and thillana.
Aramandalam

Usually employed thrice. Beautifies the Korvais just like a crown. Two varieties, (a) Tadhimkiṇatom and (b) Kitataka tarikitatom, distinguishable by the movements of the hand.
The chollu rendered during practice and during actual performance (by nattuvanar and mridangist) are given below.
Chollu during practice

Tittitai
Tai tittitai
Tai tai tittitai
Tai tai tai tittitai

During performance

Kiñatom, Tarikiñatom
(a)Tadhimkiñatom
(b)Kitataka tarikiñatom
(a)Taka tadhimkinatom
(b)Takkiñataka tarikiñatom
(a)Takadhiku tadhimkinatom
(b)Ta-dhi-kitatakatarikiñatom

14) Teerumana aḍavu

Aramandalam

Identical to makuṭa aḍavu.

Performed thrice or in multiples of three as a finale. Dominant in varnam and tillana in which they are intricately woven based on three layas and five gatis.

Jati

A jati is what is uttered orally by the Nattuvanar. It can be of one letter as in “Ta” or of two letters as in “Ta ka” or of three letters as in “Ta ki ta” or of four letters as in “Ta ka dhi mi” and so on.

Nritya

Nritya is the aspect of dance performed in order to convey a definite idea, message or meaning. It is expressional and possessed of rasa, bhāva and
suggestions and is performed by means of rhythmic movements of the body and the limbs together with facial expressions. It demands the fullest possible use of abhinaya with codified gestures of hands and body posture. Nritya has a theme set to music which the dancer represents and interprets through his dance sequence. The theme of a nritya is usually a literary theme, erotic, epic, religious or secular. The theme is used as a basic component and raw material. In short, nritya interprets a story in rhythmic movements just as music does in sounds. Nritya appears mainly in padam, varnam, sabdam and sparingly in tillana.

**Gestures**

Gestures play a prominent role in communication as they did among the primitive people. When the gestures of the hand form definite patterns systematically and artistically, they are adopted in dance. A special feature of Indian dance is the way in which the hands are employed during performance. The employment of hands and fingers can convey different meanings. While dancing, hands are known as “hasta” in Sanskrit and “kai” in Tamil.

Hasta is defined as a particular position or the intertwining of fingers. Hastas involve an intricate finger manipulation and movement of the hands to suggest different ideas and meanings like the birds, animals, trees, flowers, deities, fruits, planets etc. The hastas involve “asamyuta” (where only one hand is used) and “samyuta” (where both hands are used). According to Nandikesvara’s “Abhinaya Darpana” there are 28 asamyuta hastas and 23 samyuta hastas.
1. Pāṭaka (flag)
2. Tripatāka (flag with three portions)
3. Ardhapatāka (half - flag)
4. Kartarimukham ( blades of scissors)
5. Mayūram (peacock)
6. Ardhachandran (half moon)
7. Arālam (curved)
8. Šukathundām ( bird’s nose)
9. Mushti (fist)
10. Sikharam (summit)
11. Kapitham (fruit of the sacred beel tree)
12. Katakāmukham (face of a hand-ornament)
13. Suchi (needle)
14. Chandrakkala (crescent)
15. Padmakoṣam (lotus bud)
16. Sarpaseersham (serpent’s hood)
17. Mrigaseersham (head of a deer)
18. Simhamukham (face of a lion)
19. Kāṅgulam (measurement smaller than one inch)
20. Alapadmam (blossomed lotus)
21. Chathuram (four sided)
22. Bhramaram (honey bee)
23. Hamsāsyam (beak of a swan)
24. Hamsapaksham (wing of a swan)
25. Sandamsam (tongs)
26. Mukulam (bud)
27. Thāmracchoodam (Cock)
28. Trisūlām (trident)
Abhinayadarpanam

1. Anjali (salutation)
2. Kapotam (pigeon)
3. Karkadakam (crab)
4. Swastikam (holding across)
5. Dolam (swing)
6. Pushpapuḍam (flower basket)
7. Utsangam (embrace)
8. Śivalingam
9. Katakāvārdhanam
10. Kartariswastikam (kartarimukham hands across)
11. Sakaṭam (cart)
12. Samkham (conch)
13. Chakram (chakrayudha of Lord Vishnu)
14. Sampuḍam (small box)  
15. Pāśam (coir)  
16. Keelakam (joining)  
17. Matsyam (fish)  
18. Koormam (tortoise)  
19. Varāham (pig)  
20. Garuḍan (Garuda, the bird-vehicle of Vishnu)  
21. Nagabandham (holding the snakes across)  
22. Khadva (cot)  
23. Bherunḍam (a kind of bird)

