



Shri Laxmi Narayan Nrityashram Sanstha

Bhatkhande Sangit Vidyapith (Kathak Dance)

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.



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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.