



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM - CHENNAI

ACCREDITED BY **NAAC** WITH '**A**' GRADE
*Marching Beyond **25** Years Successfully*

M.A.Bharatanatyam

Curriculum and Syllabus

Effective from the Academic Year

2017-2018

School of Music and Fine Arts

PROGRAM EDUCATIONAL OBJECTIVES(PEO)

- PEO1: To acquire an in-depth knowledge in the repertoire of Bharatanatyam.
- PEO2: Understand the theoretical concepts through a study of treatises in Sanskrit and Tamil from ancient to modern times.
- PEO3: Apply the theory of dance learnt into performance and develop the ability to codify practice.
- PEO4: Publish research findings and innovations in various forums and publication of research articles in peer reviewed and indexed conferences and journals.

PROGRAM OUTCOME (PO)

- PO1: **Understanding Performing Art in depth:** Understand and go into the depths of the practice of performing arts by revisiting basics and progressively delving into advanced forms as well.
- PO2: **Understanding Art from a Historical perspective:** Study and analysis of Art forms in Music and dance from treatises, manuscripts and oral tradition.
- PO3: **Bridging Theory and Practice of Art:** Continuing the legacy and tradition of our Indian heritage by recording practice and performance as theoretical concepts for future generations by initiating the student into research studies.

PROGRAM SPECIFIC OUTCOME (PSO)

- PSO1: Be well versed in the various theoretical concepts with an outline study of treatises in Sanskrit and Tamil from ancient to modern times.
- PSO2: Acquire in-depth knowledge in the various elements of Bharatanatyam and be able to perform with a good repertoire of compositions.

BOARD OF STUDIES

S. No	NAME	AFFILIATION	ROLE
1.	Dr.Premeela Gurumurthy	Dean, School Of Music And Fine Arts	Chairperson
2.	Dr. Rajshri Sripathy	Asst. Prof and Head i/c, Dept. of Indian Music, University of Madras	Member (Karnatic Music)
3.	Dr. R. Abhiramasundari	Associate Professor, Dept. of Music, Queen Mary's College, Chennai	Member (Karnatic Music)
4.	Dr. Rajkumar Bharathi	Musician and Music Composer	Member (Karnatic Music)
5.	Dr. Lakshmi Ramaswamy	Guest Faculty, Dept. of Indian Music, University of Music	Member (Bharatanatyam)

M.A.BHARATANATYAM

CURRICULUM

Total number of Credits : 92

Category Credits	Code No.	Course	Hour / Week			
			Lecture	Tutorial	Practical	
SEMESTER 1						
Core	17PMNM11	Foundation Course in Performance-1 (Practical)	0	0	4	4
Core	17PMNM12	Bharatanatyam Repertoire – 1Alarippu (Khandam/Sankirnam, one from 175 tala-s), Jatisvaram, Sabdam, Pushpanjali and Kavuthuvam	0	0	4	4
Core	17PMNM13	Foundation Course in Dance Music - 1	0	0	4	4
Core	17CMNM11	Historical and Theoretical Concepts of Fine Arts	2	2	0	4
DSE	17DMNM11	A Literary Survey of Dance Concepts	4	0	0	4
GE	17PGE504	Introduction to Karnatic Music (Theory)	2	0	0	2
			8	2	12	22

SEMESTER 2

Core	17PMNM21	Bharatanatyam Repertoire -2 (Pada Varnam and Svarajati)	0	0	4	4
Core	17PMNM22	Bharatanatyam Repertoire -3 (Sloka, Viruttam, Kirtanam, Tevaram and DivyaPrabandam)	0	0	4	4
Core	17PMNM23	Foundation Course in Dance Music - 2	0	0	4	4
Core	17CMNM21	Historical and theoretical Concepts of Fine Arts -2	4	0	0	4

DSE	17DMNM21	Percussion Instruments	4	0	0	4
DSE	18DMNM22	Sahitya Appreciation /Pronunciation	4	0	0	4
GE	18DMNM22	Introduction to Indian Philosophy	2	0	0	2
			10	0	16	26

