



Introduction

The arts of the Kathmandu Valley are both ancient and classical, with a highly developed artistic quality. In any given experience from, being it festive or esoteric, there is a spiritual base where ritual plays an important part.

Kala Mandapa is concerned with developing the artistic quality and integrity of the performer, by conveying knowledge and an understanding of the historical background and the philosophic underlying the performing art as well as an understanding of value.

Upto now, Kala Mandapa has worked on preserving Nepalese Traditional Dance Form, developing teaching technics and crystallising on old dance and music as well as creation of new pieces.

Artists Info:

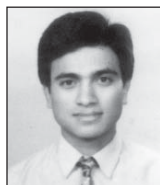
Rameshwor Maharjan

Musician/Dancer
11-Dharmachakra Mahabihar
Bramha Tole, Ward 12
Kathmandu, Nepal.
Tel: 977-1-269810
rameshwor95@hotmail.com



Purna Krishna Dangol

Dancer/Actor/Architect
9-Dharmachakra Mahabihar
Bramha Tole, Ward 12
Kathmandu, Nepal.
Tel: 977-1-256596
purna74@hotmail.com



Roop Kamal Chhetri

Singer/Music Teacher
6-Umamaheshwor Marg
Kumarigaal, Ward 7
P.O.Box: 21388
Kathmandu, Nepal.
Tel: 977-1-486534



Krishna Devi Maharjan

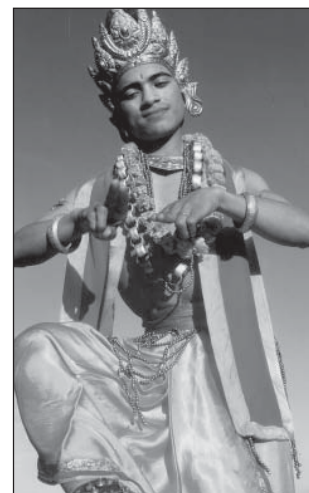
Dancer
220-Bramha Marg
Bramha Tole, Ward 12
Kathmandu, Nepal.



Dance Forms

Chacha Pyakhan (Charya Dance)

This is a descriptive personified dance, here the dancer transforms into divine character and describes the personality and different symbolic meaning of the deity, using hand gestures, feet postures and facial expressions. The dance is accompanied by vocal and traditional music instruments; a pair of Cymbals (Ta), Kota khin, Damaru, Newari Trumpet (Ponga). These dances are part of the Tantric Buddhist tradition (Vajrayana). The dance and music (Raga) are in the style of the 7th and 8th century AD composed by the great saints of the Nepal.



Ganesh:

Ganesh is the God of success. He is worshipped by the people in the beginning of any religious and major social performance. In our society, it is believed that if we worship Ganesh he will remove the obstacle and make our program successful. His face is as an elephant's. He is the Son of god Shiva and Goddess Parvati.

Vajrayogini:

This form is known as Vajravarahhi the diamond sow or the indestructible good path. She is the consort of Chakrasamvara and is often shown in union with him. She is other of Buddha, her crown and dress symbolize the five Wisdom of Buddha. She is the great mother-giving rise to the realization of emptiness in Yoga practice. Dwelling in the Great Equanimity of Great Bliss, she bestows Siddhi (Realization).

Arya Tara:

The worship of the female principle was introduced into Buddhism in the form of TARA. The name comes from the sanskrit word TAAR (to cross) and she is believed to protect and to suffering beings while they are crossing the Ocean of Existence. The GREEN TARA is regarded as a consort of AMOGHASIDDHI and she holds in her left hand the blue lotus.

Traditional Dance (Mediaeval Dance)



Jaya Namu (Prayer to the Lord of Dance):

Here the dancer dances with the devotional attribute and prays to have boon of success in everything especially spiritual development and understanding of mystic power.

Apsara Pyakhyan (Nymph dance)

This is a personified dance. Here, the nymph dances to cool down the anger of the man-lion deity, the incarnation of Vishnu. This is part of Katty Pyakhyan, the classical theatre of Patan Durbar Square. This is accompanied by musical instruments: they are drum (Khin), cymbals (Ta and Babu).