Each hasta has a specific name with a specific meaning but it is the usage of the hasta that is more important for a dancer to grasp, understand and convey ideas. As an example ‘Katakāmugham’ which means the face of a bangle is hardly used in that sense. It is generally used to depict plucking of flowers, shooting of arrows, application of cosmetics, folding of betel, breaking of small branches of trees etc. Some other hastas depict the actual meaning of their names. For example ‘Chandrakkala’ is the best way to depict the crescent of the moon and ‘Sarpaśirsha’ the snake. These hastas do depict other things as well.

Hastas are also a necessary embellishment to the execution of aḍavu. Early dance texts like Natyaasastra and Abhinayadarpanam mention specific hastas called “Nritta hastas”. When so used, they do not convey any particular meaning but adds beauty to the aḍavu. The nritta hastas commonly used in
Bharathanatyam and the adavus in which they are employed are indicated in the following table.

<table>
<thead>
<tr>
<th>Nritta hasta</th>
<th>Adavu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pataka</td>
<td>Tattadavu, Naṭṭadavu, Taṭṭimeṭṭadavu, Mardita adavu, Chārika adavu</td>
</tr>
<tr>
<td>Tripataka</td>
<td>Naṭṭadavu, Mardita adavu</td>
</tr>
<tr>
<td></td>
<td>Kudittumettadavu, Kuttaḍavu, Charukkal adavu, Mandi adavu, Makuda adavu</td>
</tr>
<tr>
<td>Dola</td>
<td>Tattimeṭṭadavu, Marditaadavu, Mandi adavu, Korvai adavu</td>
</tr>
<tr>
<td>Kapitham</td>
<td>Tattimeṭṭadavu, Mardita adavu</td>
</tr>
<tr>
<td>Anjali</td>
<td>Tittitai, tātaítaita adavus in invocatory item</td>
</tr>
<tr>
<td>Katakavardhanam</td>
<td>Kudittumettadavu</td>
</tr>
<tr>
<td>Paśa</td>
<td>Korvai adavu, Tittitai adavus in nritta based items</td>
</tr>
<tr>
<td>Kilaka</td>
<td>Tittittai adavus in Jatiswaram and Tillana</td>
</tr>
<tr>
<td>Alapadmam</td>
<td>Naṭṭadavu, Mardita adavu, Chārika adavu, Kudittumettadavu, Kuttaḍavu, Charukkal adavu, Mandi adavu, Pāychal adavu, Chuttadavu, Korvai adavu, Makuda adavu</td>
</tr>
</tbody>
</table>

Posture

Posture is another important feature of Bharatanatyam. It comprises Nritta and Nritya. Nritta postures do not convey any message to the spectator. They express the beauty of pure dance sequences.
Nritya postures are used in abhinaya to convey a specific meaning ie to depict yogis in meditation, various deities etc.

**Abhinaya**

There are 4 varieties of abhinaya

1. **Angika** - communication of ideas through body movements or gestures.
2. **Vachika** - expression of ideas through speech and dialogues.
3. **Aharya** - representation of characters through appropriate costumes and stage arrangements.
4. **Sathvika** - communication of the deep emotions of the mind through appropriate facial expressions and involuntary body movements so as to raise the emotions of the spectators.

In Bharatanatyam performance, **vachika and aharya** varieties of abhinaya are not resorted to except for costumes.

Unlike *nritta*, abhinaya is not pre-rehearsed or pre-fixed. It needs complete involvement of the mind. It comes abruptly on the stage and may not be in the same style stage after stage. Hence, it is comparable to manodharma *sangita* which is totally an improvisation.

Abhinaya is of two categories

1. **Padartha abhinaya**
2. **Vakyarththa abhinaya**
Padartha denotes meaning of the word. A dancer performs padartha abhinaya when he/she expresses the song word by word. Vakyartha denotes meaning of the sentence. If the dancer understands the sense of the entire sentence and depicts it that way he/she is performing vakyartha abhinaya.

