



Suruchi Kendra follows the syllabus prescribed by Bhatkhande Sangeet Vidyapeeth, Lucknow for classical dance forms like kathak and Bharatnatyam and Vocal music (Hindustani Classical Music).

We encourage our students to pursue diploma along with their academic studies.

The teacher facilitates the diploma course by covering the syllabus and preparing the students for the examination.

Bhatkhande Sangeet Vidyapeeth conducts theory as well as Practical examinations for different classes. The examination fee is paid separately.

Appearing for the exam is not COMPULSORY it is left to the choice of the student.

For more details on the diploma you can visit the website <http://www.bsvidyapith.org>

DANCES - KATHAK

PRATHAMA (First Year) - PRACTICAL

M.M.-200

Trital

- (1) Tatkar (Basic steps) in Barabar, Dugun and Chaugun Layas.
- (2) At least eight simple varieties of the Tatkar.
- (3) Basic hand movements combined with Tatkar.
- (4) Rang Manch-ka-Tukda (Salami).
- (5) Two 'Ta Thei Tat' Amada.
- (6) Five examples of Tihais.
- (7) At least fifteen preliminary Tukdas.
- (8) Practice of performing Chakra.
- (9) Practice of Padhant.
- (10) Three simple Nikas Gats with Chal and Gats of Bansuri, Mukut and Gagar Mataki with Chals.

PRATHAMA (Second Year) - PRACTICAL

A. Trital

- (1) Athgun of the basic Tatkar with speed.
- (2) One variety of Tatkar and at least ten variation (Paltas).
- (3) A simple That.
- (4) Four variations of 'Th Thei Tht' Amada.
- (5) Four variations of 'Th thei Tat Thei' Amads.
- (6) Ten Tukdas (sada) and Four Tukdas (Chakradar).
- (7) Practice of performing Chakradar with more speed.
- (8) Three more Gatas of Nikhas Ghoongat and Gat Bhavas of 'Ched Chaad'.
- (9) Five more Tihais.



B. Jhaptal

- (1) Tatkar in Barabar, Dugun and Chaugun Layas.
- (2) Five Tihais.
- (3) Two 'Ta Thei Tat' Amads.
- (4) Two 'Ta Thei Tat Thei' Amads/
- (5) Rang Manch-Ke-Tukda (Salami).
- (6) Four simple Tukdas and Two Chakkardar Tukadas.
- (7) Practice of Padhant.

PRATHAMA - THEORY

M.M.-100

1. Classical dance forms of India:- their names and province to which they belong.
2. A simple knowledge of the Kathak Dance.
3. Definition and knowledge of the term Tatkar.
4. General definitions of the following terms – Sangit, Natya, Nritta, Nritya, Laya, Taal, Matra, Sam, Khali, Tali, Theka, Avartan, Palta, Thah, Barabar, Dugun, Chaugun, Padhant, Gat, Chal, Bant.
5. Four neck moments as given in Abhinaya Darpan.
6. The following single hand mudras as given in Abhinaya Darpan – Paaka, Tripataka, Aradhapataka, Ardhachandra, Arala, Kartarimukh, Mayur, Kapitta, Katakamukh, Soochi, Chandrakal, Shukatunda, Mushti, Shikhara.
7. Six Angas, Six Pratyangas and their various Upangas. Qualities of Ghungaroos.
8. Qualities of Ghungaroos.
9. Essential qualities of a patra as given in Abhinaya Darpan.
10. Basic knowledge of the Thekas of the following Talas – Dadra, Kaharwa, Roopak and Ektal.
11. Brief life sketches of Thakur Prasad, Maharaj, Bindadeen and Kalka Prasad.
12. Ability to write in notation all the Talas and Bols learnt.

MADHYAMA - PRACTICAL

M.M.-100

A. Trital

- (1) One advance Tatkar with atleast ten Paltas.
- (2) A traditional Paran Prefixed Amad.
- (3) Thata (Advance with Kasak and Masak).
- (4) Five variations of 'Ta Thei Tat Thei' Amads.
- (5) Four simple Parans and two Chakradar Tukdas.
- (6) Four simple Parans and two Chakradar Parans.
- (7) Performance of Chakradar with ease and speed.
- (8) Six Gats of Bhava and Nikas. (Two Nikas and four Bhava)

B. Jhaptal

- (1) Simple Thata.
- (2) A Paran Prefixed Amad.
- (3) Four simple Tukdas.
- (4) Two Chakradar Tukdas.
- (5) Two Parans.
- (6) One Chakradar Paran.



