



India Festival Tampa



Dance Competition Rules and Process

Common Rules

Following rules are applied to all divisions and Dance types. Dance specific rules are explained in later part of the document. Dance specific rules will override common rules which are explained below. India festival Committee can provide waiver to these rules under some acceptable situations. But it depends upon discretion of cultural committee. It is not a general rule.

Choreography, Performance themes, props and costumes should be socially acceptable and in good taste.

Eligibility

- Participants must be residents of USA. Visitors to USA are not permitted to participate.
- Participants can participate in **maximum** of two dances from two different divisions (Example: Minor Garba & Junior Raas).
- Competition is confined to amateurs only. Professional teams are not permitted to participate. A professional who directs/choreographs for a fee, may not participate in his/her own team.
 - This rule does not apply to College and Adult divisions.
- **Each choreographer/Director can bring a maximum of 2 groups per age category (Minor, Junior, High School, College, Adult).**
- **Each choreographer/Director cannot bring 2 of the same groups in any category (i.e. Two groups in Junior Classical).**

Team Requirements

- Only Indian Classical and Indian Folk dances in a team format are allowed.
- Maximum participants per team are limited to 20 members for all divisions
- Bhangra team can have 20 participants, 1 Dholi and 1 Kirtal guy.
- Minimum 8 participants are required in a team.
- Solo performances are not allowed. One dancer cannot dominate performance while others are dancing in background.



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Dance Types

- Raas
- Garba
- Classical
- Folk
- Bhangra

Please see appendix for definition of these dances.

Division

Division	Description and Age limits
Minors	Age limits: 5 to 10 years on the day of India Festival 25% Team can be out of age.
Juniors	Age limits: 10 to 14 years on the day of India Festival 25% Team can be out of age.
High School	Age limits: 14 to 18 years on the day of India Festival 25% Team can be out of age.
College**	Age limits: 18 to 25 years on the day of India Festival 25% Team can be out of age.
Adults**	Age limits: 25 and older on the day of India Festival 25% Team can be out of age.

Out of age limits is +/- 2 year from specified age limits in division. Proof of age is required for all participants.

Trophies and Awards

- Trophy will be given to the best costume, Best Choreographer, 1st, 2nd and 3rd placed teams in every division and category.
- Certificate of participation or trophy will be given to all participants.



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Team Registrations

- India Festival Tampa will only accept dance competition entries at India festival website.
<https://www.indiafestivaltampabay.com/>
Fill Team registration (online) form before last dates specified on India Festival website.
- **Late entries will not be accepted, no exceptions.**
- All communication regarding dance competition will be done through following email **Entry@indiafesttampa.org**.
- **Fill Participant Information before last date specified on India Festival website.**
- **Upload Song (MP3 Format) and group photo on the above link before last date specified on India Festival website.**
- **Late team registrations and participation registration will not be accepted. No exception.**
- You can withdraw your team entry before last date specified on India Festival website.
- **Proof of age is required** for all participants, excepts in the adult division.
 - A copy of birth certificate, a passport, government issued ID or a driver's license is acceptable for proof of age and must be sent via online registration process.
- **The Waiver of liability form on the last page of this document must be signed by all adult participants and by parents/legal guardian of all minor participants. This waiver form must be submitted to the India Festival cultural committee on or before the participants registration due date.**

India Festival Cultural committee decision is final in case of any disputes, complaints or controversy arising for India festival event.

Song Selection

- Lyrics must be in a language from the same region of the dance it represents
- Garba and Raas must be in Gujarati.
- Lyrics & Music from a Hindi Film (or Film in any other language) is **not allowed** in any section of the competition.
- Song must be uploaded to India Festival registration website prior to due date in MP3 format.
- A CD is no longer required to be mailed.
- USB drive however, must be brought and kept with you on the day of competition just in case the MP3 does not work.
- Traditional instruments that are appropriate for the song and dance form are encouraged.