In order to explain the difference between padartha abhinaya and vakyartha abhinaya, we may take up a daru varna composed in praise of Devi Parvati by Dr. Muthaiyya Bhagavatar. The pallavi of this composition is reproduced below.

Ragam : Kamas
Talam : Adi
Pallavi
Mate Malayadhwaja Pandya samjate matanga vadana guha

The pallavi is a salutation to Goddess Parvati. The word by word meaning of the pallavi is indicated below.

<table>
<thead>
<tr>
<th>Mate</th>
<th>Malayadhwaja</th>
<th>Pandy samjate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oh! mother</td>
<td>(who is) born to the Pandy King Malayadhwaja</td>
<td>(mother of) elephant faced Ganapati Lord Subramanya</td>
</tr>
<tr>
<td>Guha</td>
<td>Matanga vadana</td>
<td></td>
</tr>
</tbody>
</table>

In order to convey the idea of the pallavi, the dancer who performs padartha abhinaya depicts the above meaning word by word. But when vakyartha abhinaya is performed, the dancer refers to the yaga performed by King...
Malayadhwa to obtain Parvathi as his daughter and also to the myths connected with the births of Ganapathi and Subramanya and conveys all these ideas through the performance.

When tillanas are presented on the stage as a dance sequence, importance is given to nritta and not to abhinaya, and so, there is no scope for vakyarthabhinaya. Only padarthabhinaya is performed.

**Choreography of tillanas.**

Choreography is the process of designing a piece of music for adaptation into a dance form, by means of movement of the feet, the eyes and other limbs, mudras and suitable histrionic expressions so as to enable the spectator to understand and assimilate it. Regarding tillanas, the sahitya generally appears in the charana part only; the remaining major part involving jatis and solfa syllables. Therefore, in the choreography of tillanas more importance is given to nritta comprising footsteps.

A dancer plans a jati just the same way as the musician renders the kalpana swaram in a music recital. This principle can be demonstrated with respect to Adi tala which is the simplest and appears most frequently in tillanas.

Adi tala consists of 8 beats or aksharas. Each akshara has four subdivisions or matras. Thus, the total matras in Adi tala is 32. So, a dancer performing a jati in Adi tala has to do it within the framework of 32 matras or multiples of 32 for more avartas.
Some of these combinations are indicated below.

\[ 2 \times 16 = 32 \]
\[ 3 \times 9 = 27 + 5 = 32 \]
\[ 4 \times 8 = 32 \]
\[ 5 \times 5 = 25 + 7 = 32 \]
\[ 6 \times 5 = 30 + 2 = 32 \]
\[ 7 \times 4 = 28 + 4 = 32 \]
\[ 8 \times 4 = 32 \]
\[ 9 \times 3 = 27 + 5 = 32 \]

These combinations when translated into jati patterns will appear as follows.

1) \[ 2 \times 16 = 32 \]

<table>
<thead>
<tr>
<th>Taka</th>
<th>taka</th>
<th>taka</th>
<th>taka</th>
</tr>
</thead>
<tbody>
<tr>
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2) \[ 3 \times 9 = 27 + 5 = 32 \]

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3) \[ 4 \times 8 = 32 \]

| Takadhimi | takadhimi | takadhimi | takadhimi | takadhimi | takadhimi | takadhimi | takadhimi | takadhimi |
4) \[ 5 \times 5 = 25 + 7 = 32 \]
\[ \text{takatakita} \quad \text{takatakita} \quad \text{takatakita} \]
\[ \text{takatakita} \quad \text{takatakita} \quad + \quad \text{takitatakadhimi} \]

5) \[ 6 \times 5 = 30 + 2 = 32 \]
\[ \text{takatakadhimi(takitatakita)} \quad \text{takatakadhimi(takitatakita)} \]
\[ \text{takatakadhimi(takitatakita)} \quad \text{takatakadhimi(takitatakita)} \]
\[ \text{takatakadhimi(takitatakita)} \quad + \quad \text{taka} \]

6) \[ 7 \times 4 = 28 + 4 = 32 \]
\[ \text{takitatakadhimi} \quad \text{takitatakadhimi} \]
\[ \text{takitatakadhimi} \quad \text{takitatakadhimi} \quad + \quad \text{takadhimi} \]