C. Dhamar

- (1) Tatkar in Bardar, Dugun and Chaugun Layas.
- (2) Rang March Ka Tukda.
- (3) Four simple Tukdas.
- (4) Two simple Paran and one Chakradar Paran.
- (5) Two Amads.

MADHYAMA - THEORY

M.M.-100

Revision of the Previous Course.

1. Origin of Dance according to natya Shastra of Bharata.
2. Nine head gestures, Eight eye glances, according to Abhinaya Darpan.
3. The following single hand mudras as given in Abhinaya Darpan – Padmakosh, Sarpaseersh, Mrigasheersh, Sringhamukh, Kangul, Alapadma, Chatur, Bhramar, Hamsa, Hanspaksha, Mukul, Sandansh, Thamrachood and Trishool.
4. Definition of the following—Thata Amad Salami Rangmanch-ka-Tukda, Paran, Chakradar, Tihai, Athgun and Laya-Bant.
5. Knowledge of the following terms –Tandava, Lasya, Andaz, Natawari, Parmelu, Drut, Madhya, Vilambit, Nagma and Kavitta.
6. Basic knowledge of the following Talas –Ada – Chautal, Sool, Tala, and Teora.
7. Like sketches of the following Talas –
8. Achachan Maharaj, Shambho Maharaj and Lachchu Maharj.

VISHARAD PART I - PRACTICAL

M.M.-200

A. Trital

- (1) One advance Tatkar variety with atleast ten variations.
- (2) Thata.
- (3) One Chatusrajati Amad.
- (4) One Tisrajati Amad.
- (5) Two Paramelue Tukdas.
- (6) Two Natawari Tukdas.
- (7) Four Parans (Two sada and two chakradar).
- (8) Tatkar in Tigun and Chaugun Layas and increase in speed of Tatkar.
- (9) Two advance Gats of Nikas and simple Holi and Govardhan Leela Gats.

B. Dhamar

- (1) One Amad.
- (2) Four Tukdas.
- (3) Two simple Parans.
- (4) Two Chakradar Parans.
- (5) Four Tihais.

C. Chautal

- (1) Tatkar in Bardar, Dugun and Chaugun Layas.
- (2) Rang March Ka Tukda.
- (3) Four simple Tukdas.
- (4) Two simple Paran and one Chakradar Paran.
- (5) Two Amads.
- (6) Four Tihais.
- (7) Padhant of all the Bols learnt.



VISHARAD PART II - PRACTICAL

M.M.-200

A. Trital

- (1) Ability to improvise extempore varieties in Tatkar with speed.
- (2) Performance of Chakkars with speed and accuracy.
- (3) Advanced Thata.
- (4) One Amad Chatusrajati.
- (5) One Amad Tisrajati.
- (6) One Paran Misrajati.
- (7) Two Paramelu Tukdas.
- (8) Two Natawari Tukdas.
- (9) One Chakradar Paran.
- (10) One Sada Paran.
- (11) Revision of Nikhas Gats and Makan Chori and Kaliya Daman Gats.
- (12) Tihais in complicated Layas.

B. Chautal

- (1) One Amad.
- (2) Three Parans.
- (3) Four Tukdas, Three Parans, Two Chakradar & Two Chakradar & Tihais in any one of the following Talas.
- (4) Ashtamangal (11 Matras).
- (5) Sawari (15 Matras).
- (6) Shikhar (17 Matras).

VISHARAD PART I - THEORY

M.M.-100

Revision of the Previous Course.

- (1) Mudras denoting the Dieties according to Abhinaya Darpan.
- (2) Mudras denoting castes as given in Abhinaya parts.
- (3) Explanation of Abhinaya and its four parts.
- (4) Elementary knowledge of the Nine Rasas and their application in dance.
- (5) The following combined hand mudras – Anjali, Kapota, Karkat, Swastik, Dola, Pushpaput, Utsanga, Shivalinga, Katakavardhan, Kartari, Swastik, Shakat, Shank and Chara Hastas.
- (6) Knowledge of the following terms – Adi, Kaudi Biadi, Ksak, Haav-Bhava, Mukh Bhava, gat Nikas and Chhand.
- (7) Basic knowledge of the following Talas – Deepchandi, Jhoomra, Sawari, Matta, Ashta-Mangal.
- (8) Like sketches of the following Talas – Jayalal, Sunder Prasad, Madam Menaka, Narain Prasad.
- (9) Ability to write in notation all the Talas and Boles learnt.

VISHARAD PART II - THEORY

M.M.-100

Revision of the Previous Course.