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- Music with or without words will be accepted provided it reflects on a particular dance category or in traditional instrument.
- The song must be minimum 4 minutes and maximum 6 minutes in all categories.
- Song must meet appropriate Quality standards and will be reviewed by cultural committee.
- Mix songs are allowed. There is no limit on number of songs that can be mixed. All mixed Songs should belong to the same music in the same language and from the same region of India. For example: Gujarati Folk dance song can only be mixed with another Gujarati Folk dance song.
- All music must be on one continuous track and any breaks or pauses must be pre-recorded into the track.
- In case song does not pass quality standards, you will be notified in advance.
- You will be contacted to confirm your participation and whether a preview performance is required depending on the number of interested parties in this category. India Festival committee reserves the right to pre-screen performances and/or assigns performance time slots at their sole discretion. Your cooperation in this matter is greatly appreciated.

Props

- There is no limitation on props usages during dance performance.
- Teams should use appropriate props as per requirements of song and Dance
- Safety Code: No glass bangles, colors, confetti, grains, smoke, flammable items such as diyas/ lights or any other small/breakable objects allowed on stage/backstage or in dressing rooms. This safety code will be strictly enforced.
- Props that require electricity are **not** allowed.
- Backdrops, scenery or large awkward props are not allowed.
- Items cannot be thrown, hung, shot or launched off the stage.
- **Cones are not counted as props and are not allowed in any dance category/divisions.**

Costume

- Appropriate costume should be worn for Dance performance. It should reflect Dance category and/or regional culture.
- Changes of costume on or off-stage during performance are **not allowed.**
- Blouses must have sleeves. Strapless or spaghetti straps are not allowed.
- Ghaghara and Chaniya lengths should be worn six inches below the knee as norm (it is applicable on all divisions and Dance types).
- Costume must in traditional colors, textile and embroidery.



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- Costume selection is one of the scoring points. So it should promote regional ethnicity and culture.
- Costume should resemble the actual costume wear in the geographical region from where dance was originated e.g. Bhil or Adivasi dance should depict Gujarat rural area and not Andhra.
- Safety Code: No glass bangles, colors, confetti, grains, smoke, flammable items such as diyas/ lights or any other small/breakable objects allowed on stage/backstage or in dressing rooms. This safety code will be strictly enforced.

Timings

- Duration of Dance performance must be limited to minimum of 4 minutes, and maximum of 6 minutes for all divisions.
- Only 2 minutes are allowed for stage preparation (includes general introductions) before performance, and only 1 minute allowed after performance to clean the stage.
- Timings are one of the scoring points. 10 Points will be deducted from final score for each minute exceeds the time limits.

Stage and Environment preparation

- No special effects: steam, disco balls, smoke, etc. are allowed.
- Props hanging from the ceiling will not be allowed.
- At no time will the hall/Stage lights be shut off or dimmed.
- Stage dimensions will be posted on the India festival Tampa website.
- **No Parents, choreographers, Manager, Directors are allowed on the stage during performance.**
- **Teams cannot bring banners on stage with team name during performance.**

Backstage Rules

- Team should be present backstage at least **45 minutes** prior to its assigned time, regardless of schedule running on time or not.
- **We will not come to dressing rooms to look for you. "No shows" will forfeit their chance to perform.**
- Team should report backstage as advised by committee.
- Safety Code: No glass bangles, colors, confetti, grains, smoke, flammable items such as diyas/ lights or any other small/breakable objects allowed on stage/backstage or in dressing rooms. This safety code will be strictly enforced.



