

Kathak Syllabus for Level I

Theory : 100 marks

Practical : 100 marks

Theory Paper

I Kathak

- a. Brief History of Kathak.
- b. Gharanas of Kathak and famous Gurus and personalities from the Gharanas.
- c. Music and Costumes used in Kathak.
- d. Terminology : Knowledge of terms like Tatkaar, Thaata, Aamad, Paranjudi aamad, Tihayi, Toda, Tukda, Paran, Parmellu, Chakkradaar, Kavith, Gath nikaas, Gath palta and Gath bhaav.

II Natya Shastra

- a. Origin of Natya
- b. Brief knowledge of Natya Shastra like the Author, Number of chapters, and content what Natya Shastra talks about.
- c. Introduction to Chaturvidha Abhinaya
- d. Nartana Bheda: Understanding Nritya, Nritya and Natya with examples

III Knowledge about Eight Classical dance forms of

India

Brief knowledge of various classical dance forms, their state of Origin, Music and Musical Instruments used and costumes worn in various classical dance forms.

IV Angika Abhinaya

- a. Angas, Upangas and Pratyangas
- b. Shlokas to be learnt : Asamyukta hastas, Samyukta pastas, Shirobheda, Drishti Bheda and Greeva bheda according to Abhinaya Darpana

V Taal

- a. Knowledge about terms Laya, 3 layas, Matra, Taal, angas of taal, Taali, Khali, Sam and Vibhaag, Theka and Lehra or Nagma.
- b. Lipibadh : Notations of Theka, Tatkaar (adhi, ekgun,dugun, chaugun, atgun) Aamad, Paranjudi aamad, Toda, Paran, Kavith and Tihayi in Teentaal
- c. Knowledge of Dadra, Keharwa and Jhaptaal: Number of Matras, Vibhag, Theka and Notation of the taal.

VI Knowledge of Gods and Goddesses associated with music and dance.

Practical Exam

I Teentaal

- a. Tatkaar (adhi, ekgun, dugun, chaugun and atgun) ending with tihayi.
- b. Thaat, Aamad, Paranjudi aamad.
- c. Todas, Chakkradaar Todas, Parans and chakradaar Parans, Parmellu, Kavith.
- d. Farmayishi, chakradaar farmayishi, kamaali.
- e. Tihayis (bedam, damdaar, chakradaar, ginati), Kayda - palta, Baant and Ladi in teentaal.

II Gath Nikas : Seedhi haath, Bansuri or murali, Matki and Mormukut.

Gath Bhaav : Panihari gath and Maakhan chori

III Bhajan on Ganesha or Krishna

IV Shloka (Vandana) on Saraswati / Shiva / Vishnu

V Angika Abhinaya Shlokas along with demonstration : according to Abhinaya Darpana

- a. Asamyukta hastas
- b. Samyukta hastas
- c. Shirobheda
- d. Drishti Bheda
- e. Greeva bheda

Candidate should be able to recite or sing all the compositions along with the execution of taal.

Candidate should be aware of the raag, taal and name of the composer of every item performed.

KATHAK SYLLABUS FOR LEVEL II

Theory: 200 marks

Practical: 200 marks

Theory Paper I

I Kathak

- a. Detailed study of evolution of Kathak, Gharanas, their origin, development and specialities.
- b. Knowledge of Kathak Repertoire: Vandana, Stuthi, Bhajan, Thumri, Dadra, Sadra, Thappa, Hori Dhamaar, Kajri, Chaiti, Sargamgeet, Trivat, Chaturang, Ashtapadi, Ghazal and Tarana.
- c. Influence of Classical and Semi classical music on Kathak.

II Natya Shastra

- a. Nayika and Nayaka Bhedas (Ashta Nayikas and Chaturvidha Nayaka)
- b. Introduction to Rasa (Knowing Rasas, associated sthayi bhava, colours and deities)
- c. Chaturvidha Abhinaya in detail
- d. Tandava and Laasya
- e. Lokadharmi and Natyadharmi
- f. Vrittiis: Bharati, Arabhati, Satwati and Kaishiki

III Knowledge of Bharatnatyam, Kathakali and Manipuri in detail

IV Angika Abhinaya

Padabhedas, Mandala bhedas, Sthanaka bhedas, Bhramari bhedas, Charibhedas and Utplavana bhedas according to Abhinaya Darpana.

V Taal

- a. Lipibadh: Notations of Theka, Tatkaar (ekgun, dugun, tigun and chaugun,) Aamad, Paranjudi aamad, Toda, chakradaar Toda, various kinds of tihayis (damdaar tihayi, bedam tihayi, chakradaar tihayi, ginati tihayi etc..), parmellu, chakradaar parmellu, Paran, chakradaar paran, Kavith etc. in Jhaptaal, Ektaal and Dhamaar .

Theory Paper II

VI Arts in general and classification of arts as Visual arts, literary arts, performing arts, decorative arts and like wise.

VII Stories from Ramayana and Mahabharatha.

VIII Knowledge about Indian classical music

- a. Hindustani and Carnatic styles
- b. Musical instruments used in the respective music performances.
- c. Classification of Musical Instruments

IX Contributions of various Gurus and personalities to the field of Kathak

- a. Maharaj Bindadinji and Shri. Kalka Prasadji
- b. Shri. Hari Prasadji and Shri. Hanuman Prasadji
- c. Shri. Janaki Prasad and Shri. Sukh dev Maharaj

X Raas Leela or Raas Mandali: Origin, revival and development of Raas Leela

XI Knowledge of Classical, traditional, folk and contemporary dance.

Origin, development and Comparison of the above (similarities and dissimilarities).

XII. Benefits of Dancing: Physical, psychological and spiritual

Practical Exam

Section A - 100 Marks

- 1. Detailed practice of Teentaal, Jhaptaal, Ektaal and Dhamaar.
- 2. Gath Nikas: Aalingan, Ruksaar, Chedchaad, Aanchal
- 3. Gath Bhaav: Kaliya daman, Govardhan Leela, Kamsavadha, Seetaharana
- 4. Ability to explain simple mathematics of kathak.

Section B - 100 Marks

- 1. Stuthi or devotional presentation on Shiva or Durga (Parvati/ Kaali)
- 2. Thumri presentation (Nayika Bhaav)
- 3. Chaturang or Trivat

4. Holi

5. Bhajan (Meera bai, Tulsidas, Surdas)

6. Tarana

7. Angika Abhinaya Shlokas with demonstration according to Abhinaya

Darpana

a. Padabhedas

b. Mandala bhedas

c. Sthanaka bhedas

d. Bhramari bhedas

e. Charibhedas

f. Utplavana bhedas

Candidate should be able to recite and Sing all the compositions along with the execution of taal.

Candidate should be aware of the raag, taal and name of the composer of every item performed.