- (1) A knowledge of the origin of Dance according to Indian and Western concepts.
- (2) Ten Pranas of Taal in general with a detailed study of Graha, Jati and Yati.
- (3) The following combined (Sanyukta) hand as given in Abhinaya Darpan –Sampat, Pash, Keelak, Mathasya, Koorma, Varaha, Garuda, Nagbandah Khatva and Bherunda with their uses.



- (4) Analytical study of the following main dance forms –Kathak, Kathakali, Bharata Natyam, Manipuri, Odissi, Kuchchipudi.
- (5) An elementary knowledge of the eight Nayaikas and four Nayaks as given in Natya Shastra.
- (6) Definitions of the following terms – Mudra, Sawailaya, Paun Laya, Paun Dooni, Zarab (in Tatkar), Kramlaya, Bhava, Nikhas, Bol Jati, Nritya Hasta, Kataksha.
- (7) Critical analysis of different Gharanas of Kathak Dance.
- (8) Critical analysis of the Lucknow Gharana from Ishwari Prasad to the present generation.
- (9) A detailed study of Laya and its application.
- (10) Basic knowledge of the following Talas – Lakshmi, Brahma, Vishnu and Rudra.

NIPUN PART I - PRACTICAL

M.M.-200

Trital

- (1) Ganesh Paran.
- (2) Two Amads (advanced type).
- (3) Ta Thei Tat Thei variety (eight Tukdas).
- (4) Three Premelu Tukdas (Sada and Chakradar).
- (5) Ten Natavari Tukdas (Sada and Chakradar).
- (6) Pakhawaj Paran-Four Sada and two Chakradar.
- (7) Jatis with Boles – (a) Chatasra (b) Tisra (c) Khanda (d) Misra (e) Sankirna.
- (8) Tatkar –
 - (a) Kramlaya I(Thah, Dugun, Tigun, Chaugun, Panchagun, Chhegun, Satagun, Athagun).
 - (b) Zarab (Simple) (c) Bol Jati and Laya Jati (d) Advanced Bant of Sada Tatkar.
 - (e) Tihais of different varieties.
- (9) Gats I – Gat Nikas advance.
Gats II – Gat Bhava – (a) Elaborate Govardhan
(b) Elaborate Holi,
(c) Kaliya Daman.
Attention should be paid to the accuracy in Chals.
- (10) Abhinaya in two Thumris and two Bhajans (ability to sing while performing is expected. Correct use of the eyes i.e. Nigah or Drishti as applied to Abhinaya in Kathak Dance.
- (11) Ability to perform elaborately on the following talas – Jhaptal, Dhamar, Chautal, Ashtamangal, Sawari & Matras.
- (12) General knowledge of the following talas with simple tukdas tihais etc. and ability to perform with elaboration any one of them – Shikar, Matta, Brahma & Rudra.
- (13) Playing on Tabla the following prevalent Talas in Thah, Dugun and Chougun – Trital, Dadra, Rupak, Kaharwa & Sooltal.

Note:- The student is expected to perform Chakkar and Tatkar with speed and perfection attention should be paid to the neat performance of Anga and also to the correct use of the eyes i.e. Ngah or Drishti as practised in Abhinaya of Kathak Dance. Importance should be given to correct expressions in the performance of Gats and Abhinaya.

Padhant:- Ability to recite the Boles giving Taal during the performance as in a traditional Kathak recital. Ability to perform all the boles on simple Theka and Nagma.

Naika:- Natyashastra. A knowledge of the main nine Rasas in general and the ability to demonstrate them.



NIPUN PART I - THEORY - Paper I

M.M.-100

Revision of the theory course of the previous year.

- (1) A general knowledge of the history of Indian Music.
- (2) The evolution of dance in Indian from the earliest time to the Mohammedan period.
- (3) A brief study of the Rasa theory as explained in Sanskrit literature. Prominent authors, their period and their individual contribution etc. if any.
- (4) A general knowledge of the folk dance forms prevalent in Uttar Pradesh.
- (5) A comparative study of the Tala system of North South India.
- (6) The description and study of the various form of the stage (Rangshala) as explained by Bharata in his Natya Shastra.
- (7) A general study of the western concept of dance.
- (8) A study of the following Naikas according to their different stages, Subdivisions :
Mugdha, Madhya and Praudha.
- (9) Detailed knowledge of Jatis and yatis with illustrations.
- (10) Liksketches of the following exponents of the Dance –
 - (a) Bindadin Maharaj
 - (b) Shambho Maharaj
 - (c) Lachhoo Maharaj
 - (d) Narain Prasad
 - (e) Sunder Prasad.

Paper II

M.M.-100

An essay on any topic of dance of general interest.