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Dressing Room usage

- A schedule will be provided at the entrance of dressing room for its usage. Each team will have approximately 2 hours to get ready. Please maintain schedule so every team should have chance to get ready before their performance.
- Teams should stay in assigned Dressing room only.
- **India Festival is not responsible for lost or stolen items. Please make arrangements to secure your belongings.**
- **Safety Code: No glass bangles, smoke, colors, confetti, grains, flammable items such as diyas/ lights or any other small/breakable objects allowed on stage/backstage or in dressing rooms. This safety code will be strictly enforced.**

Evaluation and Scoring

- A panel of professional judges from outside of Florida will evaluate all items.
- Point distribution

India Festival Scoring Rubric	
Entry:	25 points
Exit/Conclusion:	25 points
Originality/Innovation:	50 points
Action (facial expression):	50 points
Coordination & Synchronization:	50 points
Costume/Jewelry:	50 points
Song selection:	50 points
Steps, Choreography, Rhythm:	100 points
Overall Impression:	100 points
TOTAL	500 points

Judging Aspect

- Enthusiasm
- Authenticity- Use of props and presentation
- Creativity
- Style/Formation- Use of stage
- Start and Closing
- Song Selection
- Overall Choreography



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Grievance

- No dance choreographer, director, participant or Parent can communicate directly with judges.
- **Grievance should be filled on the India festival website with proper documentation and proof before end of the India festival day.**
- The Grievance committee will settle all the disputes within 1 week.
- India Festival Cultural committee decision is final in case of any disputes, complaints or controversy arising for India festival event.

Interruption of performance

- In the event the presentation of any team must be interrupted because of failure of the equipment, facilities, etc., the team affected will be allowed to present their entire routine again at a time determined by the judging panel.
- In the event of the presentation of any team must be interrupted because of failure of the team's own equipment or supplies, the team must either continue the presentation or withdraw from the competition.
- In the event that an injury causes the presentation of a team to be interrupted, the team must either continue the presentation or withdraw from the competition. The India Festival staff reserves the right to stop the presentation due to injury if it is deemed necessary.

Dance Specific Rules

Raas

Dance Performance

- Lines, variety of formations and patterns are allowed in Raas using small sticks.
- Use of Dong-Lila of Rajasthan (long sticks) is not acceptable.
- All dandias must be held in hands without the aid of attached hoops, strings etc.
- Use of dholi is allowed for entry only.
- After the entry and during the exit no instrument carrying performer will be acceptable.
- **Cones are not counted as props and are not allowed in any dance category/divisions.**

Song Selection

- In Raas dance category, mix songs are allowed. Mix song should be from same category. For example, Raas song will be mixed with another Raas song.



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- Songs must be in Gujarati.
- Music should not be re-dubbed with the super-imposed dandiya beat. Disco dandiya, enhanced remixes and other fusion music is not acceptable.
- Please follow all general song selection rules.

Costume

- Please follow all general costume rules.

Garba

Dance Performance

- Only girls can participate in Garba.
- All formations have to end in a circle.

Props

- No props are allowed in Garba.
- Cones are not counted as props and are not allowed in any dance category/divisions.

Song Selection

- In Garba dance category, mixing of garba songs is allowed. Mix song should be from same category. For example: Garba songs will be mixed with another Garba song.
- Music should not be re-dubbed with a super-imposed dandiya beat. Disco dandiya, enhanced remixes and other fusion music is not acceptable
- Songs must be in Gujarati.

Costume

- Please follow all general costume rules.

Garbi (Dance Category Garba)

Dance Performance

- In Garbi dance, 25% of girls can participate only condition applies is they should dress as boys.

Props

- **No props are allowed in Garba.**
- **Cones are not counted as props and are not allowed in any dance category/divisions.**



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Song Selection

- In Garba dance category, mixing of garba songs is allowed. Mix song should be from same category. For example: Garba songs will be mixed with another Garba song.
- Music should not be re-dubbed with a super-imposed dandiya beat. Disco dandiya, enhanced remixes and other fusion music is not acceptable
- Songs must be in Gujarati.

Costume

- Please follow all general costume rules.

Folk Dances

Follow all general rules.

Classical Dances

Follow all general rules.

Bhangra

Team

- Minimum of eight participants and maximum of 20 participants, one dholi and one Kirtal.