SEMESTER 3

Core		Bharatanatyam Repertoire- 4 (Mallari, Todayamangalam, Ashtapadi, Tiruppugazh, KavadiCindu) (Practical)	0	0	4	4
Core		Bharatanatyam Repertoire – 5 (Padams, Javalis and Tillana) (Practical)	0	0	4	4
Core		Advanced theory (Theory)	2	2	0	4
Core		Tala and Nattuvangam (Practical)	0	0	4	4
DSE		Contemporary Dance Compositions (Theory)	4	0	0	4
DSE		Folk Dance Styles of Tamil Nadu – An Appreciation (Theory)	4	0	0	4
GE		Congregational Music (Multilingual) (Practical)	0	0	2	2
			10	2	14	26

SEMESTER 4

Core		Project Work	0	0	30	18
			0	0	30	18

M.A BHARATANATYAM

List of Discipline Specific Elective Courses

- 17DMNM11 A Literary Survey of Dance Concepts
- 17DMNM21 Percussion Instruments
- 18DMNM22 Sahitya Appreciation /Pronunciation
- Contemporary Dance Compositions (Theory)
- Folk Dance Styles of Tamil Nadu – An
Appreciation (Theory)

List of Generic Elective Courses

- 17PGE504 Introduction to Karnatic Music (Theory)
- 18DMNM22 Introduction to Indian Philosophy
- Congregational Music (Multilingual)

Syllabus

Core Courses

FOUNDATION COURSE IN PERFORMANCE

0 0 4 4

Course Objective:

The objective of this paper is to understand adavus, samyuta, amsamyutahastas and the different types of bhedas.

UNIT I 5

Adavus: History of Adavus

UNIT II 10

Perfecting Adavus and Writing notation for Adavus

UNIT III 10

Learning slokas from Abhinaya Darpana

UNIT IV 5

Asamyutha hasta, Samyutha hasta

UNIT V 10

Siro bheda, Grivabheda, Dristibheda, Pada bhedas, Mandalas, Stanakas, Utplavanas & Bramaris

TOTAL:40 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Acquire in-depth knowledge about adavus

CO-2: Learn to write the notation for adavus.

CO-3: Get an overview on the various aspects of Natya as describes in Abhinaya Darpana

CO-4: Understand the concept of Asamyutahastas and samyutahastas

CO-5: Gain knowledge on the different types of Bheda-s

Reference books:

1. A Dictionary of Bharatanatyam by U.S. Krishna Rao
2. Adavu by Rathnakumar
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi
4. Appreciating Bharatanatyam by Ba Suresh
5. Bharatanatyam by Ashish Mohan Khokar
6. Bharatanatyam by P.V. Subramanyam

Course Objective:

This paper will help in acquiring knowledge about alarippu in different talas, Jatisvaram and Kavuthuvam.

UNIT I **10**

Pushpanjali - 1

UNIT II **10**

Alarippu – Khandam/Sankirnam, Two from the 175 talas

UNIT III **10**

Kavuthuvam - 1

UNIT IV **5**

Jatisvaram – Adi talam&Rupakam/MisraCapu - 2

UNIT V **5**

Sabdam – Tanjore Quartet - 1

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Perform a Pushpanjali

CO-2: Present Alarippu in different gati-s

CO-3: Understand Kavuthuvam and its varieties

CO-4: Dance for Jatisvaram-s in various ragas and talas

CO-5: Perform Shabdam

FOUNDATION COURSE IN DANCE MUSIC-1

0 0 4 4

Course Objective:

The objective of this paper to learn basics of Vocal music in different ragas and talas.

Unit I

10

Basics of singing svaravali, alankaram, Fourgitam-s, Onevarnam

Unit II

10

Structure of 5 Major ragas like Mayamalavagaula, Sankharabaranam, Kalyani, Todi and Harikambhoji

Unit III

10

Tala exercises in Adi, Rupaka and Chapu

Unit IV

5

Ability to sing items learnt

Unit V

5

Nattuvangam for items learnt

Total: 40 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Sing svara exercises, gitam-s and varnam.