NIPUN PART II - PRACTICAL

M.M.-200

Trital

- (1) Advance Amads.
- (2) Eight additional 'Ta Thai Tat Thei, variety Tukdas.
- (3) Advance Natavari Tukdas, Sada and Chakradar.
- (4) Three Paramelu Tukdas, Sada and Chakradar.
- (5) Pakhwaj Parajans –
Two varieties of Badhaiya Parans. Two Farmaishi Parans. Two Kamali Parans.
- (6) Kavitts and Chhand.
- (7) Few more Parans in Jati.
- (8) Takkar –
 - a. Kramlaya (naugun, Dasgun, Gyarahgun, Barahgun, Terahgun, Chaudahgun, Pandrahgun and Solahgun).
 - b. Zarab (Advance)
 - c. Bol Jati and Laya Jati (Advance).
 - d. Advance varieties of Layabant.
 - e. Elaborate Tihais in different Lays.
- (9) Cat: a. Advance Gat Nikas
b. Gat Bhava – (i) Makhanchori (Elaborated) (ii) Madan Dahan (iii) Ahilya Uddhar
Attention should be paid to the accuracy of Chals.
- (10) Abhinaya on two more Thumris, Bhajan and one Gazal.
- (11) Ability to perform (elaborately) on the following Talals – Rupak, Sool Tal, Ada Chautal, Gajajhampa & Shikhar.



- (12) General knowledge of following Taals with simple Tukds, Thihais etc. and ability to perform with elaborations, any two of them – Lakshmi, Ganesh, Vishnu, Basant, Mani & Chitra.
- (13) Ability to play on Tabla the following prevalent Taals with Thai, Dugun, Chougun etc. – Ektal, Jhaptal, Dhmar, Ada Chautal, Deepchandi & Punjabi.
- (14) Padhant: Ability to recite the boles giving Taal during the performance as in a traditional Kathak dance recital and to independently dance on Theka or Nagma.
- (15) Naikas: Swakeeya Parkeeya, Samanya, Mugdha, Madhya and Praudha with possible sub-division etc.

NIPUN PART II - THEORY - Paper I

M.M.-100

Revision of the theory course of the previous year.

- (1) A comprehensive study of the origin and evolution of Dance in Indian from the Mohammedan period to Modern times.
- (2) A general study of the Rasa theory as expounded in Hindi Literature.
- (3) Knowledge of origin and evolution of Ballet.
- (4) Knowledge study of the origin and evolution their subdivisions – Swakeeya, Parkeeya and Samanya.
- (5) The contribution of Guru Deva Ravindra Nth Tagore, Poet Vallathol narain Menon, Madam Menaka in the renaissance of Indian Dance.
- (6) Knowledge of the following terms – Dhvani, Auchitta, Natya Dharmi, Lok Dharmi, Nautanki, Natak, Naqqali, Sootradhar, Nati, Anghar, Karana, Opera, dance Drama, Rasa Poorvaranga.
- (7) Life sketches giving special reference to the literary contributions of Bharata, Nandikeshwar, Dhananjaya and Abhinavagupta in Dance.
- (8) Life sketch and contribution of the following exponents of Dance – Pandit Jailal, Achchhan Maharaj & Udai Shankar
- (9) Aesthetical aspect of Kathak Dance.

Paper II

M.M.-100

An essay on any topic of dance of general interest.

NIPUN PART III - PRACTICAL

M.M.-400

There shall be no theory papers. Only practical examination in two parts shall be conducted–

A. STAGE PERFORMANCE

M.M.-200

Demonstration and questionnaire of the following Talas –

- (1) Abhinaya in Thumri, Bhajan or Dadra, Gazal, Nayika Bhed and Gat-Bhav.
- (2) Talas prescribed – Trital, Jhaptal, Ektal, Ada-Cautal, roopak, Ashta Mangal, Laxmi-Taal, Matta-Taal and Shikhar.
- (3) Display, Kram Laya from Thai to Solahgung.
- (4) Natawari Parmelu, Kavitta-Chhand, Jati-Yati.
- (5) Ability to perform chakkasrs (Bhramaris) and Tihaiyan.
- (6) Compositions on themes from Mahabharat and Ramayan.



B. VIVA VOICE

M.M.-200

A separate practical examination based on the following Topics –

- (1) Abhinaya on a given Theme.
- (2) Peacock Dance in Kathak Style.
- (3) Different Chals as depicted in Kathak Style.
- (4) Gat Bhav and Gat Nikas.
- (5) Tatkar with ease and speed in different Layas.
- (6) Ability to compose Tihais on spot.
- (7) General questions on existing Gharanas of Kathak Dance.