7) \[ 8 \times 4 = 32 \]
\[ \text{takadhimitakadhimi} \quad \text{takadhimitakadhimi} \]
\[ \text{takadhimitakadhimi} \quad \text{takadhimitakadhimi} \]

8) \[ 9 \times 3 = 27 + 5 = 32 \]
\[ \text{takadhimitakatakita} \quad \text{takadhimitakatakita} \]
\[ \text{takadhimitakatakita} \quad + \quad \text{takatakita} \]

A jati can be formed by a combination of the above syllables. Different combinations and permutations of the above syllables give rise to different
jatis. A tirumana adavu is performed at the end of the jati with a view to ensure an effective and appealing finish. A few combinations are indicated below.

1. ||Takadhimi takajanu tadheemkinatom taka|tadheemkinatom taka| tikutadhmeemkinatom ||

2. || Taiyyum tatta taiyyum tittitai taiyyum tatta taiyyum tittitai |takita takita taka | kitatakatarikatatom kitatakatarikatatom tarikatatom ||

3. || Takadhimi taka takita takadhikutadhmeemkinatom dheem| dheem takadhikutadhmeemkinatom dhe| em dheem takadhikutadhmeemkinatom ||

4. || Taihataihi taihatahi tattaitām dhittaitām | taihataihi taihataihi |tattaitām dhittaitām|| tataita dhittaita dhittai dhittai dhittai takatadhmeimkinatom | dhittai dhittai takatadhmeimkinatom| dhittai dhittai takatadhmeimkinatom ||

5. || Takatakita takatakita takatakita ta| katakita takita ta| kita takita takita || taihataihi taihataihi taihataihi taihataihi taihataihi| taihataihi taihataihi| tattarikatatom tattarikatatom tarikatatom ||

6. || Tai tai tattaítāha tai tai dhittaitāha| takatakadhimi taka|takadhimi takadhimi || takajonu takadhimi takajonu taihataihi| taihataihi takadhimi tadheemkinatom tadheemkinatom kinatom ||

7. || Ta- - - - ta- - - ha- - - | dhi- - - - tai- - - | ta- - - ha- - - ||

||ta- tai- ta- ha- dhi- tai- ta- ha- |ta- tai- ta- ha- |dhi- tai- ta- |
ha|| taiyyum tatta taiyyum taha taiyyum tatta taiyyum taha |dhittai dhittai dhittai dhittitai | dhittai dhittai dhittitai || takadhimi takajonu takadhimi takajonu | takadhimi tadhimkiṇātoma takadhimi tadhimkiṇātoma takadhikutadhimkiṇātoma ||

At times, during the performance of a tillana jatis involving pancha naḍai(3,4,5,7,9 units of time) are presented with the usual tirmana adavus at the end.

|| Takadhimitakatakiṭa takadhimitakata | kiṭa takadhimitakaṭa kiṭa takadhimita\(\|\)katakiṭa takiṭatakadhami takiṭatakadhami dhimi takiṭatakadhaḍhimi takiṭatakadhami || takatakatakiṭa takatakatakiṭa takatakatakiṭa tajkatakiṭa tajkiṭa tajkiṭa tajkiṭa || takadhimi takajanu takadhimitakajanu | takadhimitakajanu | ta - tajo-m ta - tarikitatom ta - tajo-m ta - tarikitatom tarikitatom ta - tajo-m ta - tarikitatom tarikitatom ta - tajo-m ta - tarikitatom tarikitatom

Jatis involving tirmana adavus only are also performed towards the end for an entertaining and hilarious finish.

1|| Tattarikitatom (1 2 3 4) tattatarikitatom (1 2 3 4) ta | dhittatarikitatom
(1 2 3 4) | tattarikitatom (1 2) tattatarikitatom || tom (1 2) tadhittatarikitatom
(1 2) tattarikitatom (1 2) ta | tattarikitatom (1 2) tadhittatarikitatom (1 2)
tattarikitatom ta|| tattarikitatom tadhittatarikitatom tattarikitatom
As an example, the tillana in Paras composed by Ramnad Srinivasa Iyengar is choreographed as follows in order to exhibit how the jati combinations are intertwined to make the tillana more fascinating to the spectators.

