



Hindusthan Art & Music Society

(ISO 9001 Certified Examination Board of Indian Art & Culture)
Estd- 2010

Manipuri

Pre-Primary Level

Total Marks: 100 (Practical: 100)

Practical

1. **Padabheda** (Foot positions): *Sama, Anchita, Kunchita, Suchi, Agratal, Sanchara*.
2. **Charibheda**:
 - o *Bhaumachari* or *Rasantika*
 - o *Utplavana* or *Samapluta*
3. Demonstration of basic **body exercises**.
4. Various **sitting postures** (**Upavesha / Upavishta**) used in Manipuri dance.
5. Types of **Bhramari** (spins) in *Lasya* and *Tandava* styles.
6. **Nritta Hasta Kriya**: *Udbanjita, Anupallava, Pakshanchita, Swastika, Chakra, Sandansha, Bimukha*.

Primary Level

Total Marks: 100 (Theory 25, Practical 75)

Theory (Oral)

1. Terminology: *Tantha, Tali, Khali, Avartana, Oraibi*.
2. Importance and rules of **Chali** in Manipuri dance.
3. Recitation of **Chali Tala** and **Tanchi Tala** with *tali-khali*.
4. Names of **mudras** used in *Chali Hasta*.
5. Biography of a notable Manipuri dancer.

Practical

1. **Nritta Hasta Kriya**: *Udbanjita, Anupallava, Pakshanchita, Swastika, Sandansha, Bimukha*.
2. *Tandava* and *Lasya* movements in **Menkup** and **Tanchap** talas.
3. Recitation of **Chali Tala** and **Tanchi Tala** with hand gestures.
4. Practice of Manipuri **Chali 1-8**.
5. A dance composition set to a **Manipuri tala**.



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Junior Diploma – 1st Year

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology: *Nipa & Nupi Ogoi, Chali Oraibi, Khutthek & Khutlon, Bhumichari, Nritya, Natya.*
2. Characteristics of **Manipuri Nattam**.
3. Importance of **Mandira** and **Mridanga** in Manipuri dance.
4. Manipuri tribal communities and their natural inclination toward dance.
5. Explanation of **Lai Haraoba**.
6. Biography of a notable Manipuri dancer.

Practical

1. Movement of **arms, chest, waist, thighs, knees, and feet**.
2. Performance of **Abhisarika** and **Radha Nritya** in any tala.
3. Recitation of **Menkup** and **Rajmel** talas in *thaya* and *dugun*.
4. Practice of Manipuri **Chali 9–14** (Lasya & Tandava).
5. **Sri Krishna–Balaram Nritya**.

Senior Diploma – Part I (2nd Year)

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology: *Inaki & Khanek, Paring & Pareng, Poktumbi & Maikhum.*
2. Introduction to **Ras Leela**.
3. Rabindranath Tagore's contribution to dance education.
4. Influence of Manipuri dance on **Rabindra Nritya**.
5. Knowledge of talas prescribed for this year.
6. Full introduction to **Mandira** and **Shrikhol**.
7. Origin of *Tandava* and *Lasya*; Manipuri's prominence in both.
8. Biography: Guru Amubi Singh.

Practical

1. Demonstration of **Chari, Bhumichari, Utplavana, Bhramari, Bahubheda**.
2. Practice of Manipuri **Chali 15–19**.
3. Description of **Sri Krishna & Radha's forms**.
4. Performance of **Krishna Abhisar** or **Lalita Nattam**.
5. Three *Tanchak* (Lasya & Tandava) alankars.
6. Demonstration of **Jhanta Jhan Jhan Jhan** dance.
7. Recitation of **Teental** and **Macha Tala** in *thaya* and *dugun*.



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Senior Diploma – Final (3rd Year)

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology related to Manipuri **tala** and **nartan**.
2. Structure and use of **Shrikhol**.
3. Description and use of instruments in Manipuri dance.
4. Biography: Guru Lokeshwar Singh.
5. Comparison of Manipuri tala system with North Indian tala system.
6. Full introduction to all talas in syllabus: *Surphak* and *Tangou*.
7. Written description of **Sri Krishna & Radha**.
8. Golden age and difficult periods of Manipuri dance.

Practical

1. Seven *Lasya* and seven *Tandava* **Chalis**.
2. First *Ghat* of **Goshtha Bhanga Pareng**.
3. Performance of **Lai Haraoba** dance.
4. Ability to dance in **Vilambit Laya**.
5. *Atara Bhanga Pareng* up to Rajmel Tala.
6. Performance of **Meitinaga** dance.
7. Recitation of all talas in *thaya* and *dugun*.

Nritya Visarad – Part I (4th Year)

Total Marks: 150 (Theory 50, Practical 100)

Theory

1. Terminology: *Swarmala*, *Kartal*, *Cholom*, *Chaturang Kriti Prabandha*.
2. Writing **Dashavatara Stotra** (Gita Govinda) in notation.
3. Influence of **Chaitanya Mahaprabhu** and Vaishnava Kirtan on Manipuri dance.
4. Origin of tala and its **10 pranas**.
5. Ancient Sanskrit texts on dance and Vaishnava musicology.
6. Detailed knowledge of **Nayak–Nayika Bheda**.
7. Complete knowledge of **Manipuri Ras Leela**.

Practical

1. Manipuri dance based on **Jayadeva, Chandidas, Vidyapati**.
2. Performance of **Bakasura Vadha**.
3. Performance of any one: Kathak, Bharatanatyam, Kathakali, Odissi.
4. Manipuri interpretation of any **Rabindra Nritya Natya**.
5. Practical knowledge of **Kabui Naga** dance.
6. Performance of **Basant Ras** or **Maharas**.
7. One North or South Indian folk dance.