CO-2: Rendaralankarams in major raga-s like Sankarabharanam, Todi and Harikambhoji

CO-3: Sing tala exercises in Adi, Rupakam and Chapu

CO-4: Sing Pushpanjali and Kauthuvam

CO-5: Perform Nattuvangam for the items learnt.

Reference books:

1. GanamruthaBodhini,A.S. PanchapakesaIyer,Ganamrutha Prachuram,1997
2. GanamrutaVarnamalika, A.S. PanchapakesaIyer, GanamruthaPrachuram, 1953
3. A Practical Course in Karnatic Music -1 by P.Sambamurthy, Indian Music Publishing House, 1960

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -1 **2 2 0 4**

Course Objective:

This course is designed to teach the historical details of musicology made available in the Tamil treatises in detail

UNIT I **12**

Introduction to Cilappadikaram and its commentaries
References to Natyam in Cilappadikaram

UNIT II **12**

Pancammarabu

1. Introduction to Pancamarabu
2. Chapterisation of the work with specific references to Natyam.

UNIT III **12**

1. Tala Terms: Pani, Kottu, Asai, Tukku, Alavu, Sir
2. Study of 108 talas and tala concepts in Pancamarabu, Talasamuttiram, Caccaputavenba
3. Candams of Tiruppugazh

UNIT IV **12**

Classification of **Musical Instruments** in Cilappadikaram and references

1. Wind
2. String
3. Percussion

UNIT V **12**

Technical Terms in Dance (i) – Nrta, Nritya, Abhinaya, Tandavam, Lasyam, Natya, Natyadharni, Lokadharni, bhava, Anu bhava, sthayibhava, vibhava, Sanchari bhava, vyabhichari bhava,

Four varieties of abhinaya, rasa, anga, Upanga, pratyanga, Ashta nayikas, four types of nayakas

Technical Terms – Percussion – tala, jati and playing technique

History of Pushpanjali, Alarippu, Kavuttuvam, Jatisvaram and Sabdam

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Trace the references to music and dance in Cilappadikaram

CO-2: Understand the references to music and dance in Pancamarabu

CO-3: Comprehend the concept of 108 talas and various tala concepts in Tamil Music tradition

CO-4: Classify musical instruments and give a detailed description of ancient musical instruments and the evolution of the current day instruments

CO-5: Understand the various technical terms in Music and Dance

Text book:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V.Premalatha, Sundeep Prakashan, Delhi, 1985
5. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
6. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
7. SilappadigarattisainunukkaVilakkam, S.Ramanathan, 1956
8. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi, UlagaTamizharaicchiNiruvanam, 2000
9. Pancamarabu, V.P.K Sundaram, 1991
10. Mahabharata Chudamani, T.Chandrasekharan, Madras Government Oriental Series, 1955
11. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

Reference Books:

1. Tanjore as a Seat of Music (During the 17,18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr.M.B. Vedavalli, 2009
3. Tamizhan Isai -Dr. A.N. Perumal, International Institute of Tamil Studies, 1983
4. A Historical study of Indian Music, Swami Prajnanada, MunshiramManoharlal Publishers Ltd., 2002

DSE - LITERARY SURVEY OF DANCE CONCEPTS (THEORY) 4 0 0 4

Course Objective:

This course is created with an objective to peruse treatises in Sanskrit and Tamil, gain outline knowledge about devotional music, learn about the different performing traditions and contribution of modern scholars.

UNIT I

8

A study of Abhinaya Darpana and Bharatasepatiyam

UNIT II

8

Study of Bharatacatiram

UNIT III

8

Devotional Music and Dance

UNIT IV

8

Performing Tradition - Nattuvanars and Bani

UNIT V

8

Modern day Scholars

Total: 40 h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the various dance aspects as discussed in the treatises Abhinaya Darpana and Bharatasepatiyam.