Props

- Use of dhol is allowed.
- Any number of props. Please provide list of props.
- Cones are not counted as props and are not allowed in any dance category/divisions.
- Not allowed o Gatka, kirpans, daggers, confetti, fire, glitter o Pounding objects on the stage o Disrespect or throwing of turbans or flags

Song selection

- Up to 5% of music may be non-bhangra. Film music is not allowed.
- All music MUST be on one continuous track. Any breaks, pauses, or blank time must be pre-recorded into the track.
- Mixing of the songs should be from the same category. Costumes (suggestions only)
- Men: Chaadra or lungi, kurta, pag, turla, jugi (waist decoration), rumal
- Women: Salwaar, kamiz, ghagra, rumal.



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- Please follow all general costume rules.

Appendixes

Dance Definitions

Raas

Raas or Dandiya Raas is the traditional folk-dance form of Vrindavan, India, where it is performed depicting scenes of Holi, and lila of Krishna and Radha. Along with Garba, it is the featured dance of Navratri evenings in Western India.

The word "Raas" comes from Sanskrit word "Ras". The origins of Raas can be traced to ancient times. Lord Krishna performed Rasa lila"

There are several forms of Raas, but "Dandiya Raas", performed during Navaratri in Gujarat is the most popular form. Other forms of Raas include Dang Lila from Rajasthan where only one large stick is used, and "Rasa lila" from North India. Raas Lila and Dandiya Raas are similar. Some even consider "Garba" as a form of Raas, namely "Raas Garba".

In Dandiya, Raas men and women dance in two circles, with sticks in their hands. In the old times Raas did not involve much singing; just the beat of Dhol was enough. "Dandiya" or sticks are about 18" long. Each dancer holds two, although some times when they are short on Dandiya they will use just one in right hand. Generally, in a four-beat rhythm, opposite sides hit the sticks at the same time, creating a nice sound. One circle goes clockwise and another counter clockwise. In the west, people don't form full circles, but instead often form rows

Raas is performed with dandias (small sticks) held in participants hands at all times. Many varieties exist, some that are full of masculine vigor, whirling speed, and hops and jumps that are specific in style. Although steps and moves that are innovative are welcome, choreography should be set in the right cultural root that is Gujarati in flavor. Thus, Bhangra steps, gymnastics, acrobatics & cheerleading moves will not be accepted by India Festival as it takes away from the essence of authenticity. Choreography that includes lines, variety of formations and patterns is acceptable. Typically most of Raas should have partnership choreography that includes keeping the dandias in the hands that strike those of their partners in tune to the rhythm of the music.

Raas can be performed by all boys, all girls or boy/girl partners.

Garba

Garba is an Indian form of dance that originated in the Gujarat region. It is more similar to Western folk dance than to the presentational style of Indian classical dances such as bharatanatyam and odissi. The name garba comes from the Sanskrit term Garba ("womb") and Deep ("a small earthenware lamp"). Many traditional garbas are performed around a central lit lamp. The circular and spiral figures of



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Garba have similarities to other spiritual dances. Traditionally it is performed during the nine-day Hindu festival Navarātrī. Either the lamp (the Garba Deep) or else an image of the Goddess Amba is placed in the middle of concentric rings as an object of veneration.

People dance around the center, bending sideways at every step, their arms making sweeping gestures, each movement ending in a clap.

Modern garba is also heavily influenced by raas, a dance traditionally performed by men. The merger of these two dances has formed the high-energy dance that is seen today.

Both men and women usually wear colorful costumes while performing garba and dandiya. The girls and the women wear ghaghra choli, a three-piece dress with choli on the top and ghaghra as bottom, made of cotton with beads, shells, mirrors, sitars, and embroidery work, mati, jhumkas, necklaces, bindi, bajubandh, chudas and kangans, kamarbandh, payal, and mojiris and dupatta tucked in the Gujarati manner. Boys and men wear kafni pyjamas with a kediyu - a short round kurta - above the knees and pagadi on the head with bandhini dupatta, kada, and mojiris.

