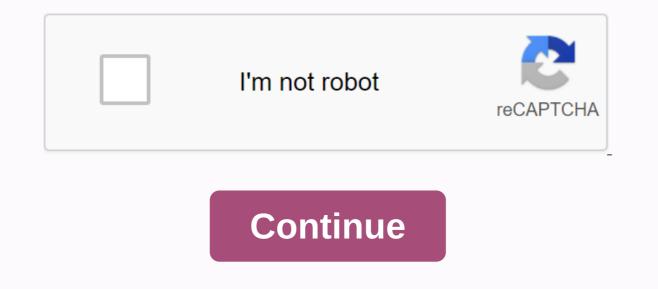
What is hastak in kathak



#WednesdayWisdom is a series that began during the 40th anniversary celebrations of the Akademi to revisit the roots of Indian classical dance even today. The blog is curated by Bharatanatyam's artist, Suhani Dhanki, along with our marketing manager, Antareepa Thakur. In this blog series, we invite artists practicing different South Asian dance styles to contribute interesting facts about their art forms. Read our previous blogs in Mudras in Mohiniattam here. This Hasta blogpost to Kathak is explored and written by Ashwini Kalsekar, a celebrated Kathak Artist and choreographer based in London. With a master's degree from Kathak, she continues to teach and guide Kathak artists across the UK. She is the artistic director of Kirti Kala Mandir UK. Mudra (symbol or sign) meaning in Sanskrit is mudam anandang rati dadati (this is what gives the ultimate joy). Most Indian classical dancers follow texts such as Bharata's Natyashastra or Nandikeshwara's Abhinaya Darpanam (Mirror gestures) as hand gestures) as hand gestures guidance. However, Kathak is blessed with upaj, lit. extempore, an element of spontaneity. Thus, the use of hastak or mudra (hand gestures) in performing is only the result of sahajta or naturalness and, while keeping this famous, gestures were applied as a form of communication expression to the audience. Kathak, Guru Parampara or teachings handed to generations through oral tradition from master to pupil were the most valuable source of today's knowledge of the art form. So each Kathak Gharana or school has different interpretations according to its respected institutions of Kathak, created a simple vocabulary kathak. The main position of Hastak or Mudra is explained below: 1) Naman placing the right palm on the left, equivalent to Samputa hasta. Usage: This position is considered while doing tatkar. 2) Anjuri Abi's arm Sarpashirsha Hasta, joined into a small toe, resembles pushpaputa hasta. Use: It is used nritta (pure dance) presenting tukra and abhinaya (expression), holding flowers, drinking water, etc. 3) Utpatti Holding Arala hasta in both hands. Usage: This is the main position that is used in presenting Nritta (pure dance) Kathak. 4) Sthir Right hand Arala hasta and left hand firmly extended Pataka hasta facing down at some side angle. Usage: This can be considered/used as Sam – the starting position of any choreographed presentation. 5) Mridanga Abi arm Pataka hasta, as if a bright large drum (Mridanga) on both Usage: As the name suggests, it is used to mark Mridang - musical instrumental percussion. In conclusion, in my opinion, Kathak is probably just a form of classical dance with Upaj, where dancers always create something outside the textbook and can still meaningfully convey meaningful meaning with the help of a new hastak or unnamed mudras for the audience, but according to the structured Angikabhinaya (body language). Images of courtesy of this kalsekar; featuring Siya Kalsekar Watch this space for more blogposts in our #WednesdayWisdom series hasta. Aamad: Aamad is a Persin th word that stands for entrance. This piece is the beginning of a shock performance and is composed of characteristic models of Natwari bols, which are the main syllables of Kathak dance. Aavartan or Aavriti. Chaugun: Fourth speed. Four beats in one rhythm or four in time for the speed of the main time cycle. For example: 1 2 3 4 5 6 7 8. Doon: Double speed. Two beats the speed of one rhythm or double the time of the main time cycle. For example: 1 2 3 4. Hastak: Kathak is one of the leading forms of Indian classical dance. This ancient art of India got its name Kathak from Katha, a story telling art. (For more information about Kathak, please read The Story of Kathak). Khali is a resting point for Tal. Tabla player stops playing left tabla due to Khali syllables. Khali is marked 0. Laya: Rhythm or pace. Laya is a constant movement of space for a while. Music and dance without Laya is like a boneless body. There are mostly three types of Layas. Laya Orut: Fast paced. Muse: Beats. Taal is divided into Vibhags or parts. Every Vibhag has beats, which are called Matras. Matras is splitting into a time cycle. For example; constant interval between seconds is Laya, the time that measures sixty minutes is Tal, and seconds are rhythms or matras. Dance Nritya. Padhant: Padhant means recitation. Usually the dancers recite tabla bol after toda bol before dancing. This helps musicians set laya. Salami: The word salami literally means greeting. While performing salami, the dancer honors the audience by saluting him in a special way. Salami is performed at the beginning of performed at the beginning of performance. Sum: This is the first beat of any tal. Kathak dancers return to Sum after completing a cycle of time. The amount is accented more than any other beats. The amount is marked with the X. Taali: Taali also called Bhari. Taali means applause. In Sum, each taal has excels where Clap. For example, teen taal, you clap on 1, 5 and 13 matras. Tal: Tal is a time measurement that calculates the number of rhythms used for a certain period of time. He said that Bharat Muni discovered 32 species of Tal in the song lark. Tatkar: Dance syllables that are made of stomping are called Tatkar. The word Tatkar is about 700 years old. Kathak dance main syllables that are: Ta Thai thai tat, Aa Thai thai tat, Aa Thai tat, Cathak dancers usually perform many variations of this basic Tatkar. Thaat: Thaat in general means finishing or graceful approach. Thaat is a stylized pose that brings a line of waist, hips, thighs, neck, goals, chest and legs. The dancer moves limbs in her body gracefully at a slow pace. Thah: Slow speed. One beat for every beat. For example: 1 2. Theka: But Tal syllables played by Tabla called to the specific Tal Theka. Theka is the basis of all rhythmic options and has its own character. It has a great structural unity in Tihai: The final movements or dance phrase is repeated three times. Thor: Thor is a group of basic Kathak syllables, which usually begin with the amount (first beat) and after the end of two or more cycles the amount. Thor has several varieties of rhythmic patterns. Vibhag: Taal chapters are called Vibhag. The Vibhag sign is a small straight vertical line. These are the main hand positions of Kathak Dance. Gauri Jog describes various positions such as Naman, Utpatti, Sthir, Palat, Urdhva Hasta chakra, Madhya Hasta chakra, Tala Hasta Chakra, Urdhva Kona Suchita, Madhya Kona Suchita, Tala Kona Suchita, Samatal, Aalingan, Vyaapti, Ardhaalingan, Pushpak. Learn how to dance Kathak online from your home and discover the vibrancy and energy that gives you... What you have to do is just click your way into the learning world and choose a place of your choice. You can also find links to free online dance lessons and a few recommendations and suggestions for beginners and intermediate products, for those who sincerely want to enjoy Kathak, motion dance. You will find video tutorials guru Pali Chandra for beginners and intermediates in this online program. Come on, join us to enjoy learning Kathak by joining here on Page 2 page 3 learn how to dance Kathak online from your home and discover the vibrancy and energy that gives you... 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