Contemporary Dance

Devi-Daitya Sangram (The battle between Goddess and Demon)

This is a dramatic dance form, here the handsome and brave demon sees a beautiful girl and immediately falls in love with her. Then he proposes to marry her, but she answers that she will only accept one who can defeat her in a battle. The egoist demon gets very angry and tries to capture but it is not possible. They start battling. The demon sees her in everywhere as the furious Goddess Kali and collapses on the ground with fear. Then the Goddess Kali who is the universal power, stands on him. This dance is accompanied by vocal, drum (Khin) and cymbals (Ta, Babu, Bhusya etc.). This is a contemporary creation.



Drums

Khin

Khin Drum is one of the main classical drum of Kathmandu Valley and used in classical singing and dancing. This is made of fine wood having both side covered with goat or sheep skin with black tuning paste (Khari), which are tighten with rope of cow leather.



Pachhima

Pachhima Drum is used to accompany the dances and melodies. This drum is very popular for solo playing. The size of this drum is almost similar to khin but this has 8 wooden pieces attached for tuning. Goat skin is used at right side with khari (Black paste) and left side with sheep skin having flour paste for perfect tune.



Dhime

Dhime is very joyful Drum and played by farmers of Kathmandu valley. This is bigger than other drums. Right side played with stick and left side with hand. Both side are covered with goat skin tightened by rope of cow leather.



Nayekhin

Nayekhin is one of the smallest Drum of Kathmandu played with hard stick and hand. Both side used cow or thick sheep skin. This is play occasionally during the festivals of Kathmandu valley.



Madal

Madal is Nepalese National folk Drum. This drum is used to play for singing and dancing in many rhythms. This is made of fine wood covering both side with sheep or goat skin having black tuning paste for different sound.



Cymbals

Taa

Taa means rhythm. This is metal instrument used for time (Tempo) control of any rhythms. It is used for singing and dancing.



Bhusya

Bhusya is metal instrument. Played as accompanying instrument of Dhime Drum. Besides Dhime Drum, this is used by other ethnical groups of Nepal and Tibetan monks as an accompanying instrument.



Chhusya

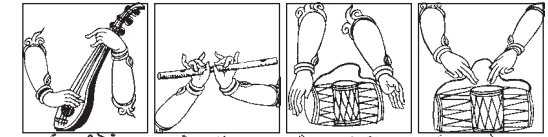
Chhusya is similar with Bhusya. It is smaller than Bhusya and used for accompanying instrument of Nayekhin.



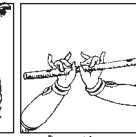
Glimpses of Kala Mandapa



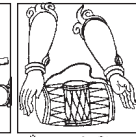
Director
Mr. Rajendra Shrestha
Kala Mandapa
 (Institute of Nepalese Performing Arts)
 Kathmandu, Nepal



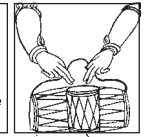
ॐ- बजरीरो हुँ



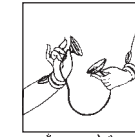
ॐ- बजरीरोमा



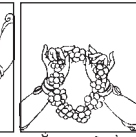
ॐ- बजरीरोमा



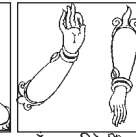
ॐ- बजरीरोमा



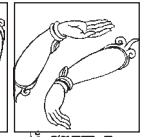
ॐ- बजरीरोमा



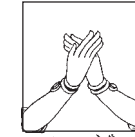
ॐ- बजरीरोमा



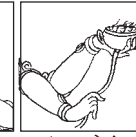
ॐ- बजरीरोमा



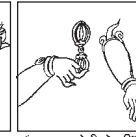
ॐ- बजरीरोमा



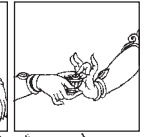
ॐ- बजरीरोमा



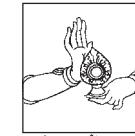
ॐ- बजरीरोमा



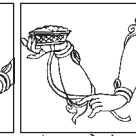
ॐ- बजरीरोमा



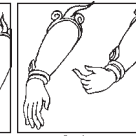
ॐ- बजरीरोमा



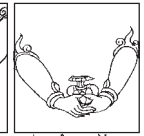
ॐ- बजरीरोमा



ॐ- बजरीरोमा



ॐ- बजरीरोमा



ॐ- बजरीरोमा

Ancient and Contemporary dance of the Kathmandu Valley

