

# Akhil Bharatiya Gandharva Mahavidyalaya Kathak Visharad Pratham

## Level- 2: VISHARAD PRATHAM

TOTAL MARKS: 400 PRACTICAL: 150 THEORY: 250

### GRADES

MINIMUM PASSING: 140

### THEORY:

- \* Evolution of 'Natya' as per 'Bharat'. Purpose and application of 'Natya'.
- \* Definition of Nav-Ras.
- \* Four types of Nayak Bhed – Dheeroddhatta, Dhirodaatta, Dheer-lalit and Dheer-Prashant.
- \* Knowledge of four Niyikas from Ashta-Nayikas, namely – Abhisarika, Khandita, Vipralabddha & Proshit-Patika.
- \* Knowledge of Matsya, Kurma, Warah, and Narsimha Avatar from Dashawtar; the stories and Mudras of these Avatars.
- \* Definition and knowledge of the 10 Pran of Taal.
- \* Information of Bharatnatyam, Manipuri and Kathakali dance styles, their traditional costumes, jewellery and accompanying instruments.
- \* Write notations of Aamad, Bedum Tihai, Farmaishi Paran, Chakradar Paran, Tipalli and Kavita in each of the following Taals: Teental, Zhaptal and Dhamar.

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\* Essays:

- A. Importance of Guru-Shishya Parampara(tradition).
- B. Merits of a good disciples and his duties towards his Guru.

\* Evolution of Ras; definitions of Sthayi Bhav, Bhav, Vibhav, Anubhav and Vyabhichari Bhav.

\* Knowledge of the following words or concepts traditionally used in Kathak:

- A. Tipalli, B.Kavit, C. Farmaishi Paran, D.Kamali Paran,
- E. Bedum Tihai, F. Tribhang, G. Sudhang, H.Lang-dant,
- I. Anulom-Pratilom, J.Bhramari, K. Nyas-Vinyas.

\* Definitions of the following types of Indian Classical vocal compositions used in Kathak:

- A. Asthapadi, B.Dhrupad, C.Thumri, D.Chaturang, E.Tirwat, F.Tarana, G. Chaiti,
- H. Kajari and I.Hori.

\* Nawab Wajid Ali Shah's and Raigadh Maharaj Chakradhar Sinha's contribution to Kathak.

\* Write notations of Aamad, Tihai, Toda, Chakradar Paran and Kavit in the following Taal:

- Raas Taal (13 Matra), Dhamaar (14 Matra), Gajazhampa(15) &
- Pancham Sawari (15 Matra).

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\* Life Stories of Nataraj Gopi Krishna, Sitara Devi, Pandit Durgalal and Guru Sundarlal Gangani.

\* Essay writing:

- a. Raas and Kathak
- b. Relevance and importance of Thumari in Kathak.

\* Merits and demerits of a Dancer .

## **PRACTICAL:**

\* Saraswati Vandana

\* Besides Teentaal, advance presentation of Zhapataal.

\* Ability to present That, Aamad, two Todas, one Paran and one Kavita in the following Taals: with Thah, dugun of Theka in Tatkar.

Gajazhampa or Choti/Pancham Sawari (15 matras),

Dhamaar Taal (14)

Raas Taal (13)

\* Gat-nikas: Aanchal, Naav, a variety of Ghoonghat.

Gat-Bhav: Besides all the gat-bhav of previous years and Droupadi Cheer-haran.

\* Thumri or Bhajan (Bhav Presentation)

\* One Tarana or Tirvat in any Taal.

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- \* Ability to recite all the compositions in all the Taal.
- \* Ability to perform one composition of Lucknow, Jaipur and Banaras Gharana.
- \* Ability to present Abhisarika, Khandita and Vipralabdha Nayika either through Gat-Bhav, Thumri or Pad.

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