



AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

• षड्ज (FIRST YEAR) (FULL MARKS- 50)

Level 1 (Beginner-1)

	Learning
Topic Namaskaaram	Mandatory beginning and ending to any dance program or practice. The Dancer seeks the blessings of Mother Earth for permission to dance on her during the dance. The Dancer then pays respects to God (Lord Nataraja), the Teacher (Guru) and the Audience before proceeding with the program.
Basic Terminology	- Aramandi: refers to a basic Kuchipudi stance where the knees are bent in half diamond shape in soushtavam. - Soushtavam: posture for executing dance. Upper body is straight with the shoulders back - PadaBheda: refers to the different stances with the feet (Udghatitha, Sama, Agrathala Sanchara, Anchita, Kunchita, Suchi) - Asamyutha and Samyutha Hastas: The Single and Double Hand gestures that demonstrate different meanings and stories visually. - Adugu (Adugulu) : basic unit in Kuchipudi dance.; Footwork - Vaishnava Sthanaka: The typical turn out position in classical dance - Tala and Laya: timely beats to a rhythm while incorporating grace
Basic Steps	- Tham thathai thai hitta –tham thaihi : Striking the right foot and left foot in three different speeds. The feet are to be hit once, twice, and thrice for the three steps respectively. - Thi-Thi-They: Step starting on the heel, balancing on the heel and striking the other foot, and bring both feet back. 4 variations: Thi-Thi- They They- Thi-Thi-They They-They- Thi-Thi-They They-They-They- Thi-Thi-They - Tham- Digi –Digi- Thai – Thata –Hatha- Thai : Striking the right foot, lifting the left foot and changing right hand to alapadma from katakamukha. - Thaa- Thai – They- Tha : Striking one foot twice, bring the other foot back , and striking the front foot. Hands are in alapadma facing each other following a half circle motion with the step. - Going back and coming forward (Paluguduvarasa): Stressing the first strike with the right foot following with 3



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	smaller steps.
Basic Hastas	- Asamyutha Hastas: Single hand gestures Pathaka, Tripathaaka, Ardhapathaaka, Kartharimukah, Mayura, Ardachandra, Arala, Sukhathundakah, Mushti, Shikara, Kapitha, Katakamukah, Suchi, Chandrakala, Padmakosa, Sarpasisha, Mrgasisha, Simhamukah, Kangula, Alapadma, Chathura, Bhramara, Hamsasya, Hamsapaksha, Samdamso, Mukula, Thamrachuda, Thrisula - Samyutha Hastas: Double Hand Gestures Anjali, Kapotha, Karkataka, Swastika, Dola, Pushpaputa, Utsanga, Sivalinga, Katakaavardhana, Karthariswasthika, Sakata, Shanka, Chakra, Samputa, Pasa, Keelaka, Matsya, Kurma, Varaha, Garuda, Nagabhanda, Katwa, Bherunda, Avahita



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• ऋषभा (SECOND YEAR) (FULL MARKS - 100)

Level 2 Beginner 2

Topic	Learning
Short Jathi (2-3)	2-3 Jathis that gives importance to the basic dance steps.
Nadaka	The typical dance walk in Kuchipudi. The knees are bent with the first step and the heels are placed in front. The body is raised back up adding to the 'bounce'
Additional Adugulu	- Tha-Ki-Ta Three different variations 1. strike the right foot, left foot goes on the heel, bring the left foot back and vice versa 2. strike the right foot, bring the left foot on the toe in, left foot on the heel and vice versa 3. strike the right foot, bring the left foot on the town in, left foot goes back down and vice versa - Thatti-mettu Two Variations 1. Step to the side, lift the same foot and put it back down, bring the other foot back on the toe and put it down. Continue this to each side 2. Step with the heel to the side and put it down, bring the other foot to the back on the toe and put it down. - Thom-Thom-Tha-Dha Two variations 1. Jump twice on both feet in agratalasanchara, take on step to the side and place on foot over the knee. Hand should stay in katakhamukha for the first two jumps and then spread out and hand should move in alapadma to the other side 2. Jump twice on both feet in agratalasanchara, jump to the side. Hands should stay in katakhamukha for the two jumps and move in a diagonal form to alapadmas for the side jump.



AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

- **गंधर्व (THIRD YEAR) PRACTICAL (FULL MARKS - 75)**
- **VIVA AND THEORY (FULL MARK - 50)**

Level 3 Beginner 3

Topic	Learning
Short Dance piece (2-3 minutes)	Any dance piece that starts with a sloka and continues with jathis. (Example: Ganesha Kowthwam)
Slokams	- Aangikam Bhuvanam Yasya Vaachikam Sarva Vaangmayam Aahaaryam Chandra Thaaradhi Tham Vande Saathvikam Shivam - Guru Bhramha Guru Vishnu Gurudhevo Maheshwaraha Guru Saakshat Para Bhramha Thasmayi Shree Gurave Namaha - Sabha Kalpa Tharurubhaati Veda Shaakopashobitah Sastra Pushpa Samakirno Vidwsbhramarasobitaha Should be able to recite and demonstrate through hand gestures (dance)
Head Movements	- Sama - keeping the head motionless and the eyes in a fixed gaze - Udvāhita - head tilted up - Adhomukha - downcast or bowing down in greeting - Ālolita - moving the head in a circular motion - Dhuta-moving the head from side to side - Kampita - moving the head up and down - Parāvṛtta - turning the head away in malice - Utkṣipta - turning the head to one side and raise it up - Parivāhita- swaying the head from side to side in a wave- like motion
Additional Adugulu	- Karthanaatu (Thai-Tha-Kita-thaka-That-Thai-Hitta-thom) 4 variations - Ardha-karthanaatu- adding a flat jump and a toe jump to the end of the karthanaatu step - Dhi-Tha-Tha-Dhi-Gina-thom - Tham- Tha -ThaDhinDha : complete sitting step and getting back up in a pose 4 Variations
Jathis	Any 3 Jathis that have not been done in Level 2.



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AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

- **मध्यमा (FOURTH YEAR) PRACTICAL (FULL MARKS - 100)**
- **VIVA AND THEORY (FULL MARK - 50)**

Level 4 Intermediate 1

Topic	Learning
Jathiswaram	Jathiswaram depicts pure dance (nritya) in which the dancer weaves several patterns on a basic musical composition.
Navarasas	Understands the basic meaning and able to demonstrate the following: - Srīngāra – Love, delight - Hāsya – Laughter - Karuṇa – Compassion - Raudra – Fury, Anger - Vīra – Bravery/Courage - Bhayanaka – Fear - Bhīṭsa – Disgust/Revulsion - Adbhūta – Awe, Wonder - Śānta – Serene/Calm
Keerthanam	A musical composition that highlights the text of the piece. A keerthanam is usually describing a specific God and is accompanied by stories in which the God plays a specific role. Annamacharya, Thyagaraja, Swathi Thirunal, Narayana Theertha, Syama Shastri Keerthanams are popular in a Kuchipudi repertoire.
Sanchaari	Depicting a story through expressions and body language.



AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

- **पंचमा(प्रथम) (FIFTH YEAR) PRACTICAL (FULL MARKS - 125)**
- **VIVA AND THEORY(FULL MARK - 75)**

Level 5 Intermediate 2

Topic	Learning
Reciting Jathis	Recite a Chathurasram Jathi while putting talam Some of the more common jathis include: 1) Thaka-thom-dhika-thom digi-digi-thaka- thom tha-thalaangu-dhi-tha a venum Thaka-thom-dhika-thom digi-digi-thaka-thom tha-thalaangu-dhi-tha a-venum Thaka-thom-dhika-thom digi-digi-thaka-thom Thaka-thom-dhika-thom digi-digi-thaka-thom Dho-Dho-dhin-dha thaka-dho-dhin-dha thongi-thaka-dhiki-thaka thongi-thaka tha-dhi-gi-na 2)Tha-that-dhimi-that-dhimi-that-kita-thaka they-tha-kita-thaka-that-they-hitta-thom Tha-that-dhimi-that-dhimi-that-kita-thaka tha-tha-kita-thaka-that-they-hitta-thom Tha-that-dhimi-that-dhimi-that-kita-thaka Tha-that-dhimi-that-dhimi-that-kita-thaka Theyath-thom-that-they-hitta-thom That-they-they-hiita-tham-that-they-hitta-tha-dhi-gina
Yakshagaana	Yakshagaana is a traditional theatrical form that combines, music, dance, dialogue and extensive hair and makeup. It is known for its dramatic roots of storytelling to audiences from dusk to dawn.
Shabdham	What differentiates a shabdam is that the piece focuses on telling a story while incorporating jathulu as part of the song. The end sequence is purely nritta. Some popular Kuchipudi Shabdams are Dasavathaara Shabdam, Manduka Shabdam, Krishna Shabdam, Ramayana Shabdam, Mandodari Shabdam.....
Additional Adugulu	Be able to present more complex steps in first, second, and third speeds while maintaining perfect aramandi and soushtavam when required.



AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

- **पंचमा (पुर्ण) (SIXTH YEAR) PRACTICAL (FULL MARKS - 125)**
- **VIVA AND THEORY (FULL MARK - 75)**

Level 6 Advanced 1

Topic	Learning
Pushpaanjali	An invocatory piece where the dancer offers flowers and seeks the blessings of Lord Nataraja, the Guru, the musicians, and the audience. It is primarily nritya based, with small portions of simple abhinaya in which the dancer can exercise more nuanced emotion with the depiction of small stories.
Daruvu	A Daruvu is a piece where the character introduces themselves, revealing their identity. Daruvus have their roots in Yakshaganas.
Thillana	Thillana is the culminating item in a kuchipudi repertoire that is full of vibrant nritya patterns and complicated footwork. It also contains a small charanam, which can have a theme of devotion to a certain deity, or simply be a small message from the composer.
Advanced Adugulu	Should be able to present all adugulu in first through third speeds. Dancer should be in perfect aramandi and soushtavam when required.



AKHIL BHARTIYA SANGEET KALA MAHAVIDHYALAY DELHI

- **पुर्णा (विशारदा) (SEVENTH YEAR) PRACTICAL (FULL MARKS - 100)**
- **VIVA AND THEORY (FULL MARK - 50)**
- **INTERNSHIP (FULL MARKS - 100)**

Level 7 Advanced 2

Tarangam	Tarangam is the highlight piece that differentiates Kuchipudi from other dance forms. This piece is characterized by the dancer dancing on the rim of a brass plate.
Javali	A javali is a piece that typically revolves around a naayaki, and is deeply rooted in abhinaya. The themes are usually based around feelings of love, anxiety, and separation. These pieces are more lighthearted than others. Some of the most famous javalis were composed in the 19th century. A few popular composers include: 1) Mahendravada Bapanna Sastri 2) Vinjamuri Varadaraja Ayyangar 3) Dharmapuri Subbarayar 4) Patnam Subramanya Iyer 5) Pattabhiramayya 6) Swati Tirunal 7) Ramnad Srinivasa Iyengar
Advanced Abhinaya	'Ashta Vidha Nayika' The Nayika Bedha is a complex set of emotions represented by a nayika's (heroine's) relationship to a nayaka (hero). At the core, these particular emotions are an allegory to human relations with each other and the Divine in a multitude of concepts. The Bedhas are: 1. Vassikasajitha – one who awaits her Nayaka's arrival 2. Virahotkanthitha: One who is disappointed because her nayaka has not come 3. Swadinapatika: One who feels lucky to have a nayaka 4. Vipralabdha: One who has been deceived by her nayaka 5. Kanditha: One who is angry with her nayaka for having gone to the other woman. There are 3 kinds of kanditanayika: 1. Dhirai: One who coolly punishes her nayaka 2. Atidhirai: One who cries and pleads with her nayaka 3. Dhiradhirai: One who fights with her nayaka 6. Kalahantaritha: One who repents for having fought with her nayaka. 7. Prositapatika: One who is feeling lonely because her nayaka has gone out 8. Abhisarika: One who stealthily goes out to meet her nayaka