Ragam : Paras

Pallavi

Ⅱ Tanom tanana dhirana dru dru | tāni tomta | dheerana drudru Ⅱ

The eye neck movements can be performed as:

1) || Takadhimi takajoṇu | takadhimi takajoṇu | takadhimi takajoṇu |

1 2 3 4

| taka dhimi taka jōṇu Ⅱ

5 6 7 8
2) || Takadhimi takajonu takadhimi takajonu || taka dhimi

\[
\begin{array}{ccccccc}
1 & 2 & 3 & 4 & 1 & 2 \\
\hline
\text{taka} & \text{jonu} & | & \text{taka} & \text{dhimi} & \text{taka} & \text{jonu} & || \\
\hline
3 & 1 & 2 & 3
\end{array}
\]

|| ta ka dhi mi ta ka jo nu ta ka dhi mi ta ka jo nu ||

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\hline
\text{ta ka dhi mi} & \text{ta ka jo nu} & | & \text{ta ka dhi mi} & \text{ta ka jo nu} & || \\
\hline
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8
\end{array}
\]

Examples for jati combinations

1) || Tattaitam dhittaitam tattaitam dhittaitam || takadhimi takajonu

\[
\begin{array}{cccccccc}
\hline
\text{takadhimi} & \text{takajonu} & | & \text{tattarikitatom} & \text{tattarikitatom} & \text{tarikitatom} & || \\
\hline
\end{array}
\]

2) || Tātaitaita dhittaitaita tātaitaita dhittaitaita || tātaitaita dhittaitaita |

\[
\begin{array}{cccccccc}
\hline
\text{tātaitaita} & \text{dhittaitaita} & | & \text{taihataihi} & \text{taihataihi} & \text{taihataihi} & || \\
\text{tattarikitatom} & \text{tattarikitatom} & \text{tarikitatom} & | & \text{tattarikitatom} & \text{tattarikitatom} & \text{tarikitatom} & || \\
\hline
\end{array}
\]

3) || Taiyyum tatta taiyyum taha taiyyum tatta taiyyum taha || dhittai dhittai dhittai tarikitatom |

\[
\begin{array}{cccccccc}
\hline
\text{dhittai} & \text{dhittai} & \text{dhittai} & \text{tarikitatom} & | & \text{takiṭa} & \text{takita} & || \\
\hline
\end{array}
\]
takita takita takita ta | kita takita takita | taka tadheemkinatom taka
tadheemkinatom ||

Panchanadai

|| Takadhimitakata takatakadhimitakata | kitatakatakadhi | mi
takatakadhimi || takatakita takatakita takita takita takadhim i takajonu |
takadhim i takajonu || tattarikatatom tattarikatatom tadhittarikatatom
tadhittarikita | tom tattarikatatom tattarikatatom | tattarikatatom
(1 2) tattarikatatom ||

Anupallavi

|| Tanom tanananana dhirana dheem ta dheem | dheem dheem tanana |
dhirana dhirana ||

|| Dheem dheem tanana dhirana dheem tadheem | dhitlam kitataka
janutaka | kitataka janutaka kitataka janutaka ||

|| Tattatitaha dhittaitaha takatadhimkinatom takatadhimkinatom | tattatitaha
dhittatīha | takatadhimkinatom takatadhimkinatom ||

|| Taihataihi taihataihi taihataihi taihataihi | ta ka dhi mi tattarikatatom |
tattarikatatom tattarikatatom ||

Charanam

|| Rāmanāthapura pālakudau muthu | rāmalinga rā | jendra vibhuni abhi ||
|| rāmi rayamukha rakshimsuni vā | rāhi rāja ra | jeswari sankari ||
Apart from the above tillana, four other tillanas, namely, ‘Tam dhim tarana tam’ (Kalinganartana tillana) in Gambhiranatta of Uttukkadu, ‘Nadiru diru tillana’ in Kalyani of Swathi Thirunal, Gauri nayaka in Kanada of Maha Vaidyanatha Iyer and ‘Nadrutadhim ta dhirana’ in Vasantha of Tanjore Quartette have been choreographed and all the four have been performed in the stage by the research scholar herself. CD of this performance is attached to this thesis. The tillana of Swati Tirunal included in this CD is as rendered by Bombay Sisters- Smt Saroja and Smt Lalita.