CO-2: Carry out in-depth study of the Tamil workBharatacatiram

CO-3: Understand the genre of Devotional music and how dance is performed for these compositions

CO-4: Understand the various performing traditions in Bharatanatyam and the contribution of Nattuvanars in codifying the dance form as is present today.

CO-5: Understand the contribution of modern day scholars to Bharatanatyam

Reference Books:

1. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011
2. A Dictionary of Bharatanatyam by U.S. Krishna Rao
3. An Approach to Bharatanatyam by Dr. Bhagya Lakshmi
4. Appreciating Bharatanatyam by Ba Suresh

5. Bharatanatyam by Ashish Mohan Khokar
6. Bharatanatyam by P.V. Subramanyam
7. Panchamarabu by Arivanar, Isai Tamil Nool, 1975
8. Silappadigaram and the commentaries by U.Ve. SwaminthaIyer
9. SilappadigarattisainunukkaVilakkam, S.Ramanathan, 1956
10. Silappadigarattil Isai Selvangal, Dr. Salem S. Jayalakshmi,
UlagaTamizharaicchiNiruvanam, 2000

Course Objective:

To get an idea of what Karnatic Music is with regard to Terms used, Musical Instruments an outline of Hindustani Music, composers and personalities along with an ability to play 6Mela Ragas in Ascent and Descent in the Keyboard. This GE is designed and offered to the students belonging to other disciplines, for a better understanding and appreciation of our South Indian Classical Music.

UNIT I**8**

The following Technical terms in KarnaticMusic will be defined and explained.

1. Raga
2. Tala
3. Sruti
4. Svara
5. Harmony
6. Melody

UNIT II**8**

The following Musical Instruments will be explained with regard to their construction and basic techniques.

1. Vina
2. Flute
3. Mridangam
4. Tabla
5. Violin
6. Pakhawaj
7. Sarangi
8. Sarod
9. Nagaswaram.
10. Taval .

UNIT III**8**

The Hindustani Classical Music may also need to be introduced to the students with regard to the above mentioned instruments such as Pakhawaj, Sarangi and Sarod and also the Thats corresponding to our Ragas.

1. Yaman
2. Bhairav
3. Kafi
4. Bhairavi
5. Bilawal
6. Poorvi
7. Asaveri
8. Thodi

UNIT IV**8**

As a practical demonstration for the students to get a feel of the sound of the svaras, they will be taught to play the notes of the following 6 Melas

Keyboard, or VeenaArohanam and Avarohanam of Mayamalavagaula, Kharaharapriya, Harikambhoji, Shankarabharanam, Kalayani

UNIT V**8**

Basic outline of the life and contribution of The Trinity namely Tyagaraja, Muttusvami Dikshitar and SyamaSastri will be taught along with a brief introduction to the following musicians of the 20th century.

1. G.N.Balasubramaniam
2. M.S.Subbalakshmi
3. M,L.Vasanthakumari
4. D.K.Pattamal
5. SemmangudiSreenivasaIyer
6. T.N.Rajaratnam Pillai
7. Palakkad Mani
8. S.Balachander
9. T.R.Mahalingam
10. LalgudiJayaraman

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand terms such as Sruti, Svara, Harmony and Melody

CO-2: Understand what Raga and Tala means

CO-3: Classify musical instruments and explain how each instrument functions

CO-4: Give an outline about Hindustani music

CO-5: Understand the contribution of great composers and musicians of Karnatic Music

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005 (18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

Course Objective:

The objective of this paper is to make the student familiar with Pada Varnam and Svarajati.