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Nritya Visarad – Final (5th Year) Total Marks: 400 (Theory 200, Practical 200)

Theory

First Paper

1. Detailed knowledge of **Achara Bhanga Pareng, Vrindavan Pareng, Goshtha Pareng, Suramba Pareng.**
2. Brief history of Indian classical dance; differences between Manipuri & Kathak.
3. Detailed explanation of **Ras Leela** and its sequence.
4. Manipuri dance **costume, ornaments, makeup.**
5. Types of Indian instruments: *Tat, Ghana, Sushir.*
6. Biography: Guru Bipin Singh.
7. Characteristics of the **Dashavatara.**
8. Origin and structure of **Natpala.**
9. Essay: Popular appeal and influence of Manipuri dance.

Second Paper

1. Comparative study of North Indian, South Indian & Manipuri tala systems.
2. Discussion on **Mathura Leela** and **Basant Varnan.**
3. Characteristics of solo, duet & group dance.
4. Knowledge of *Prachit Bhatrika* & *Swadhin Bhatrika.*
5. Detailed study of **Ashta Nayika.**
6. Study of talas: *Teental Mel, Tanchak, Menkup.*
7. Relationship between dance, tala & laya; Rabindranath's contribution.
8. Vaishnava literature and rasa in Manipuri dance.

Practical

1. Performance of **Ras Leela** sequence.
2. Dance from Tagore's *Mayer Khela, Natir Puja, Chandalika.*
3. Four folk dances from any Indian state.
4. Performance in **Brahma Tala.**
5. Performance of **Gopa Leela** and **Putana Vadha.**
6. Recitation of all talas in *thaya* and *dugun.*
7. 25-minute Manipuri dance stage performance.
8. Dance based on Vaishnava poets like **Charan Das** and **Bhagyacharan.**



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Nritya Kalaratna – Part I (6th Year)

Total Marks: 500 (Theory 200, Practical 300)

Theory

First Paper

1. Detailed explanation of **Math Pala** and its sequence.
2. Differences between Hindustani & Western dance; Indian influence on Western dance.
3. Meaning and use of **Shajat Katha**.
4. Pre-Vaishnavite Manipuri dance traditions.
5. Essays:
 - o Doordarshan's contribution to dance
 - o Ancient cultural philosophy in Manipuri dance
6. History of Indian dance from ancient to modern times.
7. Detailed knowledge of **Ras costumes**.

Second Paper

1. Role of mythology & folklore in Manipuri dance.
2. Terminology: *Leela, Jagoi, Khutlon, Thaban Chongra*.
3. Rasa & Bhava and their reflection in Manipuri dance.
4. Writing **Rajmel, Maiyang Surphak, Maiti Surphak** talas in all layas.
5. Introduction to **Bangades Pala**.
6. Brief history of **Guru Parampara**.
7. Knowledge of **64 Nayika Bheda** and types of Nayak.

Practical

1. Performance of **Goshtha Vrindavan Bhanga, Vrindavan Bhanga, Pange** etc.
2. Practical knowledge of **Nritya Ras & Gok Ras**.
3. Performance of **Basant Balan–Lalita Lavangalata**.
4. Recitation of **Rajmel, Maiyang Surphak, Maiti Surphak** in all layas.
5. Recitation of all dance bols with *tali–khali*.
6. Performance of any one: Kathak, Odissi, Bharatanatyam.
7. Ability to choreograph dance based on **Padavali Kirtan**.
8. Performance of any three: Naga, Santal, Dandiya, Garba, Bihu.
9. 25-minute stage performance.
10. Practical knowledge of **Khubaak Ishei** dance.



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Nritya Kalaratna – Final (7th Year) Total Marks: 500 (Theory 200, Practical 300)

Theory

First Paper

1. Contribution of any two eminent Manipuri dancers.
2. Syllabus of dances based on **Radha-Krishna Leela**, *Ramayana*, *Mahabharata*.
3. Major festivals of Manipur and the dances performed in them.
4. Introduction to **Nupi Pala**, **Dhrumel**, **Asi**, **Ballam** dances.
5. Origin, development & importance of **Ghungroo**.
6. Influence of classical dance on Rabindra-Nritya.
7. Relationship between **music, instruments & dance**.

Second Paper

1. Contribution of music & dance to human society.
2. Manipuri tala system and its structure.
3. Guru Parampara & history of Manipuri dance.
4. Knowledge of Vaishnava & other rasa shastras.
5. Sculptural depictions of dance in Indian temples.
6. Knowledge of **Mridanga** and singing styles.
7. Writing *Aada Charital*, *Dhamar*, *Panchamsawari* talas in all layas.
8. Knowledge of Ras sequence: music, tala, bol, story, dance.

Practical

1. Full performance of **Goshtha Vrindavan Bhanga**, *Pange* etc.
2. Demonstration of Nayak-Nayika differences.
3. Performance of **Sukasari Dwandwa**, **Goshtha Leela Krishna Nritya**.
4. Recitation of *Aada Charital*, *Dhamar*, *Panchamsawari* in all layas.
5. Recitation of all dance bols with *tali-khali*.
6. Performance of any one: Kathak, Odissi, Bharatanatyam.
7. Dance depiction of **Dashavatara** from Gita Govinda.
8. Performance of **Balaram-Krishna Kunduk Mel**.
9. 30-minute stage performance.
10. Practical knowledge of **Lai Haraoba** dance.
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