



A Standard Bharathatyam Margam Sample

1. Pushpanjali: The opening invocation where the dancer seeks blessings of God and offers respects to the Supreme Being, guru, musicians, and audience by offering flowers.

Pushpanjali is in Ragam: Gambeeranattai

Talam: Adi

2. Ganesh Stuti: (Gajavadana Karuna Sadana) A dance in reverence of Lord Ganesh, the remover of all obstacles, who the dancer asks for a sound performance.

Ragam: Sri Ranjani

Talam; Adi

Composer: Papanasam Sivan

3. Alarippu: The joy of pure rhythm serves as a prelude to the event. The artistry of the dancer unfolds through pure dance using significant footwork, arm gestures, and with delicate eye and neck movements.

Alarippu is in Rupaka Tala and usually the five Ghana Ragas are played on the flute and violin.

4. Jatiswaram: One of the most beautiful pieces of pure dance. The artist weaves a rhythmic tapestry of Swaras (musical syllables) interlaced with different rhythmic patterns of tala (rhythm) and jatis (dance patterns).

Ragam: Chakravaka

Talam: Roopakam

Composer: Dandayudapani Pillai

5. Shabdham: (Sarasijakshulu) Poetic and the first dance exploring Abhinaya (facial expressions) with a devotional or amorous theme. "Sarasi Jakshalu", depicts childish pranks of Lord Krishna and the gopikas' anger at his antics.

Ragamalika Talam: Misra chapu

Composer: Tanjore Quartet

6. Varnam: (Samikki Sarie evvare) the crowning piece in Bharatanatyam combines rhythm with melody displaying a wide range of emotions, combining dance sequences and artistic patterns with Abhinaya in equal measure, blending emotions, melody and rhythm. This repertoire has Virahokantita nayika portray her love for King Sethupati, praising his qualities and glories, her pangs of separation, her recapitulations of joyful moments, and desire to be united with him.

Ragam: Shankarabharanam

Talam: Adi

Composer: Tanjore Quartet

7. Padam: (Krishna nee begane) this delightful repertoire revolves around Yashoda and Lord Krishna portraying the "Vatsalya Ras". The melodious flute, churning of butter, and fragrance of Sandal paste, create a devotional atmosphere. As a spiritual experience, it is the desire of a devotee to unite with the Supreme.

Ragam: Yamuna Kalyani Talam: Misra chapu

Composer: Vyasarayaa

8. Tillana: The lively climax of the Arangetram exhibits exuberance of rhythm with sculptured poses and pure dance bringing out the ecstasy of human spirits by technical purity and vitality to convey a feeling of supreme bliss with rhythmic Korvais (patterns). This repertoire is one of the gems of the divine ancient art of Bharatnatyam presented in Raag Dhanshri and Taal Adi and is composed in the early 18th century.

Ragam: Dhanasri

Talam: Adi

Composer: Maharaja Swathi Thirunal

9. Mangalam: (Ramachandraya Janaka) the auspicious ending of the recital where the dancer pays salutations to the God, guru, musicians, and audience by a prayer dance.

Ragam: Kurinji

Talam: Adi

Composer: Bhadrachala Ramadass