Garba has two forms Ancient (Prachin) and Modern (Arvachin). Both types of Garbas are performed in a circle.

Prachin Garba

Prachin Garba is traditional and is presented collectively by moving in a circle around a lit earthen pitcher. The pitcher is called "Garbha" and is a symbol of Mataji and her divine powers. Prachin Garba songs are more devotional and refer to many family members and folk settings of the villages in their songs. Claps and snaps with hops and vigorous steps are part of Prachin Garba style. Cotton, embroidered, or mirrored chaniyas would be considered an appropriate costume for this style of Garba.

Arvachin Garba

Arvachin Garba is presented as a piece of art which requires special training and which displays artistry, variety of subjects and new experiments. Garba retains its originality in this style as well as and is rendered in a circle but with more of a stylish aura or imagination. Songs can be from a variety of subjects. These types of Garba can incorporate new experiments in body and hand gesture choreography together with the claps and clicks and circular formations.

Traditional Garbas

Traditional Garbas can incorporate new experiments etc. as with Arvachin Garbas but are performed on song with a classical musical base with body and hand gestures that are classical in form and should still have circular formation with hand claps and clicks. They are executed slowly, and in a graceful manner.



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India festival invites and allows combination of Prachin and Arvachin style of Garbas and creativity from choreographers. Some basic rules of understanding and knowledge of Garba should be applied. Below are some rules and guidelines.

Garba forms include ancient (Prachin) and modern (Arvachin) and classical. All types of Garbas must include hand claps and clicks, choreography and are performed in a circle. To encourage creativity, India Festival has opted to allow the breaking of the circle and proceeding from one circle to multiple circles and vice versa. However, units of dance in straight lines and patterns formations which do not immediately end up in a circular motif will be subject to penalty points by the judges.

Even though in actuality a Garba is a folk dance whose essence is claps, clicks and circular formations where the mandh and the diwa is used sometimes in traditional Garba performances. For the sake of the logistics of a competition evaluation, India Festival has opted to categorize all prop use (including mandh and diwa) as being defined as a folk category.

Only girls can also participate in Garba.

Garbi

Garbi is a form of Garba Dance performed by the men folk of Gujarat. The dance is noted for the circular movements with mainly actions of speed and grace. Dandiya, Dhol, Nargha and Manjira are the main musical instruments used in Garbi. Garbi Dance is mainly held on religious festivals such as Janmashtami. Nowadays women also participate in Garbi Dance.

Folk Dances

India is a land of diverse cultures and traditions. Each region of the country has a unique culture, which is also prominently visible in its various art forms. Almost all the regions of the country have their specific folk music and dance, which proves to be a wonderful way of expression of their community and its traditions. Though these folk dances are not as complex as the classical dance forms, they are very beautiful, because of the essence of rawness in them. Be it the Bihu of Assam, DolCholom of Manipur, Hikal of Himachal Pradesh or Chhau of Bihar, each of the Indian folk dance forms comes across as a reflection of the deep sited beliefs and traditions of a particular culture.

The folk dances of any community are performed on almost every special occasion and festival, to express elation and joy. These dances are also considered to be auspicious by many of the tribal communities in the country. Many folk dances are dedicated to the presiding deity of the specific community. The most interesting part of a folk dance is the attire required for its performance. Every folk dance has its own specific costume and jewelry, which differs from dance to dance. They are, in general, very bright and colorful, with traditional jewelries that give a folk touch to the performance. These dances are not only the exclusive art of a particular community, but also an asset of India's cultural heritage.

The following is a very short and incomplete list of folk and tribal dances.