UNIT I **8**

Purvangam of Pada Varnam

UNIT II **8**

Uttarangamof Pada Varnam

UNIT III **8**

Svarajati-1

UNIT IV **8**

Interpretation of the Sahitya in the above Pada Varnam and Svarajati

UNIT V **8**

Sahitya analysis of the above Pada Varnam and Svarajati

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the structure of a Pada Varnam

CO-2: Perform the Pada Varnam that has been learnt

CO-3: Comprehend the structure of Svarajati and learn to perform

CO-4: Understand the Sahitya aspect in the musical forms, Pada Varnam and Svarajati

CO-5: Analyse the sahitya in a Pada Varnam/Svarajati and be able to perform abhinaya understanding the theme ofthe composition

Course Objective:

The objective of the paper is to make the students familiar with Sloka, Virutham, Kirtana, Tevaram and DivyaPrabandam.

UNIT I **10**

Sloka/Viruttam - Tamil

UNIT II **10**

Sloka/ Viruttam - Sanskrit

UNIT III **10**

Two Kirtanam-s

UNIT IV **5**

Tevaram

UNIT V **5**

DivyaPrabandham

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the mode of singing Viruttams

CO-2: Perform dance for Viruttams in Tamil and Sanskrit bringing out the mood of the lyrics

CO-3: Perform dance for Kirtanas learnt

CO-4: Understand the devotional content in the hymns of Tevaram and DivyaPrabandham

CO-5: Perform nritta and abhinaya for the above musical compositions that has been learnt

Course Objective:

The objective of this paper is to acquire the ability to sing and to teach the items learnt with nattuvangam.

UNIT I **10**

Ability to sing Pada Varnam

UNIT II **10**

Ability to sing Svarajati

UNIT III **10**

Tala exercises

UNIT IV **5**

Nattuvangam for Pada Varnam

UNIT V **5**

Nattuvangam for Svarajati

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the structure of the musical forms Pada Varnam and Svarajati

CO-2: Render Pada Varnam and Svarajati with clear understanding of the sahitya

CO-3: Perform exercises in various talas and nadai-s

CO-4: Understand the concept of performing Nattuvangam

CO-5: Perform Nattuvangam for Varnam and Svarajati-s learnt

HISTORICAL AND THEORETICAL CONCEPTS OF FINE ARTS -2**Course Objective:**

The objective of this course is to teach the historical development of theoretical concepts and a study of the lakshanagranthas in Sanskrit.

UNIT I **12**

Introduction to Natyasastra

1. Introduction and Arrangement of chapters
2. Origin and importance of Natya
3. Tandavalakshana
4. 108 Karanas

UNIT II **12**

Detailed study of Natyasastra

1. Rasa
2. Abhinaya and its varieties
3. Dasarupaka
4. Bhava
5. Brief study of Grama MurchanaJati system
6. Nayaka- Nayika types

UNIT III **12**

Detailed Study of Abhinaya Darpana

1. Introduction
2. Origin of Natya, Characteristics, essential qualities of a dancer
3. Classification of Natya
4. Abhinaya and varieties

UNIT IV **12**

Study of the above concepts in the following texts

1. Sangita Ratanakara
2. Bharatarnava
3. NrtaRatnavali

UNIT V **12**

Marga tala system, Desi tala system

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Gain an overview of the origin of Natya, Tandavalakshanas and Karanas as described in Natyasastra

CO-2: Acquire in-depth knowledge about various aspects on Natya described in Natyasastra

CO-3: Understand the above concepts as discussed in Abhinaya Darpana

CO-4: Understand the above concepts as described in Sangita Ratnakara, Bharatarnava and NrtaRatnavali

CO-5: Comprehend the evolution of the tala system

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V. Premalatha, Sundeep Prakashan, Delhi, 1985
5. Sangeeta Ratnakaram - A study, R. Rangaramanuja Ayyangar, Wilco Publishing House, Bombay, 1978
6. Chozhargal Book-1 by Dr. K.A. Nilakanta Sastri, 2013
7. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
8. The Music of India – A Scientific Study, B. Chaitanya Deva, Munshiram Manoharlal Publishers Ltd., 1995
9. Lakshanagranthas in Music, Dr. S. Bhagyalekshmy, CBH Publications, 2011

REFERENCE BOOKS:

1. Tanjore as a Seat of Music (During the 17, 18, 19th centuries) by Dr. S. Seetha, University of Music, 1981
2. Mysore as a Seat of Music, Dr. M.B. Vedavalli, 2009
3. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002
4. A treatise on Ancient Hindu Music, Arun Bhattacharya, K.P. Bagchi & Co, 1978
5. Essentials of Musicology in South Indian Music, Prof S.R. Janakiraman, The Indian Music Publishing House, 2008

PERCUSSION INSTRUMENTS

4 0 0 4

Course Objective:

The objective of this elective is to make the students get familiar with the Indian percussion instruments

UNIT I

8

Mridangam

UNIT II

8

Chenda, Panchamukhavadyam

UNIT III

8

Khanjira, Ghatam

UNIT IV

8

Suddhamaddalam, Taval

UNIT V

8

Khol, Tabla, Pakhavaj

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the different types of Indian percussion instruments

CO-2: Learn the construction and playing technique of Mridangam as also comprehend the importance that Mridangam assumes in a Karnatic music concert

CO-3: Learn the construction and playing technique of Chenda and Panchamukhavadyam

CO-4: Learn the construction and playing technique of SuddhaMaddalam and Taval

CO-5: Learn the construction and playing technique of the instruments of North India like Khol, Tabla and Pakhavaj

TEXT BOOK:

1. South Indian Music Book 1, Prof P. Sambamoorthy, The Indian Music Publishing House, 2005 (18th Edition)
2. Catalogue of the Musical Instruments Exhibited in the Government Museum, Madras, Superintendent, Government Press, 1931

Course Objective:

The objective of this course is to get a feel of each language in which compositions are learnt to understand the meaning, to understand the emotional output and to understand the right pronunciation of the text.

UNIT I **10**

A study on the aspects to note in a composition

1. Structure of the composition
2. Prasa/ Edugai-Monai
3. Decorative elements - Madhyamakala sahitya, Cittasvara, Solkattu
4. Sangati

UNIT II **10**

Sahitya alankaras - Svaraksara, Yati, Yamakam, Manipravala

UNIT III **10**

Analysis of a Varnam

UNIT IV **10**

Analysis of any one kirtana in Tamil

UNIT V **10**

Analysis of any one kirtana of the Trinity

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Identify the various decorative elements in a composition

CO-2: Analyse a Composition in detail from the lyrical perspective

CO-3: Identify the various sahitya alankaras like Yati, Yamakam and Svaraksaram

CO-4: Analyse a Varnam in detail

CO-5: Analyse a Tamil and Sanskrit kirtana

TEXT BOOK:

1. Essentials of Musicology in South Indian Music, Prof S.R.Janakiraman, The Indian Music Publishing House, 2008

INTRODUCTION TO INDIAN PHILOSOPHY 2 0 0 2

Course Objective:

To get an idea of our various systems of Indian Philosophy to under our Culture and Heritage. In Fine Arts, whether Music or Dance, the composers have understood and assimilated the tenets of philosophical concepts to pour out these doctrines in their compositions in various languages. Studying this elective will enable the students to get an idea of the great saints of our country, which will also benefit in understanding the various schools of Indian Philosophy in a nutshell to broaden their horizon of knowledge and also in building a better personality for the mental well-being and thirst for deeper knowledge regarding Bharatiya Cultural Heritage.

UNIT I **8**

The meaning and scope of Indian Philosophy, The various schools of Indian Philosophy

UNIT II **8**

Authority & Reasoning & Development of Indian Systems

UNIT III **8**

Common Characteristics: Space and Time

UNIT IV **8**

Brief Sketch of the following systems

(a) Carvaka (b) Jaina (c) Bauddha (d) Nyaya (e) Vaisesika (f) Sankhya (g) Yoga (h) Mimamsa

UNIT V **8**

(a) Schools of Vedanta, Advaita, Vishistadvaita, Dvaita and Saiva Siddhanta (b) Slokas – Sankara's Bhaja Govindam selected verses- Dasara Padas & Pasurams of Azhwars, Panniru Tirumurai