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Dance Name	Description
Bathakamma	A folk dance of Andhra Pradesh
Bihu	Bihu is a folk dance from Assam. It is a very brisk and aggressive dance performed by both boys and girls.
Bagurumba	This is a folk dance from Assam. It is performed by the Bodos and is known for its colorful attire.
Bhangra	This is a folk dance from the Northwest Indian state of Punjab. It is a lively, powerful dance.
Chah Baganar Jumur Nach	This is a Dance from Assam. It is a dance of the tea gardens.
Changu	The changu dance is a folk dance found in Odissa and Andhra Pradesh. It derives its name from the changu, which is a simple tambourine (daf) that is used to accompany this dance.
Daankara	The daankara is a stick dance, similar in some ways to the dandiya raas of Gujarat. However, the daankar is performed in Punjab.
Dandaria	A folk dance of Andhra Pradesh.
Dasakathia	This is a folk theatre of Odissa. It is performed by a pair of performers who entertain the audience with dance, songs, and stories.
Dhamal	1) A folk dance of Punjab. 2) A folk dance of Andhra Pradesh
Gair	This is a dance of Rajasthan. It is performed by groups of dancers moving in and out with an almost military precision.
Garba	This is a folk dance from Gujarat. It is traditionally danced at marriages and during the time of Navaratri.
Gatka	A folk dance utilizing swords, daggers, or sticks performed in Punjab
Geendad	This is a folk dance of Rajasthan. It is very similar to the Gair



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Ghoomar	This is a folk dance of Rajasthan. It derives its name from its characteristic pirouettes
Ghanta Patua	This is a folk dance of Orissa. Its name is derived from the large brass gongs known as ghanta. It is performed in the

	Hindu month of Chaitra. This dance is most notable because it is performed on stilts.
Giddha	This is a folk dance of Punjab, generally performed by women.
Gobbi	A folk dance of Andhra Pradesh.
Jhoomar	This is a dance of the Mundas and Mahantas of Odissa.
Jhumar	A slow version of bhangra performed at weddings and other festive events.
Julli	A Folk dance performed in the Punjab that is done sitting down.
Kacchhi Ghodhi	This is a folk dance of Rajasthan that is performed with a dummy horse.
Kandhei	see Sakhi Nata
Kavadi	This is a folk dance of Tamil Nadu. It is played with wooden poles upon which are tied two pots. The stick is then balanced upon the shoulder.
Karagam	This is a folk dance of Tamil Nadu. It is played with a pot balanced on the head.
Kela Keluni	This is a dance performed by the Kelas of Odissa.
Kikli	A women's folk dance of the Punjab
Kushan	This is a folk theatre of Bangladesh and West Bengal
Laathi Nauch	This is a folk dance of NE India and Bangladesh. This was originally based upon a system of martial arts that uses large sticks (laathi). However in some case it has evolved into a game (Lathi Khelna) or a dance (Laathi Nauch).
Luddi	A very characteristic form of Bhangra



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Mathuri	A folk dance of Andhra Pradesh.
Raas	This is a folk dance from Gujarat. It is traditionally danced at marriages and during the time of Navaratri.
Saami	A Women's folk dance of the Punjab
Sakhi Nata	This is the puppet dance of Odissa.

Terahtali	This is a folk dance of Rajasthan. It is performed by women while they are seated.
Therukoothu	This is a folk theatre from the south Indian state of Tamil Nadu.
Yaksha Gana	This is a folk theatre from the south Indian state of Karnataka



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Classical Dances

There are many types of dance in India, from those which are deeply religious in content to those which are danced on more trivial happy occasions. Classical dances

of India are usually always spiritual in content, although this is often true also of Folk dances

Kathakali and Mohini Attam from Kerala.

Kathakali literally means story-play and is an elaborate dance depicting the victory of truth over falsehood.

A Striking feature of Kathakali is the use of elaborate make-up and colourful costumes. This is to emphasize that the characters are superbeings from another world, and their make-up is easily recognisable to the trained eye as satvik or godlike, rajasik or heroic, and tamasik or demonic.

The theme of Mohini attam dance is love and devotion to god. Vishnu or Krishna is most often the hero. The spectators can feel His invisible presence when the heroine or her maid details dreams and ambitions through circular movements, delicate footsteps and subtle expressions. Through slow and medium tempos, the dancer is able to find adequate space for improvisations and suggestive bhavas or emotions.