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the scope and meaning of Indian Philosophy

CO-2: Grasp the Development of the Indian Systems

CO-3: Understand the concepts of Space and Time

CO-4: Get an overview of various systems of philosophy

CO-5: Get an overview of the schools of Vedanta, Advaita, Vishistadvaita and Dvaita

TEXT BOOK:

Introduction to Indian Philosophy, Satishchandra Chatterjee and
DhirendramohanDatta.Rupa&Co, 2010

Course Objective:

The objective of this paper is to learn about Mallari, Todayamangalam, Ashtapadi, Tiruppugazh and Kavadicindu.

UNIT I **10**

OneMallari

UNIT II **10**

Todayamangalam

UNIT III **10**

One Ashtapadi

UNIT IV **10**

Tiruppugazh

UNIT V **10**

Kavadichindu

Total: 50h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the concept of Mallari and its varieties and be able to dance

CO-2: Perform dance forTodayamangalam

CO-3: Comprehend the Sringara rasa in the Ashtapadis of Jayadeva and bring out the bhava while dancing

CO-4: Understand the chandams in Tiruppugazh and be able to perform for a tiruppugazh

CO-5: Learn the folk element in Kavadichindu

Course Objective:

The objective of this paper is to know about dance forms like Padam, Javali and Tillana

UNIT I **12**

Padams in Tamil

UNIT II **12**

Padams in Telugu

UNIT III **12**

One Javali

UNIT IV **12**

One Thillana

UNIT V **12**

One Thillana

Total: 60h**COURSE OUTCOME:**

At the end of this course the students will be able to,

CO-1: Understand the structure of dance forms Padam, Javali and Thillana

CO-2: Dance for a Tamil Padam and Telugu Padam

CO-3: Understand the Sringara rasa in a Padam and aesthetically present it while dancing

CO-4: Present nritta and Abhinaya for Javali

CO-5: Perform dance for a thillana

Course Objective:

The objective of this paper is to make a deep study of the Raga Lakshana along with allied ragas. Also to know the developments in various areas after the advent of 18th century and the impact of 20th century developments.

UNIT I **12**

Biography and contribution of Composers of Musical forms used in Bharatanatyam

UNIT II **12**

Concept of Art Music

1. Music in Dance
2. Music in Cinema
3. Music in Drama
4. Music in the Arts of story telling
5. Music in other spheres
6. Music in Temple rituals
7. Music in Social festivals
8. Manodharma- Alapana, Niraval, Tanam, Kalpanasvara
9. Kalpita forms- Krti, Melody, Laya and Tala, Text/Sahitya
10. Semi-Classical and Light Music
11. Concert format and Structure

Trends and developments in music in the 20th century with reference to Musical instruments

1. Compositions and composers
2. Concerts
3. Books
4. Journals and Research
5. Music Education
6. Music and communication

UNIT III **12**

The comparative study of structure of musical forms

1. Varnam- Tana and Pada Varnam
2. Kirtanai
3. Jatisvaram-Svarajati
4. Padam, Javali
5. Ragamalika

UNIT IV **12**

Role of Tala and its elements in present day musical forms

1. Various types of Talas - Capu, Desadi, Madhyadi
2. Tala dasa pranas

UNIT V **12**

Study of Musical instruments

1. Classification systems for Musical instruments
2. Detailed study of - Tambura, Vina, Violin, Gottuvadyam, Flute, Nagasvaram, Mridangam, Taval, Khanjira, Ghatam, Morsing

Total: 60h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the contribution of various composers of Musical forms used in Bharatanatyam

CO-2: Elucidate in detail about the role of Music in allied art forms

CO-3: Understand in depth about various musical forms

CO-4: Understand the role of Tala and its elements

CO-5: Have an in-depth understanding of various musical instruments.

TEXT BOOK:

1. South Indian Music Book- 4, Prof P. Sambamoorthy, The Indian Music Publishing House, 1994
2. A History of South Indian Music from Vedic Times to the Present by Rangaramanuja Iyengar, 1972
3. History of Indian Music, Prof P. Sambamoorthy, The Indian Music Publishing House,
4. Music through the Ages, V. Premalatha, Sundeep Prakashan, Delhi, 1985
5. The Form and Function of Music in Ancient India, Swami Prajnananda, Ramakrishna Vedanta Math, 1989
6. The Music of India – A Scientific Study, B. Chaitanya Deva, Munshiram Manoharlal Publishers Ltd., 1995
7. Musical Instruments of India, S. Krishnaswami, Publications Division, Ministry of I & B, 1993
8. Vadya Marabu, Dr. A.N. Perumal, Ulaga Tamizharaicci Niruvanam, 1987
9. Raga Lakshana Part 1, Prof S.R. Janakiraman, The Music Academy, Madras, 1995
10. Raga Lakshana Part 2, Prof S.R. Janakiraman, The Music Academy, Madras, 1996
11. Raga Lakshana Part 3, Prof S.R. Janakiraman, The Music Academy, Madras, 1997

REFERENCE BOOKS:

1. A Historical study of Indian Music, Swami Prajnanada, Munshiram Manoharlal Publishers Ltd., 2002
2. Essentials of Musicology in South Indian Music, Prof S.R. Janakiraman, The Indian Music Publishing House, 2008

Course Objective:

The objective of this paper is to learn the various nadai-s, rendering and composing korvai-s and sollukattu and perform Nattuvangam.

UNIT I **10**

Playing various nadai-s with cymbals

UNIT II **10**

Rendering Sollukattu-s

UNIT III **10**

Composing Korvai-s and Sollukattu-s

UNIT IV **5**

Nattuvangam for items learnt - Korvai

UNIT V **5**

Nattuvangam for items learnt - sollukattu

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the technique of playing various nadai-s using cymbals

CO-2: Render Sollukkattu-s with clear enunciation

CO-3: Compose korvai-s and sollukattu-s for various tala-s and nadai-s

CO-4: Perform Nattuvangam for the Korvai-s learnt

CO-5: Perform Nattuvangam for the Sollukattu-s learnt

TEXT BOOKS:

1. Essence of Nattuvangam by Kamala Rani

CONTEMPORARY DANCE COMPOSITIONS

4 0 0 4

Course Objective:

The objective of the paper is to learn compositions of the Musical Trinity, Isai Natakams and songs in languages like Kannada, Gujarati, Marathi and Hindi

UNIT I **8**

Compositions of Music Trinity

UNIT II **8**

Composition from Isai natakam

UNIT III **8**

Songs in social and secular themes

UNIT IV **8**

Compositions in Kannada, Gujarathi, Marathi and Hindi

UNIT V **8**

Songs by contemporary composers

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Understand the structure of the compositions of Trinity

CO-2: Get an overview about Isai natakams

CO-3: Learn and appreciate the meaning of songs in social and secular themes

CO-4: Understand the lyrical content in compositions in Kannada, Gujarathi, Marathi and Hindi

CO-5: Gain knowledge about the songs composed by contemporary composers

FOLK DANCE STYLES OF TAMILNADU

4 0 0 4

Course Objective:

The objective of this course is to give an introduction to the folk dances of Tamilnadu like Oyilattam, Mayilattam, Kavadi, Karakam, Poikkalkudirai and Thappattam.

UNIT I **8**

Oyilattam

UNIT II **8**

Mayilattam

UNIT III **8**

Kavadi

UNIT IV **8**

Karakam

UNIT V **8**

Poikkalkuthirai, Thappattam

Total: 40h

COURSE OUTCOME:

At the end of this course the students will be able to,

CO-1: Gain knowledge about the various folk dances of Tamilnadu

CO-2: Have a basic knowledge about Oyilattam and Mayilattam

CO-3: Understand the folk dance form, Kavadi

CO-4: Understand the style of Karakam

CO-5: Comprehend the dancing style of Poikkalkuthirai and Thappattam