The basic dance steps are the Adavus which are of four kinds: Taganam, Jaganam, Dhaganam and Sammisram. These names are derived from the nomenclature called vaittari.

The Mohini attam dancer maintains realistic make-up and adorns a simple costume, in comparison to costumes of other dances, such as Kathakali. The dancer is attired in a beautiful white with gold border Kasavu saree of Kerala, with the distinctive white jasmine flowers around a French bun at the side of her head.

Bharata Natyam from Tamil Nadu.

Bharata Natyam dance has been handed down through the centuries by dance teachers (or gurus) called nattuwans and the temple dancers, called devadasis. In the sacred environment of the temple these families developed and propagated their heritage. The training traditionally took around seven years under the direction of the nattuwana who were scholars and persons of great learning. The four great nattuwans of Tanjore were known as the Tanjore Quartet and were brothers named



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Chinnaiah, Ponnaiah, Vadivelu and Shivanandam. The Bharata Natyam repertoire as we know it today was constructed by this talented Tanjore Quartet

Kuchipudi from Andhra Pradesh

The dance drama that still exists today and can most closely be associated with the Sanskrit theatrical tradition is Kuchipudi which is also known as Bhagavata Mela Natakam. The actors sing and dance, and the style is a blend of folk and classical. Arguably this is why this technique has greater freedom and fluidity than other dance styles.

Bhagavata mela natakam was always performed as an offering to the temples of either Merratur, Soolamangalam, Oothkadu, Nallur or Theperumanallur.

Odissi from Orissa

Odissi is based on the popular devotion to Lord Krishna and the verses of the Sanskrit play Geet Govinda are used to depict the love and devotion to God. The Odissi dancers use their head, bust and torso in soft flowing movements to express specific moods and emotions.

The form is curvaceous, concentrating on the tribhang or the division of the body into three parts, head, bust and torso; the mudras and the expressions are similar to those of Bharatnatyam. Odissi performances are replete with lore of the eighth incarnation of Vishnu, Lord Krishna. It is a soft, lyrical classical dance which depicts the ambience of Orissa and the philosophy of its most popular deity, Lord Jagannath, whose temple is in Puri. On the temple walls of Bhubaneswar, Puri and Konark the dance sculptures of Odissi are clearly visible.

Kathak from Uttar Pradesh

This north Indian dance form is inextricably bound with classical Hindustani music, and the rhythmic nimbleness of the feet is accompanied by the tabla or pakhawaj. Traditionally the stories were of Radha and Krishna, in the Natwari style (as it was then called) but the Moghul invasion of North India had a serious impact on the dance. The dance was taken to Muslim courts and thus it became more entertaining and less religious in content. More emphasis was laid on nritya, the pure dance aspect and less on abhinaya (expression and emotion).

Manipuri from Manipur

This dance style was originally called jogai which means circular movement. In ancient texts it has been compared to the movement of the planets around the sun.

It is said that when Krishna, Radha and the gopis danced the Ras Leela, Shiva made sure that no one disturbed the beauty of the dancing. Parvati, the consort of Lord Shiva also wished to see this dance, so to please her he chose the beautiful area of Manipur and re-enacted the Ras Leela. Hundreds of centuries later, in the



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11th century, during the reign of Raja Loyamba, prince Khamba of the Khomal dynasty and Princess Thaibi of the Mairang dynasty re-enacted the dance and it became known as Lai-Haraoba, the most ancient dance of Manipur.

Bhangra

Bhangra has developed as a combination of dances from different parts of the Punjab region. The term "Bhangra" now refers to several kinds of dances and arts, including Jhumar, Luddi, Giddha, Julli, Daankara, Dhamal, Saami, Kikli, and Gatka. Jhumar, originally from Sandalbar, Punjab, comprises an important part of Punjab folk heritage. It is a graceful dance, based on a specific Jhumar rhythm. Dancers circle around a drum player while singing a soft chorus.

